



BUSINESS PLAN



Attachment 2 BSTC Business Plan

PREPARED FOR
THE BUS STOP THEATRE
COOPERATIVE

PREPARED BY
STRATEGIC ARTS MANAGEMENT
PETER HENRY ARCHITECTS



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MISSION & MANDATE

The Bus Stop Theatre Cooperative's mission is to showcase and develop the artistic and cultural life of Halifax, Nova Scotia and beyond by operating an accessible and professionally run venue located in Halifax's north end.

The mandate of the Bus Stop Theatre Cooperative is:

- To operate and maintain an affordable and professionally run venue that fosters the creation and production of works by emerging and established performance artists, contributes to the cultural life and economy of our city and province, and increases the regional and national presence of Atlantic voices.
- To develop the professional skills of its membership and the broader performing arts community.
- To foster community engagement and enable a diverse range of emerging artists to present works to the general public.
- To remain responsive to the needs of the historic communities in north end Halifax, the needs of marginalized communities of Nova Scotia, as well as to the needs of the Nova Scotian arts and culture community.



The Bus Stop Theatre Cooperative exists to enhance the artistic and cultural life of Halifax by operating a professionally run and accessible performing arts venue.

The Cooperative seeks to ensure their services are affordable, enhance professional skills, engage a diverse community and remain responsive to its community in the north end of Halifax.

EXECUTIVE SUMMARY

PROFILE & HISTORY

The Bus Stop Theatre was founded by Howard Beye in 2003 when he purchased the building and property located at 2203 Gottingen Street. He developed and operated the theatre until 2008 when Lee Anne Poole stepped up to operate the facility and sought to make it more accessible.

In 2010, Clare Waqué purchased the building and property and took over management of the facility. Ms. Waqué was able to continue the expansion and importance of the Bus Stop's position in Halifax's artistic community.

For nearly a decade the Bus Stop Theatre operated as a private business. However, while it had success in showing the need for the services it was offering, it became clear that a new operational concept would be needed to ensure long term operations.

In 2012, the Bus Stop Theatre Cooperative was created with the goal of taking over the operations of the theatre and expand the extent to which the space was available and accessible to a wide range of companies and independent artists. The Cooperative took over operations in 2015 with the first complete year of operations in 2016. Under the Cooperative's operations, the Bus Stop Theatre has continued to grow but now faces the potential crisis of losing the building from which it has operated over the past 15 years.

MANAGEMENT & KEY PERSONNEL

The Bus Stop Theatre Cooperative is governed by a volunteer Board of Directors and managed by a professional staff. Unfortunately, current financial realities mean there is only a limited amount of time for which the staff can be compensated. This is an issue this plan hopes to address.

Current management:

Sébastien Labelle – Executive Director
Audrey Eastwood – Venue Manager
Matthew Downey – Technical Director

Board of Directors leadership:

Chelsea Dickie – Board Chair
Alex Mills – Treasurer

ACTIVITIES AND SERVICES

The key service the Cooperative provides, and the one that entails the most time and resources, is the affordable venue rental program. This program provides performance and gathering space in an economically flexible manner for Halifax’s burgeoning artistic community. This project seeks to enhance the ability of the Cooperative to provide this service by increasing the number of spaces available for rental.

The Cooperative also seeks to support the city’s diverse and emerging artistic communities through flexible programs designed to make their operations easier. These include:

- Revenue split rentals
- Rehearsal space program
- Workshops
- Stage It Program

The Cooperative occasionally partners with members, external organizations and artist collectives for programming that supports the Cooperative’s mandate.

PROJECT DESCRIPTION

To answer the Cooperative’s near term crisis, enhance its ability to serve Halifax’s artistic community, and ensure its long term viability, the Cooperative has planned this project to:

- Purchase the building and land in and on which the Cooperative operates.
- Construct a new modern theatre facility including rehearsal halls to expand what the Cooperative can offer to meet the needs of the artistic community and address the chronic lack of affordable performing arts spaces in Halifax.
- Revive the current Bus Stop Theatre facility to increase accessibility and protect its future.

Details related to the proposed construction are included in the Building Study section of this plan. Anticipated costs of the project are as follows:

EXPENSE	1 - LAND PURCHASE & RELATED	\$725,000
	2 - NEW THEATRE & REHEARSAL HALLS	\$3,641,578
	3 - REVIVE CURRENT BUS STOP THEATRE	\$1,252,990
	4 - CONTINGENCY (15%)	\$842,935
	5 - ADMINISTRATION & FUNDRAISING SUPPORT	\$37,496
	TOTAL PROJECT EXPENSE	\$6,500,000

MARKETING ANALYSIS AND STRATEGY

The Bus Stop Theatre operates in Atlantic Canada's largest population centre and serves a burgeoning performing arts sector that is facing considerable challenges with the recent reduction of spaces that had been options for rehearsals and production.

In the past several years the Bus Stop Theatre has been used about 235 days annually and, in just the last few months, it has had to turn away over 60 days worth of rentals due to lack of availability.

While there are other performing arts facilities in the city, most are either too large or too expensive for a large part of the performing arts community in the city. The sheer number of letters of support for this project helps illustrate the great need that is perceived for this project.

The essence of plans for this project is to address the great need for reasonably priced performing arts facilities in the city by more than doubling the capacity of reasonably priced facilities.

ECONOMIC IMPACT

When you use an old short-form method that the Canada Council for the Arts once used to calculate economic impact, you end up with the economic impact of the Bus Stop Theatre Cooperative's operations roughly doubling from approximately \$480,000 annually to over \$1 million once the project is completed.

If you use the same assumptions that Nova Scotia's Department of Economic Development used for the construction of the new Neptune Theatre project the construction phase of this project would create approximately \$2.5 million in construction wages and give local material wholesalers roughly \$1.75 million in business.



TIMELINE

The urgency related to the timeline for this project stems from the belief that the current owner of the building housing the Bus Stop Theatre is likely to want to sell the property, perhaps by as soon as the time its mortgage comes up for renewal at the end of 2019.

This leaves just one year for the Cooperative to engage public sector partners and recruit capital campaign leadership. Once the partners and capital campaign leadership are in place, this project anticipates phasing activities so that there is never a time when no facilities are available to the community the Cooperative serves. To achieve this, the plan calls for the building of a new theatre with rehearsal halls during 2020 and 2021 while the current Bus Stop Theatre remains available for rental. Once the new facility is complete and ready for rental the revival of the current Bus Stop Theatre facility will take place over a six-month period in 2022.

It is anticipated by the beginning of 2023 both facilities will be in full operation and the “new normal” for the Bus Stop Theatre Cooperative’s operation will have begun.

PROJECT FUNDING

To put together the funding for this project, the Cooperative will need public and private sector partners. To ensure the project will not result in any long term financial difficulties for the Cooperative, it will be important for the \$6.5 million cost of the project be fully funded. The current plan for the allotment of those funds is displayed in the table to the right:

REVENUE	FEDERAL GOVERNMENT	\$2,500,000
	PROVINCIAL GOVERNMENT	\$2,500,000
	MUNICIPAL GOVERNMENT	\$500,000
	PRIVATE SECTOR FUNDRAISING	\$1,000,000
	TOTAL PROJECT REVENUE	\$6,500,000

CRITICAL RISKS AND PROBLEMS

Issues that can entail critical risks and problems concerning this project include:

- Not being able to act fast enough and the building and property are sold and used for other purposes.
- Not being able to recruit appropriate leadership for the capital campaign portion of this project.
- Not being able to attain the needed public support for the project.

While there is certainly a lower cost scenario to include only the purchase of the property and revival of the current facility, this scenario will not address the very real facility shortage facing Halifax’s artistic community. A smaller project could also dramatically impact the amount of private sector support available to the project.

FINANCIAL PROJECTIONS

Financial projections for this project are based upon a breakeven capital component. They show a 2019 fiscal year which is fairly typical of recent Bus Stop Theatre years with the exception of the building being purchased by year end. The building purchase results in the end of certain costs such as lease payments but the addition of other costs such as taxes, utilities etc. New costs are covered by additional revenues related to rental income from apartments located in the Bus Stop building.

Years 2020 and 2021 show the new realities of being a full building owner and operator while the new facility is being built. In 2022, the new facility is completed and operated while the renovation of the current Bus Stop Theatre occurs. By 2023, projections are for the project being completed with full operations of all facilities taking place as they should going forward. These new projections call for the apartments located in the current Bus Stop building being replaced by offices to be rented to other not-for-profit organizations. This change lowers ongoing income from those spaces but better fits the Cooperative's mandate.

LETTERS OF SUPPORT

The Bus Stop Theatre Cooperative is very proud of the support it has garnered from the community it serves. An example of this support is recognition from the Metro Community Awards as Halifax's favourite live theatre venue in 2017 and 2018. Also, in 2017 Ursula A. Johnson won the International Council of Fine Arts Deans' Award for Arts Achievement and Excellence. The award comes with a \$1000 gift for an arts organization chosen by the recipient and Ms. Johnson chose to offer the gift to the Bus Stop Theatre.

In preparation for this project the Cooperative asked community members for letters of support and was overwhelmed by the response. The significant number of letters of support included at the end of this plan are a sign of the depth of support the Bus Stop Theatre has earned over the years and the great need for a project such as this to meet the needs of Halifax's artistic community.

PROFILE & HISTORY

The Bus Stop Theatre was founded by its original owner/operator, Howard Beye, in 2003. He understood the lack of an affordable, properly equipped, small/mid-sized performance space in Halifax as he struggled to find a venue for his own artistic pursuits. Mr. Beye purchased and renovated the old pharmacy at 2203 Gottingen Street to be that space.

As he worked on needed renovations, the space gradually became a practical, usable space for many artistic endeavours and became known by more and more people involved in Halifax's independent arts scene.

In 2008, Mr. Beye felt the need to pass the torch and move on to other projects. Lee Anne Poole stepped up to operate the Bus Stop and attempted to make it more accessible as a venue. Ms. Poole's work at the Bus Stop raised the reputation of the space, and people's appreciation for it.

The building's ownership and operations transferred to the management of Clare Waqué at the end of March 2010. Ms. Waqué was able to continue the expansion and importance of the Bus Stop's position in Halifax's independent arts scene and was able to enhance the collection of financial and operation records to increase the understanding of the community the theatre serves.

For the first decade of its life, the venue was a private business, operated as a social enterprise, whose mandate was to develop, present and promote original Canadian theatre. Its success was in providing an affordable performance space which fostered emerging artists and a diverse community but the nature of the operations and clientele meant that services were being provided below cost. A new operational concept would be necessary to ensure long term operations.



In 2012, the Bus Stop Theatre Cooperative (BSTC) was formed with the goal of expanding the extent to which the space could be accessible to a wide range of companies and independent artists. From 2012 through 2015, a board of diverse stakeholders worked to develop by-laws, a business plan, legal and financial mechanisms to allow it to take over the management of the theatre's operations. In 2015, the cooperative found leadership and direction through contract employment from Jeremy Banks, Sébastien Labelle, Matthew Downey and Clare Waqué. Sébastien Labelle and Matthew Downey continue on the management and operations leadership and have been joined by Audrey Eastwood as Venue Manager.

The first complete fiscal year following the Cooperative's take over of operations was 2016. In the subsequent three years of complete operations, the Cooperative has been able to show the need for, and viability of, this type of operation in the most significant metropolitan area east of Montreal and north of Boston.

In its decade and a half existence, the Bus Stop has been a home for countless theatre workshops, rehearsals, show runs and wrap parties, as well as music, dance, spoken word, movies and art shows. Its position in the history of the independent arts scene in Halifax has long been established. This business plan is meant to be the first step in ensuring that position continues and is enhanced in the future.



MANAGEMENT & KEY PERSONNEL

The Bus Stop Theatre Cooperative is governed by a volunteer Board of Directors and managed by a professional staff. Unfortunately, current financial realities mean there is only a limited amount of time for which the staff can be compensated. This is an issue this plan hopes to address. Current management include:

SÉBASTIEN LABELLE EXECUTIVE DIRECTOR



Sébastien Labelle has been the Executive Director of the Bus Stop Theatre Cooperative since 2016, which is shortly after the Cooperative began taking over the operations of the theatre from previous management. Under his direction, the Cooperative has grown a stable membership of over 65 companies and individuals, received much needed equipment upgrades and venue improvements, and been awarded two increases in operating grant funding from the HRM. Mr Labelle has also helped cement the Bus Stop Theatre's reputation as a community driven organization and coordinated the development of this Business Plan in partnership with

Strategic Arts Management and Peter Henry Architects.

Additionally, Mr Labelle is the Festival Director for Mayworks Halifax and a creative collaborator on the River Clyde Pageant in New Glasgow, PEI. He is also a Merritt Award nominated actor with work experience on stage and screen who has worked with numerous Nova Scotian independent theatre companies.

Further to his arts-related experience, Mr Labelle is also a former union organizer with the Service Employees International Union and long time community organizer working on campaigns for economic and racial justice.

AUDREY EASTWOOD VENUE MANAGER

Audrey Eastwood is an interdisciplinary Halifax based artist. Originally from Central Hampstead, NB, she got an early start into arts administration as the event coordinator of Queens County Heritage. While studying theatre at Acadia University, she began work as the administrator for the Centre for Alternative Theatre Training, a yearly workshop that takes place in Europe. While specializing in acting, the Acadia program also taught her how to build and design sets, lights, costumes, props, produce a show, and manage a theatre company.



Upon graduating from Acadia, Audrey moved to Halifax with a passion to create, build and perform. She established her own theatre company, Terra Novella, through which she has produced a number of productions. Her company strives to provide a place for emerging artists to showcase their skill set in a tight knit community where it is often hard to get a start. Terra Novella's first production (and subsequent ones) was put on at the Bus Stop Theatre Co-op (BSTC). Audrey fell in love with the space, and began to volunteer to clean and tech shows, as funding for paid staff was extremely low.

In October of 2017, she was offered the position of Venue Manager at the BSTC. In this position, she facilitates space rentals, manages customer relations, general maintenance. She also manages the bar, event planning and coordination, overseeing contracts, training volunteers, communications with sister organizations, and assists with technical production needs of clients. Furthermore, she has planned and coordinated a number of successful fundraisers for the BSTC.

The skills she has been able to hone at the BSTC have lead her to work with a number of other companies: Villain's Theatre (Actor, Make-up designer, Fight Choreographer), Halifax Summer Opera Festival (Fight Choreographer), Votive Dance (Lighting Designer), Hello City (Lighting Designer), Kick at the Dark Theatre (Actor, Musician), Grafton Street Dinner Theatre (Actor, Musician), Nostos Dance Collective (Producer), Whale Song Theatre (Actor, Technician), BSTC's 24 Hour Theatre (Coordinator), Halifax Magician's Collective (Producer), Halifax Fringe (Technician).

She has produced a number of affordable workshops focusing on acting and production skills to enable individuals to work within the independent theatre community. Audrey strives to create a safe, affordable, supportive and professional space for artists to create, learn and grow within. The Bus Stop Theatre Co-op has helped her work towards and realize that goal be providing an accessible space to a community in desperate need of a place to create and showcase their art.



MATTHEW DOWNEY TECHNICAL DIRECTOR

Originally from St John's Newfoundland, Matthew has been a fixture of the Halifax independent theatre community for the past 8 years. He has 15 years experience in technical theatre as a lightning, set, and sound designer and as a carpenter and technician, including 2 years of training at the National Theatre School of Canada. Matt has worked with countless professional production companies, community organizations, and theatrical venues, including Neptune Theatre, 2b theatre, Xara Choral Theatre, IATSE Local 680, Mayworks, The Villains Theatre, Ted X Nova Scotia,

San Family Productions, Halifax Fringe Festival, Prismatic Arts Festival, Halifax Theatre for Young People, StART Festival, Opera Nova Scotia, Queer Acts, Centaur Theatre, Cirque du Soleil, The Segal Centre, Shakespeare by the Sea Newfoundland, Wonderbolt Circus, Alderney Landing, Nostos Dance collective, and the Halifax Regional School Board.

Matt has acted as the Bus Stop's Technical Director for the past 5 years, and house tech for the past 7. Matt's primary focus has been bringing professional level production values and attention to presentations at the Bus Stop, no matter the experience or budget of the presenter. Matt helps foster professional looking and sounding shows with community energy, spirit, and values. He also provides hands on guidance and training to techs and designers early in their careers.



CHELSEA DICKIE BOARD CHAIR

Chelsea is one of the founding members and the Company Manager of Matchstick Theatre, the Chair of the board of directors for the Bus Stop Theatre Co-op, and the new Nova Scotia High School DramaFest Coordinator. She's spent the last few years as both a Drama educator with the HRSB, and working as a freelance stage manager around the province; having managed many in-house shows with many different wonderful companies such as The Doppler Effect, Villain's Theatre, Workshirt Opera, Festival Antigonish, TAG, Side-by-Side productions, TNTS, and Terra Novella Theatre.



With Matchstick she has recently produced and stage managed John Mighton's The Little Years, Don Hannah's The Woodcutter and Jordan Tannahill's Peter Fechter: 59 Minutes, as well as Catherine Banks' Bitter Rose and Bone Cage earlier in 2017.

ALEX MILLS TREASURER



Alex Mills has been the treasurer of the Bus Stop Theatre's board of directors since 2016. He has a commerce degree from Dalhousie University with a major in Accounting, and has recently received his professional accounting designation. Alex also serves on the boards of the Halifax Fringe Festival and Theatre Nova Scotia. He is one of the founding members of Matchstick Theatre, a new company with the mandate of producing contemporary Canadian works in Atlantic Canada which has already staged six productions since 2016.

ACTIVITIES & SERVICES

The Bus Stop Theatre Co-op operations are designed to create opportunities for as many people as possible at all levels of artistic involvement and in all disciplines.

Examples of activities the Bus Stop Theatre hosts and showcases include:

- Music concerts
- Film screenings
- Theatre
- Dance
- Film shoots
- Art exhibits
- Community Events
- Festivals
- Civic Engagement
- Craft fairs
- Workshops
- Fundraisers
- Meetings
- Rehearsals
- Lectures
- Auditions
- Training sessions
- Conferences
- Podcast recordings
- Art Auctions

The operations of the theatre and its resources support and foster diverse forms of artistic expression through a variety of means. The primary base of operations and primary source of revenue is the Affordable Venue Rental Program. This includes regular venue rental service, revenue-split rental option, and a co-op rehearsal space program. The Affordable Venue Rental Program and its various components allows BSTC to provide performance and gathering space in an economically flexible manner, which fulfills a growing need among both emerging and established artists of various disciplines, as well as a multitude of community groups.

In addition, the Education and Incubation Program allows BSTC to foster artistic and cultural production, and to provide skills building opportunities for members and the broader community. The Trade School workshop series offers economically accessible learning opportunities for anyone interested, with further discounted access to co-op members. Recurring workshops offer participants opportunities to deepen their technical skills related to theatre production. Other curated workshops provide a wide range of creative and cultural learning experiences. Additionally, the Stage It program provides free time in the venue with an available technician at no cost to aspiring and emerging artists from marginalized communities.



While not representing a significant proportion of the operations, the Cooperative's Production Program also complements activities at the Bus Stop Theatre. This includes small scale events produced to celebrate the local arts community and to raise funds for the Cooperative. It also includes co-produced events where administrative assistance is offered to BSTC partners whose projects mirror our own mandate.

All activities hosted by the Bus Stop Theatre, whether produced in-house or by a renter, are promoted through our website and social media platforms. This helps in the promotion and profile lifting of hundreds of artists, arts organizations and community groups annually through one of the city and province's busiest cultural venues.

AFFORDABLE VENUE RENTAL PROGRAM

The Bus Stop Theatre is a multi-configurable performance space. Independent producers using the venue have access to all of the technical, lighting and sound equipment through assistance from the BSTC technical staff or their own technicians under supervision from BSTC staff. Use of the space is facilitated by trained technicians, who provide technical support in operating equipment as well as installing and resetting the space. The theatre is flexible, intimate, and accessible. It provides an ideal space for new works to be tested, and for professional works that benefit from a close relationship to their audience.

VENUE RENTAL SERVICE

The Bus Stop Theatre can be rented by patrons with the provision of a 25% deposit on the total rental cost.

Rental rates are two-tiered:

Regular, but nonetheless affordable rates, are offered to anyone who is not an Artist or Company member of the Cooperative. Rates are available by the hour or by the day and include hours of service from our technical staff. Furthermore, extended rentals of 3+ or 7+ days receive added discounts to their rental costs.

Artist and Company members of the Cooperative can access discounted base rates and the ability to use their own technicians under supervision, rather than having to hire the services of our staff for technical operations. This allows to foster regular use of the venue and the professional development of these users, and also allows to develop the membership of the Cooperative.



REVENUE SPLIT RENTAL

Dates available for rental within 3 weeks of inquiry can be booked at no rental cost and without need of an advance deposit. Under these conditions, the renter agrees to share 50% of generated revenue from the event with the Bus Stop Theatre Cooperative, after payment of the hired technician. A minimum \$50 guarantee is offered to the Cooperative and the Cooperative in turn agrees to a \$250 cap on its revenue share. This provides access to the venue for artists and event organizers who do not have the necessary capital funds to disburse a deposit or rental fee outside of the revenue generated from their event. This service also permits the Bus Stop Theatre to further fill its rental calendar and generate additional revenue under a short time frame when dates are left available. This service is primarily suited for band concerts, comedy showcases and events produced from within communities and organizations with fewer resources.

REHEARSAL SPACE PROGRAM

Company members of the Cooperative have access to free rehearsal time at the Bus Stop Theatre. Dates can be booked for free within 10 days of inquiry when available. Bookings through the Rehearsal Space Program do not give access to the technical or lighting equipment, do not provide services from a technician, and are not intended for public presentations. This service provides further assistance in the form of available space to regular renters of the Bus Stop Theatre and makes use of the space when not otherwise rented. This program facilitates the development of new and exciting artistic works, avoids the waste of needed space when available, and draws new members to the Cooperative.



EDUCATION AND INCUBATION PROGRAM

One of the Bus Stop Theatre Co-op's key roles in the community is to enable the development of arts-related skills in our province and to act as an arts incubator by providing the social space and networking opportunities for creative exchanges and partnerships.

TRADE SCHOOL

Through an ongoing workshop series, the BSTC seeks to develop the various technical and creative skills of its members and of the community at large. Workshops offered vary in themes: some more regular workshops focus on technical skills that are directly related to the use of the Bus Stop Theatre as a performance venue (theatrical lighting, live sound mixing, etc.), while other curated workshops address an eclectic range of craft and cultural subjects (poetry, drum making, sewing, etc.).

The Trade School therefore trains renters and potential renters of the Bus Stop Theatre to more easily and creatively make use of the facilities and equipment made available to them when renting. The Trade School, sometimes in partnership, also provides opportunities for learning across disciplines and interests in order to further creative exploration and ambition.

STAGE IT

The Stage It program offers a day in the Bus Stop Theatre, along with assistance from a technician, at no cost to a single renter once per month. Admission to the program is curated through a submission process and is intended for youth and applicants from marginalized communities, with priority given to those living in North End Halifax. Furthermore, any revenue generated from door admission to an event hosted by the Stage It program can be kept by the renter of the space.

The program is intended to provide early access to and experience using a professional performance venue for artists from underserved communities. The program also provides presented artists the opportunity to promote themselves among diverse audiences and generate cross community support for emerging artists. Stage It also aims to develop the Bus Stop Theatre's relationships with the communities that surround it in North End Halifax and improve the theatre's integration as a venue serving the communities it neighbours.

PRODUCTION PROGRAM

In addition to the diverse cultural showcasing that the Bus Stop fosters through its rental operations, the Cooperative also produces its own events in order to more actively engage with different communities and provide opportunities for emerging artists. By working with community groups in partnership with staff and designated committees, the Cooperative curates cultural content to present in our venue in accordance with our mandate.

PARTNERSHIPS & CO-PRODUCTIONS

The Bus Stop Theatre Co-op enters into partnership with external organizations and artist collectives when projects led by these partners support the Cooperative's mandate and operations. Priority is given to partnerships that support emerging artists and artists from marginalized communities, or communities and disciplines who are underrepresented at the Bus Stop Theatre. In these cases, support offered to partners includes administrative and development assistance as well logistical and promotional help. Examples of such partnerships include StART Fest for emerging artists, the Women In Theatre Festival, and the Bus Stop Theatre Playwrights' Unit.

MEMBER-LED PROGRAMMING

In some occasions, initiatives led by members of the Cooperative can be supported by Co-op committees or the Co-op's board of directors. These events, produced in-house, are intended to celebrate the community of users of the Bus Stop Theatre and also to raise funds for its operations. Events such as these include the annual 24 Hour Theatre event, the Bus Stop Theatre Summer Fair, and the Bus Stop Theatre Co-op Basket Auction.

PROJECT DESCRIPTION

The Bus Stop Theatre is facing a near term crisis in that the Bus Stop Theatre Cooperative is not the owner of the building it occupies and there is good reason to believe the ownership of the property may change on or around December 2019 when the mortgage for the property comes up for renewal. Any future owners, if they are not the Bus Stop Theatre Cooperative, are most likely to redevelop the property for other usage and its vitally important place in the city's artistic community will be gone forever. This potential scenario is made all the more worrisome by the recent loss of other affordable performance/rehearsal spaces in the city under similar circumstances.

The purpose of this project is to get the Bus Stop past this near term crisis by putting a plan in place to allow the Cooperative to purchase the property that currently houses the theatre, allow for needed renovations of the current facility, and allow for the construction of a new theatre and rehearsal halls to address the rapidly developing gap between the burgeoning independent arts scene in Halifax and the places for them to do their work.

PHASE 1

The first, and most crucial, aspect of this plan is to be in a position to purchase the property by December 2019 to take away the immediate risk to the future of the Bus Stop. The current owner's property includes the building housing the theatre and two apartments above the theatre's lobby as well as a vacant lot immediately behind the current building with street frontage on Maitland Street.

PURCHASE

PHASE 2

The next phase of the project would be to use the property in the rear of the current building to construct a new "black box" theatre. This new theatre would be slightly larger than the Bus Stop's current facility and would include two rentable rehearsal spaces to help accommodate the growing need for work spaces for the city's emerging artist communities. The desperate need for these spaces, given the recent closing of two spaces that were being used by the community (The Waiting Room and Theatre Nova Scotia's The Living Room), is why it is important to complete the new theatre prior to having to close the current theatre for renovations. This phasing will allow for at least one theatre's availability throughout the project's duration creating the least disruption for the city's artistic community.

CONSTRUCT

PHASE 3

Once construction of the new theatre and rehearsal halls is complete and they are ready for rental, then the renovations to the Bus Stop's current space will take place. This next phase will make vital improvements to the facility's accessibility and usability. Upon the project's completion, the new Bus Stop Theatre complex will be the heart of Halifax's independent and emerging performing arts community.

RENOVATE

The need for this type of project is illustrated by the number of groups the Bus Stop currently has to turn away as there is no availability of the current space and the significant number of letters of support this project has garnered.

A synopsis of the project costs follows. There is a more detailed description of the project and its costs in the Building Study portion of this report later in this document.

PROJECT BUDGET		
	AMOUNT	
EXPENSE	1 - LAND PURCHASE & RELATED	\$725,000
	2 - NEW THEATRE & REHEARSAL HALLS	\$3,641,578
	3 - REVIVE CURRENT BUS STOP THEATRE	\$1,252,990
	4 - CONTINGENCY (15%)	\$842,935
	5 - ADMINISTRATION & FUNDRAISING SUPPORT	\$37,496
	TOTAL PROJECT EXPENSE	\$6,500,000

The total projected project costs of \$6.5 million include property acquisition, current projected construction costs (see below and in more detail in Building Study), fittings, furnishing and equipment, a 15% contingency and a modest allotment to augment the Bus Stop’s current staff with administrative and fundraising support.



BUS STOP THEATRE COOPERATIVE	NEW STAGE & REHEARSAL HALLS	REFURBISH CURRENT BSTC	TOTALS
Level 5	\$-	\$202,800.00	\$202,800.00
Level 4	\$644,375.00	\$227,800.00	\$872,175.00
Level 3	\$514,200.00	\$330,450.00	\$844,650.00
Level 2	\$481,850.00	\$335,120.00	\$816,970.00
Level 1	\$1,312,250.00	\$-	\$1,312,250.00
Fittings, Furnishing & Equipment	\$263,466.00	\$19,000.00	\$282,466.00
Other Development Costs	\$425,436.92	\$137,820.40	\$563,257.32
TOTAL COST	\$3,641,577.92	\$1,252,990.40	\$4,894,568.32

Level 5 includes new offices 2 floors up from Gottingen in current structure

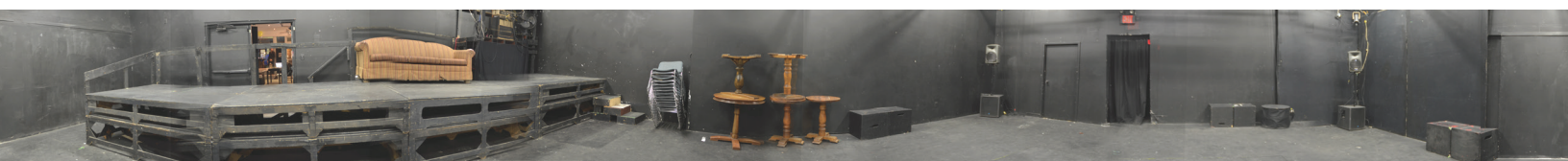
Level 4 includes roof deck, rehearsal halls, lounge & storage in new structure plus new office space 1 floor up from Gottingen in current structure

Level 3 includes catwalks, kitchen lounge, tech space etc. in new structure plus audience chamber, lobby, dressing rooms Etc. in current structure

Level 2 includes catwalks, lobby space in new structure plus basement mechanical and storage areas in current structure

Level 1 includes audience chamber, dressing rooms, washrooms, lobby of new structure

Other Development Costs include architect and other professional fees plus permit and fees.



MARKET ANALYSIS & STRATEGY

Halifax Regional Municipality is the largest population centre and the entertainment capital for Atlantic Canada —particularly as it relates to the not-for-profit arts and culture sector. The vibrancy of this sector in Halifax can be seen through the demand for the current Bus Stop Theatre and the number of groups that the Bus Stop has had to turn away through lack of availability.

Over the last four years the Bus Stop has had average usage of approximately 235 days per annum from a diverse group of users. In just the last six months BSTC has had to turn away another 61 days of rentals because of unavailability. This last statistic does not count groups that were not in touch because they were aware of the BSTC's unavailability through other means.

The size and affordability of the Bus Stop's current space makes it a relatively unique venue in the city, especially with the recent closures of The Waiting Room and The Living Room, spaces that had been available for performances and/or rehearsals at a relatively reasonable rate. The closures of the Living Room and the Waiting Room are just the latest in a sad trend the closures of similar spaces such as the Crib, the North Street Church and the Plutonium Playhouse. These closures illustrate the remarkable obstacle that the emerging performing arts sector is faced with in trying to find affordable production spaces.

Other performing arts spaces in the city tend to be either too large and/or too expensive (Rebecca Cohen Auditorium, Spatz Theatre, Neptune Theatre's Fountain Hall and to a lesser extent the Alderney Landing Theatre); insufficiently available for rental (Dalhousie's Sir James Dunn Auditorium and Studio Theatre); or too purpose built for one art form (The Music Room).

	2018		2017		2016		2015	
	#	%	#	%	#	%	#	%
Rental	84	79%	79	74%	50	58%	61	56%
Educational (In house)	4	4%	4	4%	9	10%	3	3%
Produced/Co-Pro	19	18%	24	22%	27	31%	44	41%
Total Events	107		107		86		108	
Days booked	256		202		198		280	
Artists involved	867		624		708		1039	
Audience count	12635		11564		8093		10803	
Theatre	36	34%	47	44%	29	31%	40	37%
Music	17	16%	24	22%	14	15%	22	20%
Comedy/Improv	12	11%	5	5%	6	6%	15	14%
Film	13	12%	9	8%	7	8%	3	3%
Community	3	3%	3	3%	4	4%	10	9%
Workshop	6	6%	4	4%	12	13%	6	6%
Fundraiser	5	5%	2	2%	6	6%	3	3%
Rehearsal only	2	2%	4	4%	0	0%	2	2%
Dance	4	4%	5	5%	3	3%	0	0%
Magic	2	2%	1	1%	1	1%	1	1%
Other	7	7%	3	3%	11	12%	7	6%

THE SHEER NUMBER OF LETTERS OF SUPPORT THAT HAVE BEEN RECEIVED FOR THIS PROJECT ARE INDICATIVE OF THE IMPORTANCE OF BSTC TO THE PERFORMING ARTS COMMUNITY IN HALIFAX AND THE DEMAND FOR THE SERVICES THAT THE BUS STOP THEATRE COOPERATIVE CAN PROVIDE.

PRODUCT PLAN

The earlier section of this plan on Activities and Services outline how the Bus Stop Theatre has been operating and how it continues to operate. The core of its activities is the offering of affordable space for performances and rehearsals to HRM’s burgeoning performing arts community. Successful completion of this project will allow the Bus Stop Theatre Cooperative to more than double the number of days it can rent facilities to artists and organizations

PRICING STRUCTURE

The Bus Stop Theatre’s current rental rates are listed in the chart below. Deep discounts on rental rates are used to encourage membership in the organization. Current membership costs are as follows:

- Company - \$200.00
- Artist - \$125.00
- Patron - \$35.00

All members are eligible to vote at annual general meetings, serve on committees, receive discounts to Bus Stop Theatre Cooperative programming and have access to the Bus Stop Theatre newsletter. Artist and Company members receive the rental discounts and have their membership profiles on the BSTC website. Company members are also eligible for the rehearsal space program.

BUS STOP THEATRE RENTAL RATES		
Members	2018	2019
Hourly	\$45.00	\$50.00
Daily	\$180.00	\$195.00
3 to 6 Days	10% Discount	10% Discount
7 to 28 Days	20% Discount	20% Discount
Non-Members	2018	2019
Hourly	\$45.00	\$50.00
Daily	\$325.00	\$380.00
3 to 6 Days	10% Discount	10% Discount
7 to 28 Days	20% Discount	20% Discount

- Rentals include six House Technician hours per day of rental
- You can add additional technician time, as required
- There is a \$30.00 fixed cleaning fee per rental

This Business Plan assumes the continuation of the Cooperative’s policies on trying to keep facilities as affordable as possible and thus is not anticipating any major price increases.





ADVERTISING AND PROMOTION

The existence of the Bus Stop Theatre is well known in the HRM's artistic community and there is no need to spend a great deal of money to promote the services that BSTC provides. The major promotional vehicle is the organization's website which features information about the Cooperative, membership rates and information, rental rates and information, and information on events being held in the facility.



ECONOMIC IMPACT

The project the Bus Stop Theatre would like to embark upon is being done to protect its future and, by extension, the health of the independent arts scene in Nova Scotia's capital city.

In the 1970's, the Canada Council for the Arts, the country's principal arts funding agency, developed a short form calculation for the economic impact of a performing arts operation. The formula is listed below with calculations for the Bus Stop's current fiscal year and projections for the first fiscal year after completion of the project.

CANADA COUNCIL SHORT FORM ECONOMIC IMPACT CALCULATION

Box Office Revenue x 1.06 = Total Ancillary Spectator Expenditure

Total Ancillary Spectator Expenditure + Total Theatre Expenditure x Economic Multipliers = Economic Impact

Economic Multipliers: Local x 1.4; Provincial x 1.5; National x 2.1

	2018	2023
Box Office Revenue (est.)	\$101,304.00	\$202,608.00
Total Ancillary Spectator Expenditure	\$107,382.24	\$214,764.48
Total Theatre Expenditure	\$120,000.00	\$262,500.00
Total Related Expenditure	\$227,382.24	\$477,264.48
Local Impact (1.4)	\$318,335.14	\$668,170.27
Provincial Impact (1.5)	\$341,073.36	\$715,896.72
National Impact (2.1)	\$477,502.70	\$1,002,255.41

Because the Bus Stop theatre is primarily a rental venue and hosts rather than produces most of what takes place in the facility we do not have exact box office numbers. For the purpose of this calculation we have used 80% of the 2018 attendance (12663 x 80%) and assumed a modest average ticket sale cost of \$10.00 (some tickets are much more but there are also many pay what you can and free events). We also assume this amount should double once the project is complete and in full operation.

CONSTRUCTION STAGE

In its economic impact assessment of the New Neptune Theatre project the Nova Scotia Department of Economic Development made the assumptions that 50% of the cost of construction would be for labour and that 80% of the materials would be sourced from wholesalers within the province of Nova Scotia.¹ The Bus Stop Theatre project, while being smaller than the Neptune project, would have most of the same elements.

Using those Department of Economic Development assumptions for the Bus Stop Theatre project, the construction phase would create approximately \$2.5 million in construction wages for the province of Nova Scotia and would give local material wholesalers roughly 1.75 million worth of business.

¹“Economic Impacts of Neptune Theatre”, Economic Policy and Analysis Branch, Planning and Policy Division, Department of Economic Development – August 1993, Page 2

TIMELINE

The span of this project is expected to cover a four-year period from 2019 through 2022 with the first full year of operations, post project completion, being 2023. The following is an outline of what and when we expect things to occur.

2019

- Regular operations will look quite similar to the Bus Stop Theatre's operations in 2017 & 2018
- Discussions to bring onboard needed public sector partners
- Identify and recruit private sector fundraising campaign leadership and launch private sector campaign
- Purchase of building and lands necessary for project by December 2019

2020

- Regular operations will look similar to 2017, 2018 & 2019. A possible exception might be that maximum total occupation of rental space may be restricted once construction in rear of current building begins.
- Architects and Engineers are engaged and begin detailed plans.
- Construction begins of new theatre and rehearsal spaces in rear of current Bus Stop Theatre facility.
- Continue private sector fundraising campaign.

- 2021
- Regular operations will look similar to 2020.
 - Construction continues on new theatre and rehearsal spaces in rear of current Bus Stop Theatre facility and finishes by end of the year.
 - Continue private sector fundraising campaign.
- 2022
- Operations will begin to include the rental of the new theatre facility and new rehearsal hall spaces.
 - Operations in original Bus Stop Theatre facility will be curtailed by approximately six months while renovations to that space are taking place.
 - Private sector fundraising campaign will conclude with the openings of both theatres and completion of the project.
- 2023
- Project will be complete and normal operations with two rental theatres and two rental rehearsal halls will begin.

PROJECT FUNDING

As illustrated in the Project Description section of this plan, and in some further detail in the Building Study section, the total costs for this project are estimated to be \$6.5 million

Over the past few years the Bus Stop Theatre Cooperative has shown their ability to operate the facility in a professional manner, however it is clear that this project will not be able to be accomplished without significant investment from the three levels of government who serve to benefit from this project by having it protect and strengthen the independent and emerging artistic community in the city.

Projections for the amount of support that will be necessary to successfully complete this project include contributions totalling \$5.5 million from public sector sources. The Bus Stop Theatre Cooperative is anticipating requesting \$2.5 million from each of the federal and provincial governments and a contribution of \$500,000 from the Halifax Regional Municipality. The remaining \$1 million in project cost would be raised through a private sector fundraising campaign.

PROJECT BUDGET		
	PHASES	AMOUNT
EXPENSE	1 - LAND PURCHASE & RELATED	\$725,000
	2 - NEW THEATRE & REHEARSAL HALLS	\$3,641,578
	3 - REVIVE CURRENT BUS STOP THEATRE	\$1,252,990
	4 - CONTINGENCY (15%)	\$842,935
	5 - ADMINISTRATION & FUNDRAISING SUPPORT	\$37,496
	TOTAL PROJECT EXPENSE	\$6,500,000
REVENUE	FEDERAL GOVERNMENT	\$2,500,000
	PROVINCIAL GOVERNMENT	\$2,500,000
	MUNICIPAL GOVERNMENT	\$500,000
	PRIVATE SECTOR FUNDRAISING	\$1,000,000
	TOTAL PROJECT REVENUE	\$6,500,000

The Bus Stop Theatre Cooperative does not have a track record of raising the amounts of money from the private sector as would be needed for this project and will certainly need to attract top flight volunteer leadership for a successful campaign. While this could be a tall order, the organization should be well positioned to attract that leadership and conduct a successful campaign because this project encompasses many of the ingredients of successful capital campaigns:

- A positive image
- A strong and enthusiastic governing board
- A priority need
- A logical plan
- A sense of urgency

The fact that the Bus Stop Theatre has been, and continues to be, such an important incubator for so many organizations that have touched so many people in this community (as evidenced by the large number and enthusiasm of the letters of support included in this plan) speaks to the organization's positive image. The small and dwindling number of similar spaces in this community spotlights the priority need. The real threat of losing the building in which it is housed as early as a year from now speaks to the sense of urgency.

The work that has already been accomplished to strengthen the organization in three short years speaks to a strong and enthusiastic board and we believe this business plan represents a realistic road map to answer not only the needs of the Bus Stop Theatre but of the broader arts community that it supports.

Another important aspect of successful fundraising campaigns is a sufficient source of contributable dollars. In most capital campaigns the top ten gifts contribute a large portion of the overall goal. It would be anticipated that this campaign would be no different. That task should be aided by the availability of significant naming opportunities, with the naming of the new theatre portion of this project a very valuable recognition to offer. Between this opportunity, and a few other significant naming opportunities that can be a part of this project, it would be reasonable to imagine a successful campaign based upon a gift chart similar to the one above.

While there can be no guarantees, the Bus Stop Theatre Cooperative seems well placed to attract the top flight campaign leadership and the private sector financial support to make this project viable and realistic.

SAMPLE GIFT CHART			
Gifts	Amount	Sub-Total	Grand Total
1	\$500,000	\$500,000	\$500,000
1	\$200,000	\$200,000	\$700,000
2	\$50,000	\$100,000	\$800,000
2	\$25,000	\$50,000	\$850,000
4	\$10,000	\$40,000	\$890,000
10	\$5,000	\$50,000	\$940,000
10	\$2,500	\$25,000	\$965,000
15	\$1,000	\$15,000	\$980,000
40	\$500	\$20,000	\$1,000,000

CRITICAL RISKS & PROBLEMS

It is relatively easy to identify the most immediate and serious risk to the successful completion of this plan. There is very good reason to believe that the current owner of the Bus Stop Theatre property is seriously looking at selling the property, perhaps by as soon as the time the mortgage comes up for renewal in December of 2019. If the Bus Stop Theatre Cooperative is not in a position to purchase the building and property by that point there is an excellent chance the property could be sold to a developer who would most likely tear down the building for a completely different use.

As a very modest sized not-for-profit society with limited means, the Bus Stop Theatre Cooperative will need significant public and private sector support to successfully complete this project. While the project checks many of the boxes that are necessary for a successful private sector campaign, it will be necessary to identify and bring onboard significant capital campaign leadership to have a reasonable opportunity to achieve success. A final go ahead for this full project should not be undertaken without first identifying that campaign leadership.

Without the type of public sector investment contemplated in this business plan it would also be impossible to achieve everything aspired to in this project. This moment in time offers a unique opportunity to not only address the very real threat of losing the Bus Stop Theatre and all it has done to be an incubator for Nova Scotia's burgeoning performing arts sector, but also address the rapidly worsening situation of spaces available for the many new and emerging artists and arts organizations.

Smaller public sector investment could help solve the most immediate problems related the potential sale of the building and needed improvements to the current structure, but it would also likely dramatically reduce the amount of money available from the private sector for the project (by eliminating the most attractive naming opportunities). While doing the smaller component of this project first is certainly conceivable, it will cause longer term logistical issues if the full project is ever to be done and would likely mean there would be many months where no spaces would be available for rent causing great hardship for the artistic community.

PRO FORMA FINANCIAL PROJECTIONS

Bus Stop Theatre Cooperative Ltd.
Statement of Operations – Summary

	2015	2016	2017	2018	2019	2020	2021	2022	2023
	Actual	Actual	Actual	Projected	Pro forma	Pro forma	Pro forma	Pro forma	Pro forma
Revenue									
Total Earned Revenue	24,080	58,886	68,728	68,711	69,183	124,450	125,950	154,750	198,000
Total Government Grants									
(Operations & Project)	19,552	38,209	26,347	78,105	44,250	44,250	44,250	44,250	45,000
Total Fundraising	5,389	8,888	14,025	12,000	12,000	12,000	12,000	14,000	18,750
Total Operations Revenue	49,021	105,983	109,100	158,816	125,433	180,700	182,200	213,000	261,750
Total Capital Grants	-	-	-	-	840,000	1,575,000	1,570,000	1,515,000	-
Total Capital Fundraising	-	-	-	-	-	325,000	330,000	345,000	-
Total Capital Revenue	-	-	-	-	840,000	1,900,000	1,900,000	1,860,000	-
TOTAL CONSOLIDATED REVENUES	49,021	105,983	109,100	158,816	965,433	2,080,700	2,082,200	2,073,000	261,750

Expenses									
Facility									
Total Facility Expenses	15,112	47,471	54,896	62,106	43,650	63,250	63,250	77,750	95,750
Total Administrative Expenses	11,161	29,238	41,442	51,710	65,980	102,495	102,495	113,100	135,300
Total Program Expenses	14,768	33,143	11,600	42,000	12,500	14,000	15,000	20,000	30,000
Total Operations Expenses	41,041	109,852	107,938	155,816	122,130	179,745	180,745	210,850	261,050
Total Capital Project Costs	-	-	-	-	838,750	1,895,350	1,895,349	1,870,552	-
TOTAL CONSOLIDATED EXPENSES	41,041	109,852	107,938	155,816	960,880	2,075,095	2,076,094	2,081,402	261,050

Excess (deficiency) of revenues over expenditures	7,980	(3,869)	1,162	3,000	4,553	5,606	6,107	(8,402)	700
Operating fund surplus, beginning of year	3,721	11,701	7,832	8,994	11,993	16,546	22,152	28,258	19,856
Operating fund surplus, end of year	11,701	7,832	8,994	11,993	16,546	22,152	28,258	19,856	20,556



Bus Stop Theatre Cooperative Ltd.

Statement of Operations

	2015	2016	2017	2018	2019	2020	2021	2022	2023
	Actual	Actual	Actual	Projected	Pro forma	Pro forma	Pro forma	Pro forma	Pro forma
Revenue Earned									
Rental Income - Main Space 1	15,166	34,000	40,496	46,250	45,000	45,000	45,000	22,500	40,000
Rental Income - Main Space 2	-	-	-	-	-	-	-	45,000	45,000
Rental Income - Apartments/Offices	-	-	-	-	3,100	37,200	37,200	12,500	25,000
Rental Income - Rehearsal Halls	-	-	-	-	-	-	-	15,000	15,000
Bar	-	-	-	-	833	20,000	20,000	30,000	37,500
Memberships	2,990	3,863	9,924	6,500	5,000	5,000	5,000	5,500	6,000
Advertising	-	-	750	500	750	750	750	1,250	1,500
Programs & (co)produced events - StART etc.	4,139	16,984	13,020	10,961	11,000	13,000	13,000	15,500	18,000
Held - Technical & Bar	1,785	4,039	4,538	4,500	3,500	3,500	5,000	7,500	10,000
Total Earned Revenues	24,080	58,886	68,728	68,711	69,183	124,450	125,950	154,750	198,000

Government Grants & Revenue

Prov. Of NS Operating					30,000	30,000	30,000	30,000	30,000
Arts NS - Project Grants	2,500	-	-	-	-	-	-	-	-
NS Culture & Youth Activities	8,205	-	-	-	-	-	-	-	-
NS Skills Jobs	-	16,685	-	-	-	-	-	-	-
Start Employment Program	-	-	2,500	3,500	-	-	-	-	-
Other NS grants	-	5,520	1,200	40,403	-	-	-	-	-
Municipal Operating	5,000	4,000	6,000	10,000	10,000	10,000	10,000	10,000	10,000
Municipal Capital	-	7,814	10,063	18,310	-	-	-	-	-
Municipal - Other	1,000	-	-	-	-	-	-	-	-
Canada Summer Jobs	2,847	4,190	4,236	5,892	4,250	4,250	4,250	4,250	5,000
Other	-	-	2,348	-	-	-	-	-	-
Total Government Revenues	19,552	38,209	26,347	78,105	44,250	44,250	44,250	44,250	45,000

Fundraising

Individual Donations	892	3,625	7,712	7,500	7,500	7,500	7,500	7,500	10,000
Sponsorships	-	-	2,348	1,500	1,500	1,500	1,500	2,500	3,750
Fundraising Events	4,497	1,547	3,965	3,000	3,000	3,000	3,000	4,000	5,000
In-kind	-	3,716	-	-	-	-	-	-	-
Total Fundraising	5,389	8,888	14,025	12,000	12,000	12,000	12,000	14,000	18,750
TOTAL REVENUES	49,021	105,983	109,100	158,816	125,433	180,700	182,200	213,000	261,750



Bus Stop Theatre Cooperative Ltd.	2015	2016	2017	2018	2019	2020	2021	2022	2023
Statement of Operations	Actual	Actual	Actual	Projected	Pro forma	Pro forma	Pro forma	Pro forma	Pro forma
Expenses									
Operating Facility									
Rent	8,750	21,000	21,000	21,000	19,250	-	-	-	-
Additional Rents / Water & Property taxes /Heat	-	8,065	11,800	7,667	9,000	10,000	10,000	12,000	15,000
Theatre Equipment	1,328	916	575	-	750	1,000	1,000	1,000	2,500
Insurance	344	2,064	2,064	2,064	2,400	8,000	8,000	10,000	10,000
Utilities	3,393	985	1,653	1,600	3,000	12,500	12,500	15,000	20,000
Contract Services - Technical	1,298	2,000	4,643	4,510	5,000	5,000	5,000	7,500	10,000
Capital Improvements	-	7,814	10,063	22,367	1,000	-	-	-	-
Bar	-	135	130	1,604	500	16,000	16,000	24,000	30,000
Maintenance	-	849	510	594	2,000	10,000	10,000	7,500	7,500
In-kind Labour	-	3,600	1,848	-	-	-	-	-	-
Miscellaneous	-	43	610	700	750	750	750	750	750
Total Facility Expenses	15,112	47,471	54,896	62,106	43,650	63,250	63,250	77,750	95,750
Administration									
Administration payroll - Salary & Wages	2,858	27,030	35,504	34,504	45,000	68,000	68,000	70,000	85,000
Technical payroll - Salary & Wages	-	-	-	8,797	12,000	22,500	22,500	30,000	35,000
Payroll - Employee benefits & WCB	166	-	-	2,573	5,130	8,145	8,145	9,000	10,800
Contract Services	6,954	-	-	-	-	-	-	-	-
Bank Charges	195	388	497	450	500	500	500	750	1,000
Fees and Dues	118	815	-	831	850	850	850	850	1,000
Office Supplies	38	266	631	-	750	750	750	750	750
Advertising & Promotion	130	236	-	-	250	250	250	250	250
Fundraising Expenses	701	359	353	350	500	500	500	500	500
Other Admin	-	144	622	2,567	500	500	500	500	500
Bad Debt	-	-	595	-	500	500	500	500	500
Tax Reassessments	-	-	3,240	1,638	-	-	-	-	-
Total Administration Expenses	11,161	29,238	41,442	51,710	65,980	102,495	102,495	113,100	135,300
Total Program Expenses	14,768	33,143	11,600	42,000	12,500	14,000	15,000	20,000	30,000
TOTAL EXPENSES	41,041	109,852	107,938	155,816	122,130	179,745	180,745	210,850	261,050
Excess (deficiency) of revenues over expenditures	7,980	(3,869)	1,162	3,000	3,303	955	1,455	2,150	700
Operating fund surplus, beginning of year	3,721	1,701	7,832	8,994	11,993	15,296	16,251	17,706	19,856
Operating fund surplus, end of year	11,701	7,832	8,994	11,993	15,296	16,251	17,706	19,856	20,556

Bus Stop Theatre Cooperative Ltd.		2019	2020	2021	2022	2023
Capital Project	TOTAL	Pro forma	Pro forma	Pro forma	Pro forma	Pro forma

Revenue

Total Federal	2,500,000	420,000	787,500	660,000	632,500	-
Total Provincial	2,500,000	420,000	787,500	660,000	632,500	-
Total Municipal	500,000	-	-	250,000	250,000	-
Total Capital Fundraising	1,000,000	-	325,000	330,000	345,000	-
Total Capital Revenue	6,500,000	840,000	1,900,000	1,900,000	1,860,000	-

Expenses

Land Purchase & Related	725,000	725,000				-
New Theatre & Rehearsal Halls	3,641,578	-	1,638,710	1,638,710	364,158	-
Revive Current Bus Stop Theatre	1,252,990	-	-	-	1,252,990	-
Contingency	842,935	108,750	245,807	245,807	242,572	-
Administrative and Fundraising Support	37,497	5,000	10,833	10,832	10,832	-
Total Capital Project Costs	6,500,000	838,750	1,895,350	1,895,349	1,870,552	-

Excess (deficiency) of revenues
over expenditures

	-	1,250	4,651	4,652	(10,552)	-
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Bus Stop Theatre Cooperative Ltd.	2015	2016	2017	2018	2019	2020	2021	2022	2023
Balance Sheet	Actual	Actual	Actual	Projected	Pro forma	Pro forma	Pro forma	Pro forma	Pro forma

Assets

Cash on Hand	555	-	-	-	-	-	-	-	-
Accounts Receivable	6,947	4,589	8,144	7,500	7,500	7,500	7,500	7,500	7,500
Prepaid Expenses	1,720	1,720	1,720	1,720	1,720	1,720	1,720	1,720	1,720
Total Current Assets	9,222	6,309	9,864	9,220	9,220	9,220	9,220	9,220	9,220
TD Bank Account	11,701	25,086	36,958	15,954	19,257	20,212	21,667	23,817	24,517
Other Receivables	2,000	2,000	-	-	-	-	-	-	-
Paypal	1,018	2,779	4,763	7,000	7,000	7,000	7,000	7,000	7,000
Total for Bank	14,719	29,865	41,721	22,954	26,257	27,212	28,667	30,817	31,517
Total Assets	23,941	36,174	51,585	32,174	35,477	36,432	37,887	40,037	40,737

Liabilities

Accounts Payable	-	3,700	3,818	3,500	3,500	3,500	3,500	3,500	3,500
HST Payable	425	313	1,299	1,500	1,500	1,500	1,500	1,500	1,500
Payroll Liabilities	480	-	-	-	-	-	-	-	-
Accrued Liabilities	1,737	-	-	-	-	-	-	-	-
Deferred Revenue	8,200	22,967	35,294	13,000	13,000	13,000	13,000	13,000	13,000
Deposits Received	1,397	1,362	2,179	2,179	2,179	2,179	2,179	2,179	2,179
Total for Current Liability	12,240	28,342	42,590	20,179	20,179	20,179	20,179	20,179	20,179
Total Liabilities	12,240	28,342	42,590	20,179	20,179	20,179	20,179	20,179	20,179

Equity

Retained Earnings	3,721	11,701	7,832	8,995	11,995	15,298	16,253	17,708	19,858
Current Year Earnings	7,980	-3,869	1,163	3,000	3,303	955	1,455	2,150	700
Total Equity	11,701	7,832	8,995	11,995	15,298	16,253	17,708	19,858	20,558
Liabilities and Equity	23,941	36,174	51,585	32,174	35,477	36,432	37,887	40,037	40,737

Bus Stop Theatre Cooperative Ltd. Statement of Operations - Quarterly Cash Flow	2019 Pro forma	1st Qrt Pro forma	2nd Qrt Pro forma	3rd Qrt Pro forma	4th Qrt Pro forma
Revenue					
Earned					
Rental Income - Main Space 1	45,000	7,500	11,250	12,500	13,750
Rental Income - Main Space 2	-	-	-	-	-
Rental Income - Apartments/Offices	3,100	-	-	-	3,100
Rental Income - Rehearsal Halls	-	-	-	-	-
Bar	833	-	-	-	833
Memberships	5,000	1,000	500	500	3,000
Advertising	750	250	-	-	500
Programs & (co)produced events	11,000	1,833	2,750	3,056	3,361
Held - Technical & Bar	3,500	583	875	972	1,069
Total Earned Revenues	69,183	11,167	15,375	17,028	25,614
Government Grants & Revenue					
Prov. Of NS Operating	30,000	-	30,000	-	-
Municipal Operating	10,000	-	-	-	10,000
Canada Summer Jobs	4,250	-	2,125	2,125	-
Total Government Revenues	44,250	-	32,125	2,125	10,000
Fundraising					
Individual Donations	7,500	450	450	450	6,150
Sponsorships	1,500	-	500	500	500
Fundraising Events	3,000	750	-	750	1,500
In-kind	-	-	-	-	-
Total Fundraising	12,000	1,200	950	1,700	8,150
TOTAL REVENUES	125,433	12,367	48,450	20,853	43,764

Bus Stop Theatre Cooperative Ltd.	2019	1st Qrt	2nd Qrt	3rd Qrt	4th Qrt
Statement of Operations - Quarterly Cash Flow	Pro forma	Pro forma	Pro forma	Pro forma	Pro forma
Expenses					
Facility					
Rent	19,250	5,250	5,250	5,250	3,500
Additional Rents / Water & Property taxes /					
Heat	9,000	2,182	2,182	2,182	2,455
Theatre Equipment	750	-	250	500	-
Insurance	2,400	-	-	-	2,400
Utilities	3,000	600	600	600	1,200
Contract Services - Technical	5,000	833	1,250	1,389	1,528
Capital Improvements	1,000	1,000	-	-	-
Bar	667	-	-	-	667
Maintenance	2,000	500	500	500	500
In-kind Labour	-	-	-	-	-
Miscellaneous	750	188	188	188	188
Total Facility Expenses	43,817	10,553	10,219	10,608	12,437
Administration					
Administration payroll - Salary & Wages	45,000	7,050	7,050	17,850	13,050
Technical payroll - Salary & Wages	12,000	1,665	1,665	4,335	4,335
Payroll - Employee benefits & WCB	5,130	784	784	1,997	1,565
Contract Services	-	-	-	-	-
Bank Charges	500	125	125	125	125
Fees and Dues	850	213	213	213	213
Office Supplies	750	188	188	188	188
Advertising & Promotion	250	250	-	-	-
Fundraising Expenses	500	185	125	-	190
Other Admin	500	125	125	125	125
Bad Debt	500	-	-	-	500
Tax Reassessments	-	-	-	-	-
Total Administration Expenses	65,980	10,584	10,274	24,832	20,290
Total Program Expenses	12,500	3,125	3,125	3,125	3,125
TOTAL EXPENSES	122,297	24,262	23,619	38,565	35,851
Excess (deficiency) of revenues over					
expenditures	3,136	(11,895)	24,831	(17,712)	7,912
Cash beginning period	22,954	22,954	11,059	35,890	18,178
Cash end period	26,090	11,059	35,890	18,178	26,090

Bus Stop Theatre Cooperative Ltd. Statement of Operations - Quarterly Cash Flow	2020 Pro forma	1st Qrt Pro forma	2nd Qrt Pro forma	3rd Qrt Pro forma	4th Qrt Pro forma
Revenue					
Earned					
Rental Income - Main Space 1	45,000	7,500	11,250	12,500	13,750
Rental Income - Main Space 2	-	-	-	-	-
Rental Income - Apartments/Offices	37,200	9,300	9,300	9,300	9,300
Rental Income - Rehearsal Halls	-	-	-	-	-
Bar	20,000	3,333	5,000	5,556	6,111
Memberships	5,000	1,000	500	500	3,000
Advertising	750	250	-	-	500
Programs & (co)produced events	13,000	2,167	3,250	3,611	3,972
Held - Technical & Bar	3,500	583	875	972	1,069
Total Earned Revenues	124,450	24,133	30,175	32,439	37,703
Government Grants & Revenue					
Prov. Of NS Operating	30,000	-	30,000	-	-
Municipal Operating	10,000	-	-	-	10,000
Canada Summer Jobs	4,250	-	2,125	2,125	-
Total Government Revenues	44,250	-	32,125	2,125	10,000
Fundraising					
Individual Donations	7,500	450	450	450	6,150
Sponsorships	1,500	-	500	500	500
Fundraising Events	3,000	750	-	750	1,500
Total Fundraising	12,000	1,200	950	1,700	8,150
TOTAL REVENUES	180,700	25,333	63,250	36,264	55,853

Bus Stop Theatre Cooperative Ltd.	2020	1st Qrt	2nd Qrt	3rd Qrt	4th Qrt
Statement of Operations - Quarterly Cash Flow	Pro forma	Pro forma	Pro forma	Pro forma	Pro forma
Expenses					
Facility					
Rent	-	-	-	-	-
Additional Rents / Water & property taxes /heat	10,000	-	5,000	-	5,000
Theatre Equipment	1,000	-	500	500	-
Insurance	8,000	-	-	-	8,000
Utilities	12,500	3,125	3,125	3,125	3,125
Contract Services - Technical	5,000	833	1,250	1,389	1,528
Capital Improvements	-	-	-	-	-
Bar	16,000	2,667	4,000	4,444	4,889
Maintenance	10,000	2,500	2,500	2,500	2,500
In-kind Labour	-	-	-	-	-
Miscellaneous	750	188	188	188	188
Total Facility Expenses	63,250	9,313	16,563	12,146	25,229
Administration					
Administration payroll - Salary & Wages	68,000	15,800	15,800	20,600	15,800
Technical payroll - Salary & Wages	22,500	5,625	5,625	5,625	5,625
Payroll - Employee benefits & WCB	8,145	1,928	1,928	2,360	1,928
Contract Services	-	-	-	-	-
Bank Charges	500	125	125	125	125
Fees and Dues	850	213	213	213	213
Office Supplies	750	188	188	188	188
Advertising & Promotion	250	250	-	-	-
Fundraising Expenses	500	185	125	-	190
Other Admin	500	125	125	125	125
Bad Debt	500	-	-	-	500
Tax Reassessments	-	-	-	-	-
Total Administration Expenses	102,495	24,438	24,128	29,235	24,693
Total Program Expenses	14,000	3,500	3,500	3,500	3,500
TOTAL EXPENSES	179,745	37,251	44,191	44,881	53,422
Excess (deficiency) of revenues over expenditures	955	(11,917)	19,059	(8,617)	2,430
Cash beginning period	26,090	26,090	14,173	33,232	24,615
Cash end period	27,045	14,173	33,232	24,615	27,045

Bus Stop Theatre Cooperative Ltd. Statement of Operations - Quarterly Cash Flow	2021 Pro forma	1st Qrt Pro forma	2nd Qrt Pro forma	3rd Qrt Pro forma	4th Qrt Pro forma
Revenue					
Earned					
Rental Income - Main Space 1	45,000	7,500	11,250	12,500	13,750
Rental Income - Main Space 2	-	-	-	-	-
Rental Income - Apartments/Offices	37,200	9,300	9,300	9,300	9,300
Rental Income - Rehearsal Halls	-	-	-	-	-
Bar	20,000	3,333	5,000	5,556	6,111
Memberships	5,000	1,000	500	500	3,000
Advertising	750	250	-	-	500
Programs & (co)produced events - StART etc.	13,000	2,167	3,250	3,611	3,972
Held - Technical & Bar	5,000	833	1,250	1,389	1,528
Total Earned Revenues	125,950	24,383	30,550	32,856	38,161
Government Grants & Revenue					
Prov. Of NS Operating	30,000	-	30,000	-	-
Municipal Operating	10,000	-	-	-	10,000
Canada Summer Jobs	4,250	-	2,125	2,125	-
Total Government Revenues	44,250	-	32,125	2,125	10,000
Fundraising					
Individual Donations	7,500	450	450	450	6,150
Sponsorships	1,500	-	500	500	500
Fundraising Events	3,000	750	-	750	1,500
Total Fundraising	12,000	1,200	950	1,700	8,150
TOTAL REVENUES	182,200	25,583	63,625	36,681	56,311

Bus Stop Theatre Cooperative Ltd.	2021	1st Qrt	2nd Qrt	3rd Qrt	4th Qrt
Statement of Operations - Quarterly Cash Flow	Pro forma	Pro forma	Pro forma	Pro forma	Pro forma
Expenses					
Facility					
Rent	-	-	-	-	-
Additional Rents / Water & property taxes /heat	10,000	-	5,000	-	5,000
Theatre Equipment	1,000	-	500	-	500
Insurance	8,000	-	-	-	8,000
Utilities	12,500	3,125	3,125	3,125	3,125
Contract Services - Technical	5,000	833	1,250	1,389	1,528
Capital Improvements	-	-	-	-	-
Bar	16,000	2,667	4,000	4,444	4,889
Maintenance	10,000	2,500	2,500	2,500	2,500
In-kind Labour	-	-	-	-	-
Miscellaneous	750	188	188	188	188
Total Facility Expenses	63,250	9,313	16,563	11,646	25,729
Administration					
Administration payroll - Salary & Wages	68,000	15,800	15,800	20,600	15,800
Technical payroll - Salary & Wages	22,500	5,625	5,625	5,625	5,625
Payroll - Employee benefits & WCB	8,145	1,928	1,928	2,360	1,928
Contract Services	-	-	-	-	-
Bank Charges	500	125	125	125	125
Fees and Dues	850	213	213	213	213
Office Supplies	750	188	188	188	188
Advertising & Promotion	250	250	-	-	-
Fundraising Expenses	500	185	125	-	190
Other Admin	500	125	125	125	125
Bad Debt	500	-	-	-	500
Tax Reassessments	-	-	-	-	-
Total Administration Expenses	102,495	24,438	24,128	29,235	24,693
Total Program Expenses	15,000	3,750	3,750	3,750	3,750
TOTAL EXPENSES	180,745	37,501	44,441	44,631	54,172
Excess (deficiency) of revenues over expenditures	1,455	(11,917)	19,184	(7,951)	2,139
Cash beginning period	27,045	27,045	15,128	34,312	26,361
Cash end period	28,500	15,128	34,312	26,361	28,500

Bus Stop Theatre Cooperative Ltd.	2022	1st Qrt	2nd Qrt	3rd Qrt	4th Qrt
Statement of Operations - Quarterly Cash Flow	Pro forma	Pro forma	Pro forma	Pro forma	Pro forma
Revenue					
Earned					
Rental Income - Main Space 1	22,500	-	-	11,250	11,250
Rental Income - Main Space 2	45,000	7,500	11,250	12,500	13,750
Rental Income - Apartments/Offices	12,500	-	-	6,250	6,250
Rental Income - Rehearsal Halls	15,000	2,500	3,750	4,167	4,583
Bar	30,000	5,000	7,500	8,333	9,167
Memberships	5,500	1,250	500	500	3,250
Advertising	1,250	625	-	-	625
Programs & (co)produced events - StART etc.	15,500	2,583	3,875	4,306	4,736
Held - Technical & Bar	7,500	1,250	1,875	2,083	2,292
Total Earned Revenues	154,750	20,708	28,750	49,389	55,903
Government Grants & Revenue					
Prov. Of NS Operating	30,000	-	30,000	-	-
Municipal Operating	10,000	-	-	-	10,000
Canada Summer Jobs	4,250	-	2,125	2,125	-
Total Government Revenues	44,250	-	32,125	2,125	10,000
Fundraising					
Individual Donations	7,500	450	450	450	6,150
Sponsorships	2,500	-	1,000	500	1,000
Fundraising Events	4,000	1,000	-	1,000	2,000
Total Fundraising	14,000	1,450	1,450	1,950	9,150
TOTAL REVENUES	213,000	22,158	62,325	53,464	75,053

Bus Stop Theatre Cooperative Ltd.	2022	1st Qrt	2nd Qrt	3rd Qrt	4th Qrt
Statement of Operations - Quarterly Cash Flow	Pro forma	Pro forma	Pro forma	Pro forma	Pro forma
Expenses					
Facility					
Rent	-	-	-	-	-
Additional Rents / Water & Property taxes /Heat	12,000	-	6,000	-	6,000
Theatre Equipment	1,000	-	-	1,000	-
Insurance	10,000	-	-	-	10,000
Utilities	15,000	3,750	3,750	3,750	3,750
Contract Services - Technical	7,500	1,250	1,875	2,083	2,292
Capital Improvements	-	-	-	-	-
Bar	24,000	4,000	6,000	6,667	7,333
Maintenance	7,500	1,875	1,875	1,875	1,875
In-kind Labour	-	-	-	-	-
Miscellaneous	750	188	188	188	188
Total Facility Expenses	77,750	11,063	19,688	15,563	31,438
Administration					
Administration payroll - Salary & Wages	70,000	15,800	15,800	21,600	16,800
Technical payroll - Salary & Wages	30,000	7,500	7,500	7,500	7,500
Payroll - Employee benefits & WCB	9,000	2,097	2,097	2,619	2,187
Contract Services	-	-	-	-	-
Bank Charges	750	188	188	188	188
Fees and Dues	850	213	213	213	213
Office Supplies	750	188	188	188	188
Advertising & Promotion	250	250	-	-	-
Fundraising Expenses	500	185	125	-	190
Other Admin	500	125	125	125	125
Bad Debt	500	-	-	-	500
Tax Reassessments	-	-	-	-	-
Total Administration Expenses	113,100	26,545	26,235	32,432	27,890
Total Program Expenses	20,000	5,000	5,000	5,000	5,000
TOTAL EXPENSES	210,850	42,607	50,922	52,994	64,327
Excess (deficiency) of revenues over expenditures	2,150	(20,449)	11,403	470	10,726
Cash beginning period	28,500	28,500	8,051	19,454	19,924
Cash end period	30,650	8,051	19,454	19,924	30,650

Bus Stop Theatre Cooperative Ltd.	2023	1st Qrt	2nd Qrt	3rd Qrt	4th Qrt
Statement of Operations - Quarterly Cash Flow	Pro forma	Pro forma	Pro forma	Pro forma	Pro forma

Revenue

Earned

Rental Income - Main Space 1	40,000	6,667	10,000	11,111	12,222
Rental Income - Main Space 2	45,000	7,500	11,250	12,500	13,750
Rental Income - Apartments/Offices	25,000	6,250	6,250	6,250	6,250
Rental Income - Rehearsal Halls	15,000	2,500	3,750	4,167	4,583
Bar	37,500	6,250	9,375	10,417	11,458
Memberships	6,000	1,250	1,000	500	3,250
Advertising	1,500	750	-	-	750
Programs & (co)produced events - StART etc.	18,000	3,000	4,500	5,000	5,500
Held - Technical & Bar	10,000	1,667	2,500	2,778	3,056
Total Earned Revenues	198,000	35,833	48,625	52,722	60,819

Government Grants & Revenue

Prov. Of NS Operating	30,000	-	30,000	-	-
Municipal Operating	10,000	-	-	-	10,000
Canada Summer Jobs	5,000	-	2,500	2,500	-
Total Government Revenues	45,000	-	32,500	2,500	10,000

Fundraising

Individual Donations	10,000	1,150	800	450	7,600
Sponsorships	3,750	-	2,000	750	1,000
Fundraising Events	5,000	1,500	-	1,500	2,000
Total Fundraising	18,750	2,650	2,800	2,700	10,600

TOTAL REVENUES	261,750	38,483	83,925	57,922	81,419
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Bus Stop Theatre Cooperative Ltd.	2023	1st Qrt	2nd Qrt	3rd Qrt	4th Qrt
Statement of Operations - Quarterly Cash Flow	Pro forma	Pro forma	Pro forma	Pro forma	Pro forma
Expenses					
Facility					
Rent	-	-	-	-	-
Additional Rents / Water & Property taxes /Heat	15,000	-	7,500	-	7,500
Theatre Equipment	2,500	-	1,250	1,250	-
Insurance	10,000	-	-	-	10,000
Utilities	20,000	5,000	5,000	5,000	5,000
Contract Services - Technical	10,000	1,667	2,500	2,778	3,056
Capital Improvements	-	-	-	-	-
Bar	30,000	5,000	7,500	8,333	9,167
Maintenance	7,500	1,875	1,875	1,875	1,875
In-kind Labour	-	-	-	-	-
Miscellaneous	750	188	188	188	188
Total Facility Expenses	95,750	13,729	25,813	19,424	36,785
Administration					
Administration payroll - Salary & Wages	85,000	19,750	19,750	25,750	19,750
Technical payroll - Salary & Wages	35,000	8,750	8,750	8,750	8,750
Payroll - Employee benefits & WCB	10,800	2,565	2,565	3,105	2,565
Contract Services	-	-	-	-	-
Bank Charges	1,000	250	250	250	250
Fees and Dues	1,000	250	250	250	250
Office Supplies	750	188	188	188	188
Advertising & Promotion	250	250	-	-	-
Fundraising Expenses	500	185	125	-	190
Other Admin	500	125	125	125	125
Bad Debt	500	-	-	-	500
Tax Reassessments	-	-	-	-	-
Total Administration Expenses	135,300	32,312	32,002	38,417	32,567
Total Program Expenses	30,000	7,500	7,500	7,500	7,500
TOTAL EXPENSES	261,050	53,542	65,315	65,341	76,852
Excess (deficiency) of revenues over expenditures	700	(15,058)	18,610	(7,419)	4,567
Cash beginning period	30,650	30,650	15,592	34,202	26,783
Cash end period	31,350	15,592	34,202	26,783	31,350

NOTES TO THE PRO FORMA FINANCIAL PROJECTIONS

STATEMENT OF OPERATIONS SUMMARY

The Statement of Operations Summary shows actual results for the years 2015-2017 with projections for the years 2018 through 2023. By 2023 the project would be completed and operations are expected to include full activities in all new facilities.

This summary separates only major components for revenues and expenses. The two Statement of Operations sheets that follow contain more detail on individual components of revenues and expenses for each of those years.

STATEMENT OF OPERATIONS - REVENUES

Figures from 2015 to 2017 are actual results - 2018 through 2023 are projections.

Earned

Rental income in years 2015 through 2018 relates to the current Bus Stop Theatre facility. This plan assumes The Bus Stop Theatre Cooperative taking over ownership of the building in December 2019 so, beginning that month and running through 2021, there is added income from the rental of two apartments located above the current theatre lobby space. In 2022 rental income from the new theatre and rehearsal halls will begin with a lowering of income from the current Bus Stop space while renovations take place. It is anticipated the apartment spaces will be renovated into office space in 2022 which will result in somewhat lower income from those spaces.

Currently the owner of the building runs the bar operations in the facility. Once ownership of the building changes hand the operations of the bar will become part of the Cooperative's activities and corresponding revenue and expenses will be incurred.

Revenue from membership sales is projected to remain relatively consistent throughout the period with a modest increase once new spaces are available for use.

Beginning in 2017 the Cooperative began to receive some income from advertising in the facility. This is expected to continue and increase somewhat with added opportunities once the new spaces are operational.

In addition to its main rental operations the Bus Stop Theatre Cooperative has historically done other programs and co-produced events that generate earned revenues. This activity is projected to continue in more or less the same fashion until the completion of this project and then may be increased somewhat to reflect the Cooperative's new capabilities.

The Cooperative charges clients directly for technical hours over and above those included in rental rates and for some bar services. This income is then paid out directly to those doing the work. This is projected

to remain more or less the same until the facilities and operations have expanded at the end of this process. These revenues are then projected to double related to the doubling of the Cooperative's performance facilities.

Government Grants and Revenues

The Bus Stop Theatre Cooperative has obtained project grants for various operating and capital activities they have conducted from 2015 through 2018. They have also received funding through the Canada Summer Jobs program. In addition they have received annual operating funding from the Halifax Regional Municipality which was increased to \$10,000 in 2018. This business plan assumes the continuation of the municipal and Canada Summer Jobs funding at current levels and the beginning of a \$30,000 annual operating grant from the province.

Fund Raising

The Cooperative has obtained revenue from private sector fund raising activities since its inception. This revenue has exceeded \$10,000 the last two years and is expected to continue with a modest increase once the project is complete. This increase reflects some new fundraising opportunities once the capital campaign fund raising is complete.

STATEMENT OF OPERATIONS EXPENSES

Facility

One of the largest expenses the Cooperative currently incurs are the rent payments for the theatre which amount to \$21,000 each year and have been augmented by additional rent to cover items such as taxes and heat. Once the ownership of the building changes hands these rent payments will cease but expenses related to utilities, taxes and insurance will increase with some doubling once the size of the Bus Stop Theatre complex is enlarged.

There is an allotment for the annual maintenance of theatre equipment which will eventually be increased once two facilities are in operation.

The revenue generated from renters for additional technical hours and bar services are paid out to the service providers. This expense line equals the corresponding income line.

Capital improvements have been paid for through specific grants. This project reflects the significant capital improvements planned in the future and is budgeted for separately.

Bar expenses begin to become an item once operation of the bar is transferred to the Cooperative. These will increase once two spaces are operational. They are projected to equal 80% of revenue generated.

Annual maintenance expense is projected to increase once ownership of the building is transferred but decrease somewhat once renovations related to the capital project have been completed.

The need for in-kind labour is not expected to continue and there is a small allotment for miscellaneous expenses.

Administration

Paid administrative staffing has been quite part-time in the initial years of the Cooperative's operation of the Bus Stop Theatre. This plan calls for the increase of the amount of paid administrative time up to the point where two full time positions can be affordable in 2023.

Technical staff time was included together with the administrative line from 2015 - 2017 and is separated beginning in 2018. Similar to the administrative line it is hoped this can become closer to full time by 2023.

From 2019 through 2023 employee benefits include costs for EI, CPP and Worker's Compensation payments.

Other administrative costs are expected to remain fairly stable with a slight ramp up by 2023.

CAPITAL PROJECT

The Capital Project portion of this plan is budgeted separately and designed to be breakeven.

Expenses are projected to begin by the end of 2019 with the purchase of the property.

In 2020 and 2021 Expenses related to building the new facilities are incurred with expenditures for the renovation of the current Bus Stop Theatre facility happening in 2022.

Revenues from federal and provincial sources are projected to come in as needed for cash flow purposes. Municipal grant revenue is projected to come in two instalments in 2021 and 2022.

Private Sector fundraising is projected to come in over a three year period as many of the larger gifts may come in three instalments.

Program Expenses

This expense item reflects the costs for the programs and co-produced events that generate earned revenues. As with the revenues, this is projected to continue in more or less the same fashion until the completion of this project and then may be increased somewhat to reflect the Cooperative's new capabilities.

BALANCE SHEET

The Balance Sheet information for 2015 through 2017 is actual results. From 2018 through 2023 they are projected. This only includes the operational results and not the addition of capital assets.

The overall financial position of the Bus Stop Theatre Cooperative is projected to remain fairly stable and improve slightly over the life of this plan.

ANNUAL CASH FLOW PROJECTIONS

There are revenue and expense monthly cash flow projection sheets for operational activities for each year from 2019 to 2023. The projections are based upon our best assumptions of when revenues will be received and expenses incurred. These projections show no major cash flow issues during this period.

With key financial support from the **NS Department of Communities, Culture and Heritage**, Strategic Arts Management and Peter Henry Architects were hired in June of 2018 to conduct a Strategic Study on behalf of the **Bus Stop Theatre Cooperative**. The study was completed in November 2018.

The architectural component of the study dealt exclusively with the adjoining two properties presently owned by "Walk Eh? Properties" at 2203 Gottingen Street and 2268 Maitland Street, the site of the present Bus Stop Theatre.

The Bus Stop Theatre Coop (BSTC) is contemplating the purchase of these properties to better serve the performing arts community of Halifax. SAM/Peter Henry Architects were hired to answer two fundamental questions:

- working with the present building envelope, what might be done to make the theatre more useful, functional, efficient and enjoyable; and
- using the two properties 2203 gottingen and 2268 Maitland, what else might be constructed that would further enhance the role of the BSTC.

Total demolition and subsequent new construction on both properties was not studied.

The present Bus Stop building is a wood frame storefront building with two residential floors above. A full concrete basement is extant. A large room at the rear, constructed of open-web-steel-joists (OWSJ) (originally a store), serves as the audience chamber for the Bus Stop Theatre.

The project is described in two Phases.

Phase 1 in which a new theatre is constructed on Maitland Street and Phase 2 in which various remediations and additions are undertaken in the old theatre. Although the Phases are "stand-alone", they are ordered 1 and 2 to enable the BSTC to continuously offer theatrical space to the Halifax community throughout all construction.

The rear site fronts onto Maitland Street, an underused "back street" to the Gottingen Street commercial properties. However, new condo developments in the community suggest that Maitland will become a walking/residential street for the community. The new Theatre faces Maitland street and addresses it with a cafe and/or performance space. Inside, the new theatre space is bigger and more flexible than the present BSTC theatre space. The current design indicates a black box theatre with two levels of technical galleries and a tall working space. As a training space for new tech talent, this new theatre will be a welcome addition to the Halifax scene. For performers and directors, this space will open very new opportunities.

The old building is not short of renovation projects which could "improve the situation". Perhaps the biggest proposed investment is in converting the two residential floors to office space. This initiative comes from the desire of the BSTC to better serve the creative communities of Halifax while NOT being a residential landlord.

A significant undertaking is the upgrading of the building to meet a contemporary standard of accessibility. This work includes a stair lift to the second floor, a permanent ramp to Gottingen street level and an upgrade to the WCs to meet higher contemporary standards.

The audience chamber's ceiling/roof is woefully low and a roof-raising is a realistic option. As well, a good deal of the basement space is unusable except as dead storage. Improvements in fire separation and ventilation will make these spaces safe and useful.

Lastly, cosmetic undertakings are planned to improve the exterior appearance and the Lobby.



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Peter Henry ARCHITECTS
 3252 Veith Street
 HALIFAX NS B3K 3H2 Canada
 902.455.9884 voice
 pharchitects@eastlink.ca
 www.peterhenryarchitects.ca



TERMS OF REFERENCE

SAM/pHA were engaged to study the Economic and Architectural feasibility of the acquisition of two properties presently owned by Walk Eh? Enterprises (2203/2205 Gottingen Street Halifax and 2268 Maitland Street Halifax).

The 2203 Gottingen Property is presently the Bus Stop Theatre while The 2205 Gottingen Property is comprised of two apartments above the theatre. In June 2018 its assessed value was \$256,100. The 2268 Maitland Street property (PID 00154377) is an undeveloped lot which serves as an exit space from the theatre. In June 2018, its assessed value was \$110,200.

The architectural component of this study is meant to determine:

STUDY ONE: The viability of expanding the Bus Stop Theatre by adding a second performing arts venue to the facility on the 2268 Maitland Street property, and

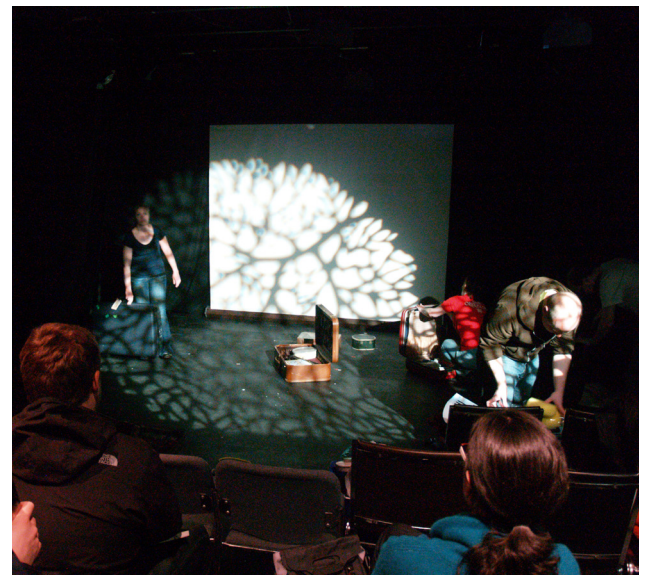
STUDY TWO: The opportunity to improve the extant building by working within the present building envelope.

Real estate appraisers will use the term "highest and best" use of the land to describe the use of the land which provides the greatest financial return to the owner. This study does not attempt this, except to say that numerous properties in the immediate vicinity are being developed as rental/condominium apartment buildings, including the Nova Scotia Housing Trust which is immediately adjacent on Maitland Street.

PHASE ONE is an exploration of the *theatrical* development potential of both properties, while focusing upon developing a second-stage performing arts venue on Maitland Street.

PHASE TWO consists of a series of large and small interventions in the present Bus Stop Theatre.

The phasing arises from the need to keep at least one theatre space open at all times to better serve the theatre community of Halifax. By constructing a new theatre on the Maitland Site and then renovating the old theatre, continuous operation is possible.



rehearsals at the Bus Stop





2018
The front façade of the theatre and lobby



2014
Clare Waqué shows low basement ceiling



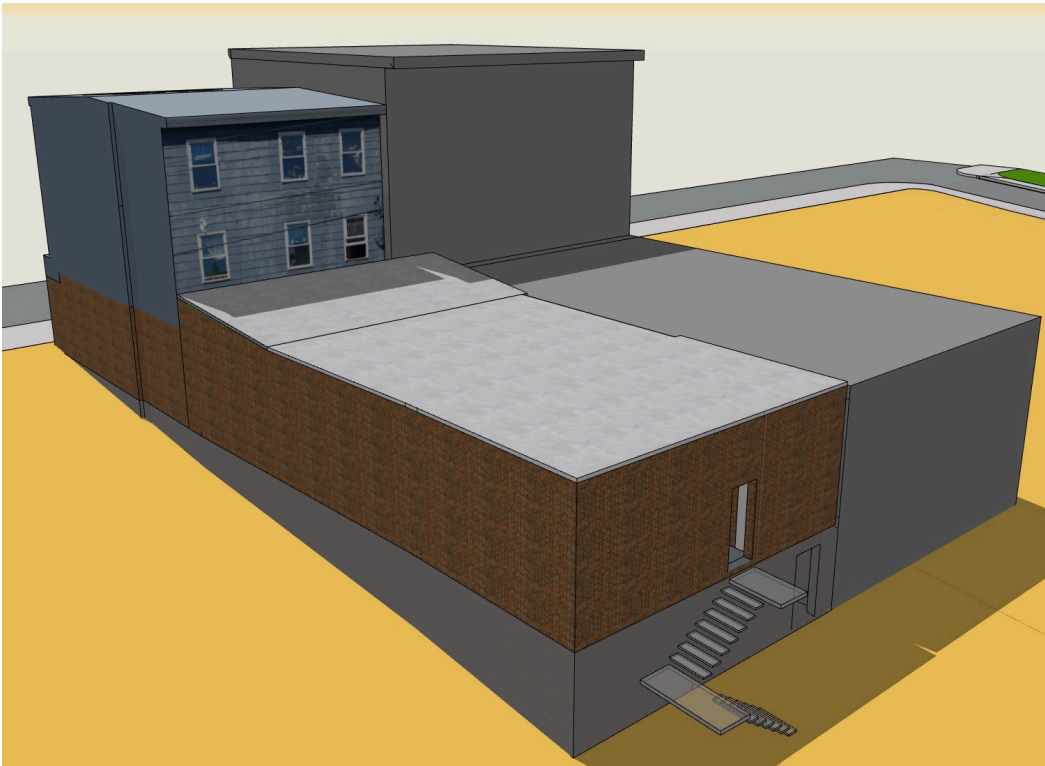
2014
Rear access to the theatre (before new fire escape)



Peter Henry ARCHITECTS
3252 Veith Street
HALIFAX NS B3K 3H2 Canada
902.455.9884 voice
pharchitects@eastlink.ca
www.peterhenryarchitects.ca



ADDRESSING TRANSITION



The Bus Stop has a "fire escape" type exit at the rear



Raising the roof of the old theatre is a possibility

The project is phased so that the new theatre (Maitland Street) is constructed first before any demo or reno is done to the old Gottingen Theatre.

Changes contemplated for the old Bus Stop (renovation of apartments as office space, cosmetic lobby upgrades, façade improvements and various technical amendments) will not interfere with the Health and Safety aspects of the building's operation. That is to say, the Gottingen Theatre can operate during construction of the new Maitland Theatre.

That said, if the old audience chamber's ceiling/roof is to be raised, construction logistics must be studied and discussed with HRM Building officials and with the builder. It is contemplated that this will require a minimum 2 month shut-down of the old theatre. It should be anticipated that there will be extra cost associated with keeping the theatre open during construction of the other aspects of the old theatre.

As well, there are insurance matters and the BSTC insurance company must be made aware that construction is taking place on the site.



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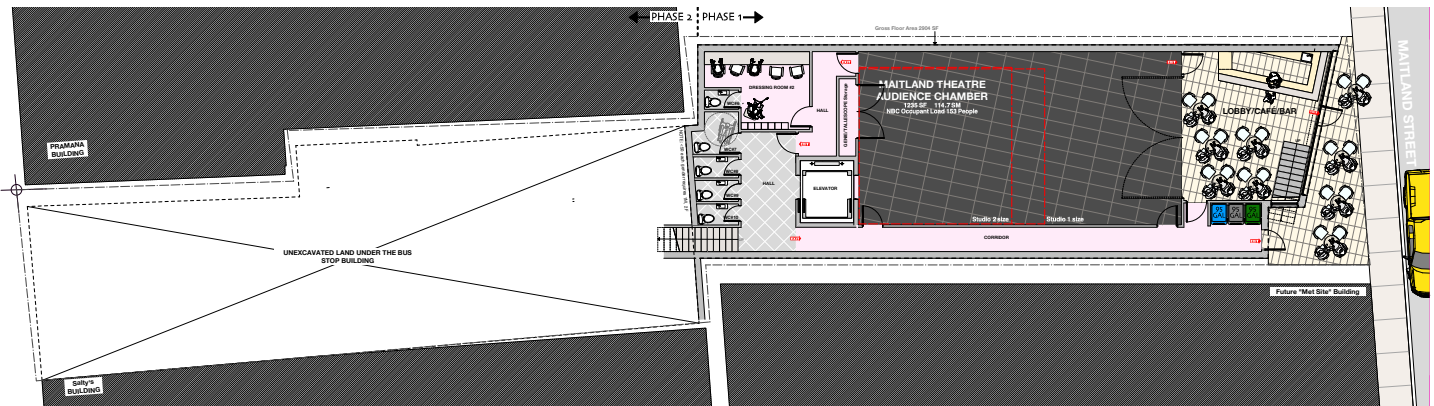
3252 Veith Street
HALIFAX NS B3K 3H2 Canada
902.455.9884 voice
pharchitects@eastlink.ca
www.peterhenryarchitects.ca



Phase 1, level ONE is where the "rubber meets the road" for the new Bus Stop. The new Maitland Black-Box theatre is complimented by a lobby/café space on Maitland Street. The theatre and lobby can be opened to the street for special performance and experimental opportunities. This provides new animation for the street and exciting programming opportunities for the Bus Stop.

The Maitland Theatre space seats about 90 people in three flexible configurations (end stage, alley stage and thrust stage). The remarkable height of the theatre gives a great scenographic opportunity to the company. Set designers, photographers and lighting directors will enjoy the opportunities of height, while safe working in the theatre afforded by the technical gallery will be a boon to the Bus Stop Trade School and its students.

This level also includes a dressing room and the requisite accessible washroom spaces.



**BUS STOP THEATRE COOP
Cost Analysis**

	TODAY	PHASE 1 (add Second Stage)				PHASE 2 (renovate old Theatre)			
		sf	change?	construction unit	item cost	sf	change?	unit cost	item cost
Level 1 Maitland Street Level	sf today	sf	change?	construction unit	item cost	sf	change?	unit cost	item cost
MAITLAND Audience Chamber	0	1235	NEW:	audience chamber	\$ 500 per sf \$ 617,500				
Dressing Room #2	0	147	NEW:	Partitions & electrical	\$ 250 per sf \$ 36,750				
Ensuite WC#6	0	14	NEW:	Partitions & electrical & plumbing	\$ 250 per sf \$ 3,500				
WC#7	0	38	NEW:	Partitions & electrical & plumbing	\$ 250 per sf \$ 9,500				
WC#8	0	21	NEW:	Partitions & electrical & plumbing	\$ 250 per sf \$ 5,250				
WC#9	0	20	NEW:	Partitions & electrical & plumbing	\$ 250 per sf \$ 5,000				
WC#10	0	19	NEW:	Partitions & electrical & plumbing	\$ 250 per sf \$ 4,750				
Elevator	0	73	NEW:	Elevator 4 stops	\$ 150,000 each \$ 150,000				
LOBBY/CAFE	0	430	NEW:	Partitions & electrical	\$ 400 per sf \$ 172,000				
HALL AND CORRIDOR	0	532	NEW:	Partitions & electrical	\$ 250 per sf \$ 133,000				
SITE works	0	1	NEW:	Exterior sidewalk paving	\$ 25,000 each \$ 25,000				
NFA		2529	(calculated from above)						
walls and other unaccounted		375	(GFA-NFA)	\$ 400 per sf	\$ 150,000				
GFA (this phase) (new building only)		2904	(area measured on drawings)						
Floor Total (price does not include HST)				floor total	\$ 450 sf* \$1,312,250 \$1,312,250.00				

*\$/sf is a costing check number = Total Floor Cost/GFA



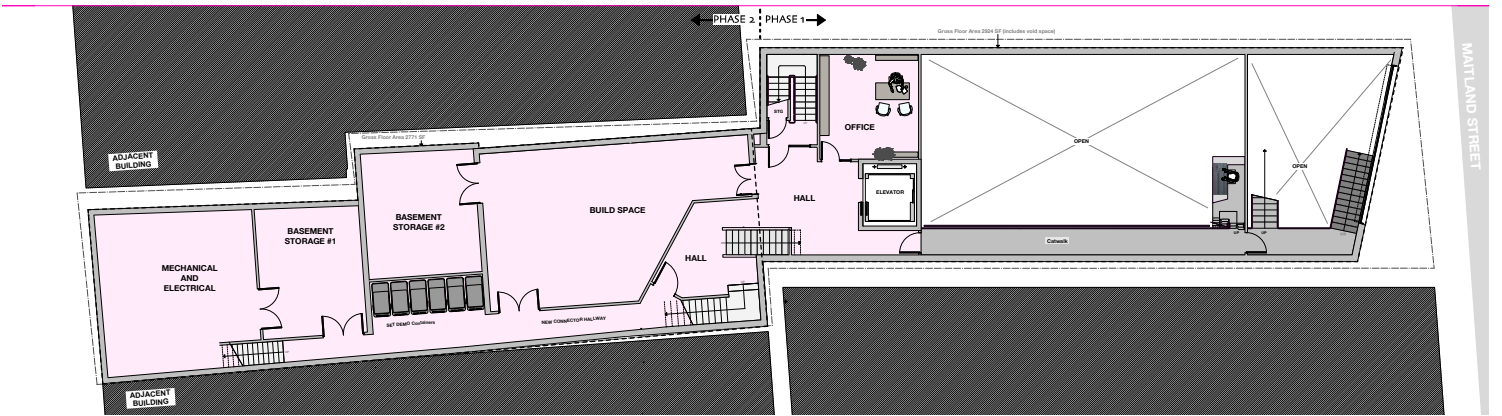
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Peter Henry ARCHITECTS
3252 Veith Street
HALIFAX NS B3K 3H2 Canada
902.455.9884 voice
pharchitects@eastlink.ca
www.peterhenryarchitects.ca



IN Phase 1, level TWO is the first technical Gallery level for the Black Box Theatre. The Tech Booth is located on this level as well as the new Theatre Office

IN Phase 2 (renovate the old basement), extensive modifications are made to the existing basement to make it a better storage and fabrication area. As well, most waste management facilities are located on this floor. The NEW exit from the theatre above comes down to this floor and then continues down to the Maitland Level below.



BUS STOP THEATRE COOP
Cost Analysis

		PHASE 1 (add Second Stage)				PHASE 2 (renovate old Theatre)			
		sf	change?	unit cost	item cost	sf	change?	unit cost	item cost
Phase 1: NEW	Level 2 Gottingen Street Basement								
	Stair Hall #4	0		100 NEW: Partitions & electrical	\$ 300 per sf \$ 30,000				
	744441	0		229 NEW: Partitions & electrical	\$ 300 per sf \$ 68,700				
	Elevator	0		73 NEW: Partitions & electrical	see Mait'd each \$ -				
	Catwalks Volume	0		1422 NEW: Volume cost	\$ 100 per sf \$ 142,200				
	Lobby volume	0		552 NEW: Volume cost	\$ 100 per sf \$ 55,200				
	Catwalks	0		0 NEW: Catwalk & Booth	\$ 25,000 each \$ 25,000				
	NFA			2376 (calculated from above)	\$ -				
	walls and other unaccounted			563 (GFA-NFA)	\$ 300 per sf \$ 160,750				
	GFA (this phase) (new building only)			2939 (area measured on drawings)					
Floor Total (price does not include HST)				\$ 160 s£*	\$ 481,850				
Phase 2: RENO	Mech/Electrical	819							
	Storage #1	0							
	Storage #2	430							
	Basement Flex Space	1101							
	Corridor/Hall	461							
	NFA (this phase)								
	walls and other unaccounted								
	GFA (old building only)								
	Floor Total (price does not include HST)								
						*\$/sf is a costing check number = Total Floor Cost/GFA			
						527 NEW: partition & electrical upgrade		\$ 70 each	\$ 36,890
						292 NEW: partitions & lighting & floor leveling		\$ 70 each	\$ 20,440
						309 NEW: partitions & lighting		\$ 70 each	\$ 21,630
						780 NEW: partitions & lighting		\$ 70 per sf	\$ 54,600
						583 NEW: partitions & lighting		\$ 70 per sf	\$ 40,810
						2491 (calculated from above)			\$ -
						280 (GFA-NFA)		\$ 300 per sf	\$ 160,750
						2771 (area measured on drawings)			
								*\$/sf is a costing check number = Total Floor Cost/GFA	
								\$ 120 s£*	\$ 335,120
									\$ 335,120.00



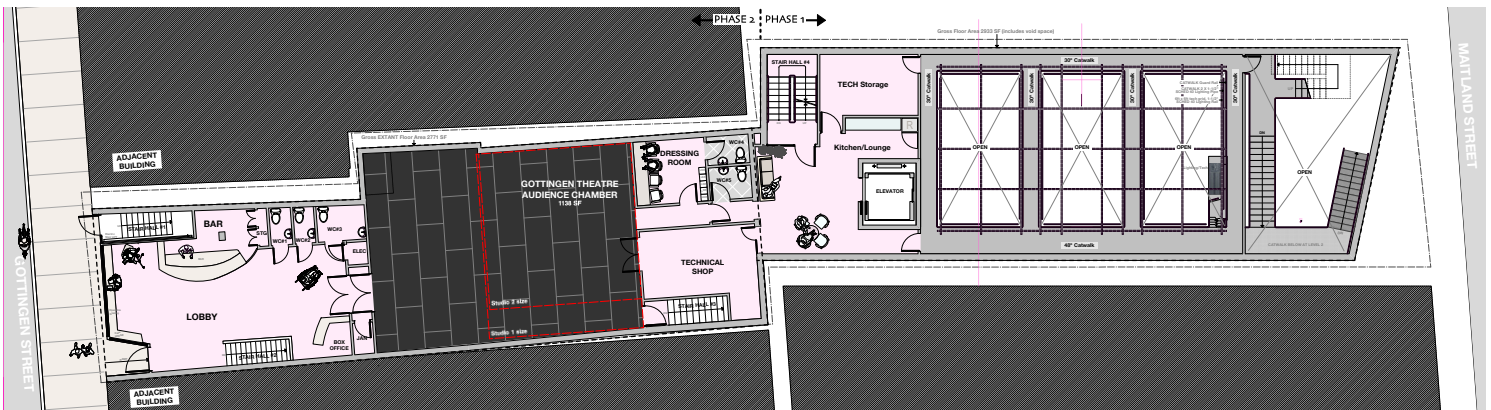
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Peter Henry ARCHITECTS
3252 Veith Street
HALIFAX NS B3K 3H2 Canada
902.455.9884 voice
pharchitects@eastlink.ca
www.peterhenryarchitects.ca



Level THREE is the main floor of the old GOTTINGEN THEATRE. In PHASE 1, the upper technical gallery and some storage spaces for the new Maitland Theatre are located. As well, storage spaces and a staff lounge are provided.

In Phase 2, the old Gottingen theatre building is greatly improved. The lobby is made more accessible, the dressing room is brought up to a contemporary standard. The audience chamber receives cosmetic (patch and paint) improvements. The tech shop is greatly improved by its connection to the elevator lobby.



BUS STOP THEATRE COOP
Cost Analysis

TODAY

PHASE 1 (add Second Stage)

PHASE 2 (renovate old Theatre)

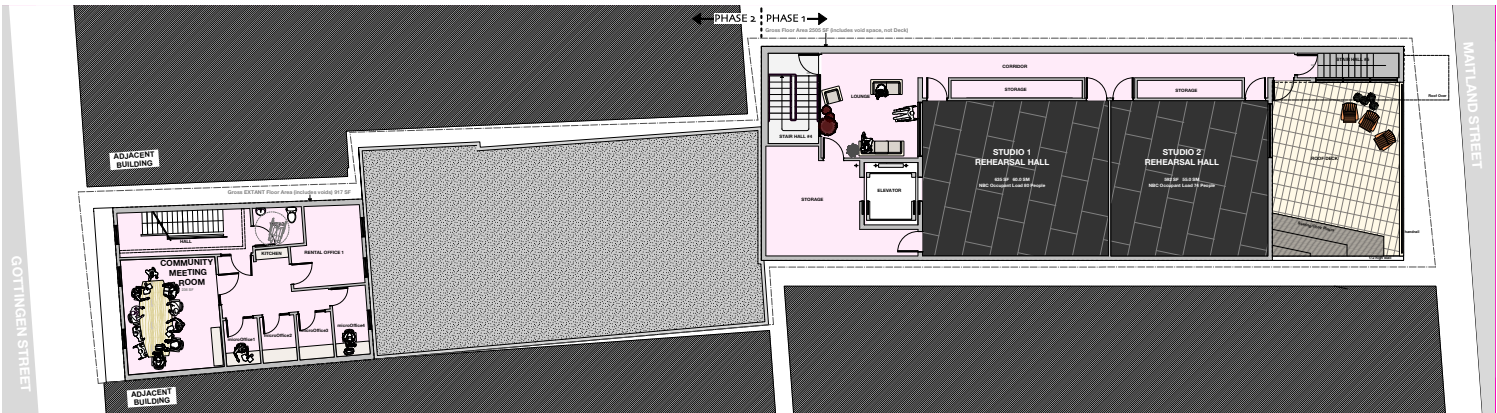
Level 3 Gottingen Street Level		sf today	sf	change?	unit cost	item cost	sf	change?	unit cost	item cost	
Phase 1: NEW	Elevator	0	73	NEW	see Maitland Leve	\$ -		no change: see phase 1	N/A	N/A	
	Stair hall #4	0	100	NEW: Partitions & electrical	\$ 300 per sf	\$ 30,000		no change: see phase 1	N/A	N/A	
	Tech Storage	0	133	NEW: Partitions & electrical	\$ 300 per sf	\$ 39,900		no change: see phase 1	N/A	N/A	
	Kitchen Lounge	0	349	NEW: Partitions, plumbing & electrical	\$ 300 per sf	\$ 104,700		no change: see phase 1	N/A	N/A	
	Catwalks	0	530	NEW	\$ 80,000 each	\$ 80,000		no change: see phase 1	N/A	N/A	
	Catwalks voids	0	891	NEW: Volume cost	\$ 100 per sf	\$ 89,100		no change: see phase 1	N/A	N/A	
	Lobby volume	0	442	NEW: Volume cost	\$ 100 per sf	\$ 44,200		no change: see phase 1	N/A	N/A	
	Exits from Deck	0	111	NEW: Catwalks	\$ 300 per sf	\$ 33,300		no change: see phase 1	N/A	N/A	
	NFA (this phase)		2629	(calculated from above)							
	walls and other unaccounted		310	(GFA-NFA)	\$ 300 per sf	\$ 93,000					
GFA (this phase) (new building only)		2939	(area measured on drawings)								
Floor Total (price does not include HST)				\$ 170 s/f*	\$ 514,200	\$ 514,200.00					
Phase 2: RENO	Building Envelope and Façade	0		no change: see phase 2			0	NEW: Cosmetic upgrade to Façade	\$ 35,000 each	\$ 35,000	
	GOTTINGEN Audience Chamber	1138		no change: see phase 2			1138	NEW: electrical & cosmetic upgrades	\$ 35,000 each	\$ 35,000	
	GOTTINGEN Audience Chamber			no change: see phase 2				NEW: raise the roof	\$ 150,000 each	option not recommended	
	Tech Space	244		no change: see phase 2			191	NEW: repartitioning	\$ 10,000 each	\$ 10,000	
	Dressing Room #1	101		no change: see phase 2			101	NEW: cosmetic	\$ 5,000 each	\$ 5,000	
	WC#4	27		no change: see phase 2			27	NEW: cosmetic	\$ 500 each	\$ 500	
	WC#5	30		no change: see phase 2			30	NEW: cosmetic	\$ 1,000 each	\$ 1,000	
	Lobby/Bar	671		no change: see phase 2			671	NEW: cosmetics + accessible ramp	\$ 60,000 each	\$ 60,000	
	WC1	16		no change: see phase 2			18	Accessibility upgrade	\$ 350 per sf	\$ 6,300	
	WC2	16		no change: see phase 2			17	Accessibility upgrade	\$ 350 per sf	\$ 5,950	
WC3	34		no change: see phase 2			38	Accessibility upgrade	\$ 350 per sf	\$ 13,300		
Phase 2: RENO	Janitor's Closet	14		no change: see phase 2			14	NEW: maintenance	\$ 500 each	\$ 500	
	Electrical Room	10		no change: see phase 2			10	included in audience chamber	\$ -	\$ -	
	Stair Hall #1 (to apartments)	49		no change: see phase 2			49	NEW: stair accessibility lift & partitions	\$ 25,000 each	\$ 25,000 see also floor above	
	Stair Hall #2 (to Basement)	32		no change: see phase 2			32	no change	\$ -	\$ -	
	Stair Hall #3	0		no change: see phase 2			32	NEW: Cut structure, install new support	\$ 12,000 each	\$ 12,000	
	NFA (this phase)						2368	(calculated from above)			
	walls and other unaccounted						403	(GFA-NFA)	\$ 300 per sf	\$ 120,900	
	GFA (old building only)						2771	(area measured on drawings)			
	Floor Total (price does not include HST)								\$ 120 s/f*	\$ 330,450	\$ 330,450.00

For more information, see the fold-out section at the back of this document.



In Phase 1, Level FOUR presents the new rehearsal studios and the roof deck. The rehearsal studios are a fundamental aspect of theatre development, providing much needed (by the city) rehearsal space. Both are large enough to represent either the Gottingen or Maitland Theatre stage area. These rooms are also performing venues and might be used for chamber music, intimate theatre and various screenings. The small adjacent roof deck can also be used theatrically and for event performances as well as the expected reception and recreational uses.

In Phase 2, the current apartment levels become renovated as small offices meant to serve the arts community of Halifax. The exact partitioning of the space will be undertaken by consulting with organizations or individuals who have actually leased the space. The current drawings indicate "micro-offices" meant for emerging companies with one ED and the need for a desk, file cabinet and little else. The suite of offices is then served by a small kitchen and a large community meeting room, which any office worker (or others) may book.



**BUS STOP THEATRE COOP
Cost Analysis**

Level 4 1 flight up from Gottingen

Category	Item	sf today	change?
Phase 1: NEW	Roof Deck	0	
	Rehearsal Hall STUDIO #1	0	
	Rehearsal Hall STUDIO #2	0	
	Lounge	0	
	Storage	0	
	Stair Hall #4	0	
	Stair Hall #5	0	
	Corridor	0	
	Elevator shaft	0	
	NFA (this phase)	0	
Phase 2: RENO	walls and other unaccounted	0	
	GFA (this phase) (new building only)	0	
	Floor Total (price does not include HST)	0	

Category	Item	sf today	change?	unit cost	item cost
Phase 1: NEW	485 NEW: Exterior Roof Deck (surcharge)	0		\$ 75 per sf	\$ 36,375
	635 NEW: Partitions & electrical	0		\$ 250 per sf	\$ 158,750
	592 NEW: Partitions & electrical	0		\$ 250 per sf	\$ 148,000
	171 NEW: Partitions & electrical	0		\$ 250 per sf	\$ 42,750
	350 NEW: Partitions & electrical	0		\$ 250 per sf	\$ 87,500
	100 NEW: Partitions & electrical	0		\$ 250 per sf	\$ 25,000
	56 NEW: Partitions & electrical	0		\$ 250 per sf	\$ 14,000
	257 NEW: Partitions & electrical	0		\$ 250 per sf	\$ 64,250
	73 NEW: Elevator	0		see Maitland Level	
	2234 (calculated from above, NOT INCL DECK))	0			
Phase 2: RENO	271 (GFA-NFA)	0		\$ 250	\$ 67,750
	2505 (area measured on drawings)	0			
	Floor Total (price does not include HST)			\$ 260 sf*	\$ 644,375.00

Category	Item	sf	change?	unit cost	item cost
Phase 1: NEW	no change: see phase 1				
	no change: see phase 1				
	no change: see phase 1				
	no change: see phase 1				
	no change: see phase 1				
	no change: see phase 1				
	no change: see phase 1				
	no change: see phase 1				
	no change: see phase 1				
	no change: see phase 1				
Phase 2: RENO	790 NEW: office conversion	790		\$ 200 per sf	\$ 158,000
	40 NEW: office conversion	40		\$ 200 per sf	\$ 8,000
	n/a NEW: Accessibility: reno stair#1 & stair lift	n/a		\$ 25,000 each	\$ 25,000 see also floor below
	n/a NEW: facade rejuvenation	n/a		\$ 20,000 each	\$ 20,000
	830 (calculated from above)	830			
	84 (GFA-NFA)	84		\$ 200 per sf	\$ 16,800
914 (area measured on drawings)	914				
Floor Total			\$ 250 sf*	\$ 227,800	\$ 227,800.00

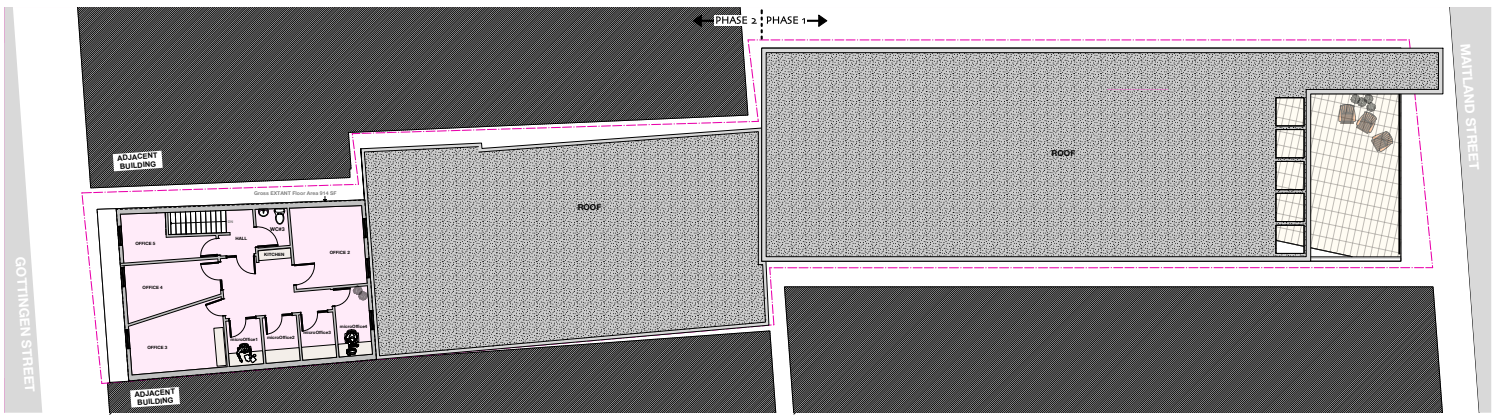


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Peter Henry ARCHITECTS
3252 Veith Street
HALIFAX NS B3K 3H2 Canada
902.455.9884 voice
pharchitects@eastlink.ca
www.peterhenryarchitects.ca



In Phase 2, on Level 5 the upper apartment is converted to small offices similar to what is done on the fourth floor. The offices will serve the needs of the Halifax arts community as well as serving as overflow for the Bus Stop to use as production offices, artist-in-residence or other uses.



BUS STOP THEATRE COOP
Cost Analysis

Level 5 2 flights up from Gottingen

Phase 2: RENO	sf today	change?	unit cost	item cost
Residential Unit	801	no change: see phase 2		
Stair Hall #1	28	no change: see phase 2		
façade rejuvenation	n/a	no change: see phase 2		
NFA	829			
walls and other unaccounted	85			
GFA	914			
Floor Total (price does not include HST)				

TODAY

PHASE 1 (add Second Stage)

Phase 2: RENO	sf today	change?	unit cost	item cost
Residential Unit	801	no change: see phase 2		
Stair Hall #1	28	no change: see phase 2		
façade rejuvenation	n/a	no change: see phase 2		
NFA	829			
walls and other unaccounted	85			
GFA	914			
Floor Total (price does not include HST)				

PHASE 2 (renovate old Theatre)

Phase 2: RENO	sf today	change?	unit cost	item cost
Residential Unit	801	NEW: office conversion	\$ 200 per sf	\$ 160,200
Stair Hall #1	28	NEW: office conversion	\$ 200 per sf	\$ 5,600
façade rejuvenation	n/a	NEW: façade rejuvenation	\$ 20,000 each	\$ 20,000
NFA	829		\$ - per sf	\$ -
walls and other unaccounted	85	(GFA-NFA)	\$ 200 per sf	\$ 17,000
GFA	914	(area measured on drawings)	*\$/sf is a costing check number = Total Floor Cost/GFA	
Floor Total (price does not include HST)			\$ 220 sf*	\$ 202,800 \$ 202,800.00



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Peter Henry ARCHITECTS
3252 Veith Street
HALIFAX NS B3K 3H2 Canada
902.455.9884 voice
pharchitects@eastlink.ca
www.peterhenryarchitects.ca



FF+E always comprise a surprisingly large part of any project budget. This is more true for a theatre building than most other building types. A careful inventory of lighting, control devices, and furniture has been established to provide an accurate estimate of the real cost to outfit a small theatre like the new Maitland Theatre. Note that there are no costs assigned to the extant Gottingen Theatre as it is adequately equipped at this time.



BUS STOP THEATRE COOP
Cost Analysis

FFE: Fittings Furnishings & Equipment

TODAY

PHASE 1 (add Second Stage)

PHASE 2 (renovate old Theatre)

	NO	change?	unit cost	items cost		NO	change?	unit cost	items cost
Lobby BAR	1	NEW	Bar & appliances	\$ 20,000 each \$ 20,000			not this phase		
Furniture	1	NEW:	Office Furniture	\$ 9,000 each \$ 9,000			not this phase		
	1	NEW:	Lobby Furniture	\$ 9,000 each \$ 9,000			not this phase		
	1	NEW:	Lounge Furniture	\$ 1,200 each \$ 1,200			not this phase		
	1	NEW:	Kitchen Microwave & UC Refrigerator	\$ 900 each \$ 900			not this phase		
	1	NEW:	Deck furniture	\$ 1,500 each \$ 1,500			not this phase		
Waste Management	6	3/4 yd	rolling baskets	\$ 1,000 each \$ 6,000			not this phase		
	3	90 Gallon	Bins (waste, compost, recyc)	\$ 500 \$ 1,500			not this phase		
Seating and Risers	1	NEW:	Aluminum Risers (Staging Canadell)	\$ 38,866 each \$ 38,866			not this phase		
	90	NEW:	Loose Chairs	\$ 100 each \$ 9,000			not this phase		
		Option:	Fixed telescoping Seating (Hussey)	\$ 31,000 each option	not in total below		not this phase		
		Option:	Portable telescoping Seating (Hussey)	\$ 52,000 each option	not in total below		not this phase		
	1	NEW:	Rehearsal Hall Furniture & Risers	\$ 5,000 each \$ 5,000			not this phase		
Theatre Lighting Instruments	12	NEW:	ETC ColorSource PAR LED	\$ 1,000 each \$ 12,000			not this phase		
	24	NEW:	ETC Tungsten Source FOUR Fresnel	\$ 350 each \$ 8,400			not this phase		
	36	NEW:	ETC Tungsten Source FOUR ERS	\$ 800 each \$ 28,800			not this phase		
	6	NEW:	ROSCO I-Cue® Intelligent Mirror	\$ 1,200 each \$ 7,200			not this phase		
Theatre Light Control	1	NEW:	ETC Lighting Console	\$ 10,000 each \$ 10,000			not this phase		
	8	NEW:	ETC 12 channel Dimmer Packs	\$ 3,000 each \$ 24,000			not this phase		
	1	NEW:	Line Voltage cabling	\$ 15,000 each \$ 15,000			not this phase		
	1	NEW:	SOCA cabling	\$ 5,000 each \$ 5,000			not this phase		
	1	NEW:	iMAC PRO computer	\$ 5,000 each \$ 5,000			not this phase		
Video	1	NEW:	Data Projector	\$ 4,000 each \$ 4,000			not this phase		
	1	NEW:	Camera	\$ 1,000 each \$ 1,000			not this phase		
Theatre Sound	4	NEW:	Wireless Microphones	\$ 500 each \$ 2,000			not this phase		
	10	NEW:	Microphones (wired)	\$ 150 each \$ 1,500			not this phase		
	1	NEW:	Audio Control console	\$ 3,000 each \$ 3,000			not this phase		
	2	NEW:	Speaker MAIN	\$ 1,000 each \$ 2,000			not this phase		
	2	NEW:	Speaker SUB	\$ 1,000 each \$ 2,000			not this phase		
	4	NEW:	Speaker MONITOR	\$ 800 each \$ 3,200			not this phase		
	24	NEW:	XLR cabling & connectors	\$ 100 each \$ 2,400			not this phase		
MISC	1	NEW:	Genie Electric Lift (used)	\$ 12,000 \$ 12,000					
		Option:	Tallescope Rolling Ladder	\$ 3,000 option	not in total below				
	1	NEW:	exterior signage (Phase 2)	\$ 10,000 each \$ 10,000			not this phase		
	2	NEW:	interior monitor screens & drivers	\$ 1,500 each \$ 3,000			not this phase		
Furniture: Lobby				\$ -			1 NEW: REPLACE Lobby Furniture	\$ 6,000 each \$ 6,000	
Storage Room Racking				\$ -			1 NEW: Storage Room Racking	\$ 5,000 \$ 5,000	
Signage				\$ -			1 NEW: exterior signage (Phase 2)	\$ 5,000 each \$ 5,000	
Signage				\$ -			2 NEW: interior monitor screens & drivers	\$ 1,500 each \$ 3,000	
				\$ -			FFE total	\$ 19,000 \$ 19,000.00	
			FFE total	\$ 263,466 \$ 263,466.00					



SEE ALSO:
ARCHITECTURAL DRAWINGS IN BINDER POUCH



LETTERS OF SUPPORT

AWARDS

2018 Metro Community Arts Award Certificate

THEATRE

Alex McLean - Zuppa Theatre Co.

Merritt Award winning theatre company with an international reputation

Alexis Milligan - Transitus Theatre

Emerging theatre company with a focus on partnerships with health organizations

Andrea Ritchie - The Irondale Ensemble Project

Established theatre company offering programs for youth and immigrants

Ann Marie Kerr

LGG Masterworks Award nominee with an international reputation

Anna Shepard

Emerging theatre technician and designer

Annie Valentina - The Doppler Effect Productions

Merritt Award winning theatre company

Cathy France - Caravan Theatre

Wolfville based theatre company

Chelsea Dickie - Matchstick Theatre

Merritt Award nominated emerging theatre company

Christian Barry, Anthony Black, Colleen MacIsaac & Karen Gross - 2b Theatre

LGG Masterworks winning theatre company with an international reputation

Colleen MacIsaac & Dan Bray - The Villain's Theatre

Merritt Award winning theatre company

David Woods - Voices Black Theatre Ensemble

African Nova Scotian theatre company

Garry Williams - DaPoPo Theatre

Established Queer-centred theatre company

Gillian Clark - Keep Good Theatre Company

Emerging theatre company

Jessica Oliver - Terra Nouvelle Theatre

Emerging theatre company

Katie Dorian

Emerging theatre artist

THEATRE CON'T

- K. Dorian, A. Galbreath, J. MacLean & G. Thornhill - Tea Time Creation Co.
Emerging theatre company
- Kevin Hartford
Emerging playwright
- Lara Lewis - Taboo Theatre
Emerging theatre company led by a Mi'kmaw Artistic Director
- Laura Burke
Emerging playwright and spoken word poet
- Laura Thornton - Whale Song Theatre
Emerging musical theatre company
- Malia Rogers
Emerging theatre artist
- Mary Vingoe - Home First Theatre
Veteran theatre artist. Co-founder of Eastern Front Theatre, Ship's Company
Theatre and the national Magnetic North Theatre Festival
- Nancy Morgan - Theatre Nova Scotia
Provincial support organization
- Pamela Halstead - Playwrights Atlantic Resource Centre
Regional support organization
- Paul Power - Power Productions
Newfoundland based theatre company with a focus in disability arts
- Rebecca Falvey
Emerging Playwright
- Richie Wilcox - Heist Theatre
Merritt award winning Queer-centric theatre company
- Ryanne Chisholm - LunaSea Theatre
Established woman-centred theatre company
- Stephanie MacDonald
Merritt Award winning theatre artist
- Stewart Legere - The Accidental Mechanics Group
Multi award winning actor and musician with a national reputation
- Tara Taylor - Charles Taylor Theatre & Media Arts Association
African Nova Scotian arts association
- Wes Babcock - Dark Day Monday
Established theatre artist and curator

MUSIC

- Kyle Cunjak - Forward Music Group
Music promoter
- Joel Plaskett - Songs for the Gang Inc.
Nationally renowned music star
- Kimberly Bernard - Four the Moment
Internationally renowned musical group
- Nathan Doucet - Aquakultre
Recording artist involved in multiple Halifax bands and musical groups
- Norman Adams - suddenlyLISTEN Music
Improvisational chamber music group

DANCE

- Jacinte Armstrong
Established contemporary dancer
- Jessica Lowe - Nostos Collectives Dance Association
Emerging dance company
- Kathleen Doherty - Votive Dance
Emerging dance company
- Liliona Quarmyne
Contemporary dancer and new Canadian citizen
- Susanne Chui - Mocean Dance
LG Masterworks Award winning dance company
- Véronique Mackenzie
NS Established Artist Recognition Award recipient

FILM

- Kimberlee McTaggart - Women in Film and Television, Atlantic
Regional support association
- Martha Cooley - Atlantic Filmmakers Cooperative
Film production resource centre
- Ron Foley Macdonald - Winterlight Productions
Film production company
- Taylor Olsen
Filmmaker translating a Bus Stop play into a feature film through TeleFilm Canada
- Tori Fleming - Centre for Art Tapes
Film and multimedia resource centre
- Yalitsa Riden
Emerging filmmaker

FESTIVALS

- Andrew Patterson - OBEY Convention
Experimental and avant-garde music festival and event series
- Debbie Richardson - Mayworks Halifax Festival of Working People & the Arts
Interdisciplinary arts festival celebrating the working people of Nova Scotia
- Kayla Borden & Nivie Singh - StART Festival
Interdisciplinary festival of emerging artists
- Lee-Anne Poole - Halifax Fringe Festival
Nova Scotia's largest theatre festival presenting over 50 shows annually
- Raeesa Lalani - Prismatic Arts Festival
Multicultural, interdisciplinary arts festival featuring national and international artists

MORE ART

- Andre Fenton
Award-winning spoken word poet and filmmaker
- Martha Mutale
Poet and performer
- Raven Davis
Indigenous visual artist and curator of the 2018 Nocturne
- Stepheny Hunter - Hello City
Monthly improv show

COMMUNITY ORGANIZATIONS

- Adam Reid - Halifax Pride
Flagship organization in the LGBTQ2S+ community
- Carrie MacInnis - Stepping Stone
Support organization for sex workers
- Chelsea Murray - The Deep magazine
Digital longform journalism platform produced in partnership with The Coast
- Danny Cavanaugh - Nova Scotia Federation of Labour
Provincial affiliate body of the Canadian Labour Congress
- Lisa Michaud - Conseil Communautaire du Grand Havre
Francophone cultural organization
- Mary Rigby - Breaking the Silence: Maritimes-Guatemala Solidarity Network
International support organization
- Sobaz Benjamin - In My Own Voice Arts Association (iMOVE)
Arts organization working with marginalized communities and at risk individuals
- Suzanne MacNeil - Halifax-Dartmouth & District Labour Council
Regional affiliate body of the Canadian Labour Congress

EDUCATIONAL INSTITUTIONS

Dr Jacqueline Warwick - Fountain School of Performing Arts
Director

Dr Shannon Brownlee - Cinema and Media Studies, FSPA
Associate Director

Leesa Hamilton - Fashion Department, NSCAD
Fashion Studio Technician

Logan Robins & Sarah Nearing - Dalhousie Theatre Society
Theatre students

Robert Seale - Department of English and Theatre, Acadia University
Associate Professor

Susan Barratt - Department of English and Theatre, Acadia University
Instructor

THEATRE LOVERS

Alex Handyside - NitroTek Web Solutions
Business owner and theatre goer

Christina MacDonald
Lawyer and theatre amateur

Denton Froese
HRM Volunteer Award recipient

Kathleen Allen
Audience member for over 11 years

Katie Powe
Theatre goer

Michelle Strum - Alteregos/Halifax Backpackers
Business owner and BSTC neighbour

Shaun Carvery
Lifelong resident of North End Halifax

Shelley Fashan
African Nova Scotian community organizer

LETTERS OF SUPPORT — QUOTES

2b is Halifax's largest and most active exporter of performing arts; with 185 performances on 5 continents this year, most of our performances are on tour. But our work is created and premieres at home in Halifax. 2b has created, produced, and presented a number of works at the Bus Stop, including a number of works that have gone on to tour the world. As a home for new work, the Bus Stop is a place where the culture of the city of Halifax, in part, is forged.

- Christian Barry & Anthony Black, 2b Theatre

The Bus Stop Theatre provides an essential service to the community as a cultural hub, and has become a destination in Halifax as real, and as important, as The Neptune Theatre. It is a cornerstone in many artists' lives. Every year, something new and extraordinary happens at The Bus Stop.

- Garry Williams, DaPoPo Theatre

The Bus Stop Theatre has been a great supporter of our work over the past several years. As a playwright, producer and actor who self identifies as living with a disability, the Bus Stop Theatre's support has allowed me to expand the reach of my work and my company to the greater Halifax area. It's support included being one of the few theatres in the region that is committed to working with artists with limited resources. In addition, the Bus Stop Theatre is one of the very few affordable theatre venues in the region which has also shown a great commitment to accessible space.

- Paul Power, Power Productions

The Bus Stop Theatre has a long history of supporting artists in Halifax, particularly emerging artists and those underserved by traditional theatres. They have also acted as a hub and gathering place for the arts community. They play a crucial role in supporting a vibrant arts ecology, as a place for artists to grow and develop their art forms in a supportive environment. Most of Halifax's dance artists already access the Bus Stop as performance venue, and organizations such as Mocean would not be where we are today without this kind of support.

The proposed renovations and new construction are a natural evolution for the Bus Stop. By serving a larger number of artists, hosting more events and activities and attracting increased foot traffic to the area, the new Bus Stop Theatre will undoubtedly bring a renewed energy to both the arts community and Halifax's North end.

- Susanne Chui, Mocean Dance

This space has real and immediate consequences on my life, and livelihood. I'm an invested patron, and someone trying to make their life here in the arts. I have a lot riding on spaces like this to add to my quality of life, and also to continue to be able to make my home here in Halifax.

- Stephanie MacDonald, Actor

We have used the Bus Stop for many years and have witnessed the various stages of its evolution. The theatre's value to the community is beyond measure. When we started out 20 years ago there was a dearth of usable performance space and very few independent companies. Over two decades, there has been something of a renaissance in the theatre scene, but still there are few facilities that meet the growing community's needs. The Bus Stop has emerged as Halifax's leading independent venue – I can't think of a small to mid-sized company that hasn't used the space.

The local arts community is growing and increasingly making waves beyond regional and national borders. At the same time, we're witnessing a slow but steady realization that a greater diversity of voices will help take our community to the next level. To facilitate this growth we need upgraded facilities.

Part of what I have always loved about the Bus Stop is that it began as a labour of love, rooted in a diverse, artistic community, built by artists who intended to use it. It has been, from the get-go, a grass roots endeavour, and has been an anchor organization, especially for emerging artists. For too long, spaces of this nature have been neglected in the existing funding paradigm. A familiar pattern of gradual neglect and decline has formed, leading to our loss of The Crib, The North Street Church, The Living Room and The Waiting Room in recent years. Only the Bus Stop has survived, and the planned upgrade will help break this pattern, while meeting the current demand for space and ensuring the continued growth of our sector.

- Alex McLean, Zuppa Theatre Co.

The Bus Stop Theatre Co-op has been the central hub for the Halifax Fringe for the last many years. Most Halifax Fringe Festival artists specifically request that their performances be at The Bus stop Theatre. We'd love to have 10 Bus Stops!

- Lee Anne Poole, Halifax Fringe Festival

Emerging creators need a space where they can develop an audience, and hone their artistic vision, otherwise, the only qualified applicants to work in professional companies like Neptune will be from elsewhere, and the Nova Scotian character of our institutions will no longer reflect the populations they are built to serve.

- Wes Babcock, Designer, Director and Playwright

With the rising shortage of usable theatre spaces in the city, having a cornerstone like the Bus Stop is an invaluable resource not only to local students, but to the entire community. The Bus Stop makes Theatre as accessible as possible for as many people as possible, and has benefitted the DTS and beyond immeasurably.

- Logan Robbins, Dalhousie Theatre Society

The Bus Stop Theatre plays a crucial role in our local arts community, providing performance and rehearsal space for many works by local and visiting artists. As a cultural space, it provides opportunities for development and presentation to artists and groups of varying levels of experience and from different walks of life. The Bus Stop has more than filled a role that was, and remains, extremely needed by Halifax's artistic community.

- Jacinte Armstrong, Contemporary Dancer

I don't know what I would do without the Bus Stop Theatre. It is more than a community hub for artists. It is an incubator for some of Nova Scotia's most promising talent in the performing arts, and a place where the north end (and larger Halifax) community can come together to view stories that are relevant to them – cutting edge productions that speak to the diversity of our community itself.

- Laura Burke, Poet and Playwright

I have been creating and presenting work at The Bus Stop Theatre for over ten years, and can say without a doubt that its presence and accessibility has had a profound impact on my growth as an artist, as well as almost every single member of the theatre and music community that I know.

It is a cornerstone of the vitality of the North End, serving an underserved community, providing a home where emerging artists and established artists are booked side by side. It's potential as a long-term cultural and artistic hub is massive. The North End of Halifax needs a legacy space like the Bus Stop, a permanent community space dedicated to bringing art to the surrounding community.

- Stewart Leger, Actor and Musician

Without spaces like the Bus Stop Theatre, something like OBEY simply would not exist. Finding affordable, arts-driven space in Halifax that truly support the artists and cultural workers involved in a given project, is one of our biggest challenges as organizers year after year. We've seen so many wonderful spaces disappear due to underfunding and rent price-outs. The Bus Stop Theatre is a place that serves so many people in so many ways. We've hosted world-class talent there alongside emerging local artists. Over a long collaborative history, they've helped us host community jams and workshops, educational lectures, screenings, and so much more.

- Andrew Patterson, OBEY convention

The existing Bus Stop Theatre space has offered creation and performance opportunities for a large number of artists and a significant portion of the Theatre Nova Scotia membership relies on the existence of a small, affordable black box space in Halifax. Lack of rehearsal, creation and intimate and adaptable theatre spaces in the city of Halifax is a serious issue affecting the industry.

- Nancy Morgan, Theatre Nova Scotia

Over the past five years iMOVE has staged over a half a dozen theatrical productions with a diverse range of participants from marginalized youth, incarcerated people to collaborative community events and initiatives. It is no exaggeration to state, that the work of iMOVE would be in a grave deficit it wasn't for the presence and support of the Bus Stop Theatre in the North End of Halifax.

As the North End of Halifax, along the Gottingen Street corridor, continues to go through the process of gentrification the presence of organizations like the Bus Stop Theatre, who are able to build bridges between solitudes, is essential. In my opinion, the Bus Stop Theatre is as much a part of the community as organizations like the North Branch Library, the Community Y and The Black Educators Society.

- Sobaz Benjamin, iMOVE

Individuals and groups from many walks of life come to the Bus Stop for a variety of events – community activities, professional dance shows, plays, concerts, and more. This kind of diversity and accessibility is rarely seen in performance spaces, and is highly valued by the arts community. Furthermore, it is not by chance that this diversity exists. The Bus Stop has intentionally created itself to be more than simply a space. It is an organization that understands the importance of the relationship between art and community, and works hard to foster this relationship on an ongoing basis. The Bus Stop is respected and trusted by artists and by community members alike, and therefore occupies a unique space in the cultural composition of the city. I cannot think of another place in Halifax that is anything like it.

- Liliona Quarmyne, Contemporary Dancer

In 2018 we have to recognize that the performing arts industry in Halifax is in dire need of venues, especially small venues. We are also in dire need of rehearsal spaces. We have lost the Theatre Nova Scotia venue The Living Room which was located on Agricola Street this past year. We have lost the Waiting Room that was located on Almon Street this year. We have lost the Heist Lab which was located on Almon Street this year. The Bus Stop Theatre has lasted through all of this. And they are being utilized even more than ever because of the lack of other spaces. This development of the Bus Stop Theatre makes perfect sense and is essential to keep up with the demands of the community.

- Richie Wilcox, Heist Theatre

As a theatre artist living rurally, it is important that I know that I have somewhere to land when bringing shows into Halifax.

- Kathy France, Caravan Theatre

Every day, I lament the scarcity of opportunities in this industry in Halifax. It pains me to know that one day, I may have to leave the land my family has lived on for 13,000 years for the sake of my career. Without the Bus Stop, this nightmare would be an inevitable reality.

- Lara Lewis, Taboo Theatre

There are several creative infrastructure projects being planned in Halifax currently, from the Culture Link re-development to the Khyber Building and Imagine Bloomfield - and we need all of them. Halifax is far behind other cities of our size in terms of providing these types of affordable and sustainable spaces to the community. The Bus Stop is an integral piece of the ecosystem of arts presentation and supporting their plan for permanent ownership is an important step in ensuring that Halifax remains the vibrant cultural place that it is today.

- Martha Cooley, Atlantic Filmmakers Cooperative

The intentional relationship between CTTMA and The Bus Stop Theatre has enabled artists from marginalized communities such as the Preston's, Cherrybrook, etc. blossom in their craft. I personally have felt at ease, a sense of community and pride when attending the events and workshops at BSTC in the past. As a member of the Black Nova Scotian community, I have not felt this in any other existing performing arts space. BSTC is an example of the way in which artists should interact with each other from all walks of life. There is no North End without the Bus Stop Theatre.

- Tara Taylor, Charles Tayler Theatre & Media Arts Association

As the Executive Director of the Halifax Pride Festival, I continue to seek out and rent venues that support the needs of our community. Our festival wants to rent spaces that are community minded, accessible, and welcoming. The Bus Stop Theatre is all of these things and more. Their contribution to the cultural vibrance of Halifax's north end cannot be overstated, and I sincerely hope they can continue to play host to the sorts of work that has filled the space for years.

- Adam Reid, Halifax Pride

Because of the Bus Stop Theatre, we have been able to take our theatre program to the next level by providing the opportunity for our program users to perform on stage in front of an audience. Our therapeutic art programs, such as theatre, are a unique avenue for individuals to self-explore, build confidence and self-esteem, learn new skills and be part of a production.

- Carrie MacInnis, Stepping Stone

It would be a crushing blow to lose this space in our community. The plans for purchase and renovation are essential to the industry in HRM as rehearsal spaces are difficult to access and small house theatres are basically non-existent.

- Veronique MacKenzie, Contemporary Dancer

As a small independent theatre company ourselves entering the start of our third year, we have been able to flourish and grow in a way that simply could not be possible without the affordability and quality of the BSTC. In two years we have been able to produce six theatre productions, employ 23 local actors, engage three award-winning Nova Scotian playwrights meaningfully about their work on stage, and receive a Nova Scotia Merritt award nomination in just our first year. Our group of three has received attention from the National Arts Centre in Ottawa, and our company has become incredibly prosperous in a way that we couldn't have imagined just two years ago. None of this would have been possible without the Bus Stop Theatre.

- Chelsea Dickie, Matchstick Theatre

For our students the Bus Stop was their top pick for venues, because they are all familiar with the space this is where they see new, experimental and emerging artists. The Bus Stop plays an important role in fostering new works, emerging artists and in keeping young artists in our province.

- Leesa Hamilton, NSCAD Fashion Department

The BusStop theatre is a vital theatre hub in Halifax, and we would go so far as to say it is the heart of the independent theatre community. They support a rich and diverse cultural community stretching far beyond its neighbourhood in Halifax's North End. The BusStop is a space that is utilized by numerous theatre companies and festivals, and without the availability and generosity of the folks at the BusStop many of LunaSea's productions over the past decade would not have been possible. It has been a vital space for our productions, rehearsals, professional development and workshops. That is to say, that our careers and company growth has partially been due to the BusStop Theatre Co-op.

- Ryanne Chisholm, LunaSea Theatre

The Mayworks Halifax Festival has made use of The Bus Stop Theatre as a festival hub for almost every year since its beginning nine years ago. It is safe to say that without a venue like the Bus Stop Theatre, new emerging cultural festivals would have a very difficult time getting off the ground. Arts venues, let alone ones suited for live theatrical performance, are a rare find in Halifax. The Bus Stop Theatre's very existence, not to mention its central location within a diverse and re-energizing neighbourhood, is essential. Its orientation toward community interests has also permitted festivals like ours, which give primacy to economic accessibility, to be viable and sustainable.

- Debbie Richardson, Mayworks Halifax Festival

Halifax has often struggled with keeping venues open and the long run the Bus Stop has had is both impressive and a testament to its value here in Halifax. I've seen many great shows at The Bus Stop over the years and the diversity of the programming on a monthly basis continues to impress me. Arts in Halifax would be at a loss should this venue cease to be.

- Joel Plaskett, Musician

The Bus Stop Theatre has been a huge supporter of North End emerging art especially in the Indigenous and African Nova Scotian communities for youth. They are one of the only venues in North End Halifax that has been supporting all ages and Black and Indigenous artwork from Nova Scotia and around the world. A big part of our festival consists of having tough and vital conversations about artists and their experiences and identities. This establishment is very important to the community and is a safe space for many in the North End.

- Kayla Borden & Nivie Singh, StART Festival

If Halifax and Nova Scotia wish to keep our profile in the national and international arts community, a profile vital to our reputation as a cultural centre, then they must do more to protect and support cultural spaces and it has to happen NOW.

- Mary Vingoe, HomeFirst Theatre

It is essential that the Bus Stop remains open and viable and an expansion of its spaces and resources would be a huge boon to the community.

- Pamela Halstead, Playwrights Atlantic Resource Centre

The Bus Stop is of a size that makes it attractive to small, low-budget theatre productions, and it is thus critically important to supporting creativity in our midst. While a venue such as Neptune Theatre is an important institution for providing excellent professional theatre experiences in our city, it cannot and should not be expected to support the kinds of experimental projects that find homes at the Bus Stop. The Bus Stop is the kind of venue that provides a space for up-and-coming artists, community groups, grassroots projects, eccentric collaborations, and student productions. At the Bus Stop, emerging artists can take risks, explore their creativity, express their vision, learn to collaborate, build production skills, and develop confidence in their art and themselves.

The Bus Stop's location is excellent; the space is highly accessible by public transit, and it is situated in the midst of a lively neighbourhood that is engaged in arts activities. Indeed, the Bus Stop is a vital hub of the North End's arts scene. If the Bus Stop can expand, the impact on the community will be extraordinary. I can say with great certainty that the Bus Stop is a beloved forum for FSPA students to gain professional experience that builds on their training.

- Jacqueline Warwick, Fountain School of Performing Arts

Voices (as one of the few African Nova Scotian theatre performance companies in the province) has been a regular of the venue both as an independent renter as well as part of the Halifax Fringe Festival hosted annually at the location. It has been a true comfort to have this venue available for Voices play productions as well as to tap into the growing community of stage performers and technicians connected to the venue to work with on our selected tours across the province. However as a user of the facility, it is also obvious that the venue is handicapped by its physical limitations (limited audience seating, undersized backstage change rooms, limited storage space for performance sets etc.). The popularity and cultural importance of the venue demands that it be developed and expanded to better serve its growing clientele.

- David Woods, Voices Black Theatre Ensemble

My theatre company was born in this venue, and we've experienced wild success with The Bus Stop as our home base. To have it disappear means my company can no longer afford to produce works as the other venues in a Halifax are prohibitively expensive for emerging companies.

- Laura Thornton, Whale Song Theatre

The Bus stop theatre has been an integral part of the Gottingen st community for over 15 years. We have notably higher sales when events are happening at the Bus stop. Our area is going through some pretty major changes at the moment and the Bus stop theatre is a big piece of the recent history of the Gottingen st area. During the early 2000s many entrepreneurs helped to support a unique inclusive arts scene on Gottingen st and the Bus stop is a very large part of this. It is the birthplace of many cultural events that are frequented by locals and tourists visiting the area.

- Michelle Strum, Alteregos Cafe

There is no doubt that the Bus Stop Theatre is one of the best opportunities in Halifax to showcase the talented work being produced by local filmmakers and other arts organizations. It takes a community to foster and care for the emerging arts, and having an accessible venue like the Bus Stop Theatre is where the community can come together to share, explore new ideas and to celebrate our successes.

- Kimberlee McTaggart, Women in Film and Television - Atlantic

The Bus Stop Theatre Cooperative was a turning point for me as an artist looking to further my organizational capabilities in an arts community filled with emerging and established artists from around the world.

- Martha Mutale, Poet

2018 Favourite Metro Halifax Community Choice

The Bus Stop Theatre Best Live Theatre

FAVOURITE

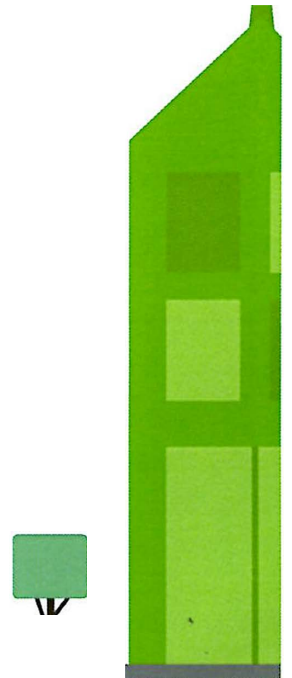
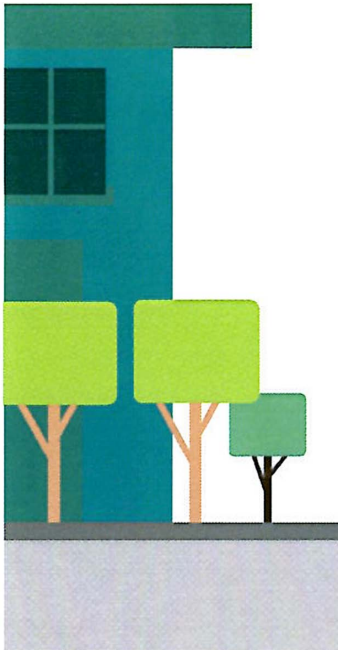


**COMMUNITY
CHOICE
AWARDS**



STAR METRO HALIFAX

Dianne Curran, Director, Regional Sales
Metro Halifax
Issued on: December 6, 2018





November 13, 2018.

Dear Sebastien,

I am writing on behalf of Zuppa Theatre to express strong support for the Bus Stop Theatre Co-operative's plan to purchase the Gottingen Street property and rear lot, and bring the facilities up to current professional standards. As members of the co-operative, we believe this to be an intelligent strategy at this point in the theatre's life.

We have used the Bus Stop for many years and have witnessed the various stages of its evolution. The theatre's value to the community is beyond measure. When we started out 20 years ago there was a dearth of usable performance space and very few independent companies. Over two decades, there has been something of a renaissance in the theatre scene, but still there are few facilities that meet the growing community's needs. The Bus Stop has emerged as Halifax's leading independent venue – I can't think of a small to mid-sized company that hasn't used the space.

The local arts community is growing and increasingly making waves beyond regional and national borders. At the same time, we're witnessing a slow but steady realization that a greater diversity of voices will help take our community to the next level. To facilitate this growth we need upgraded facilities.

Part of what I have always loved about the Bus Stop is that it began as a labour of love, rooted in a diverse, artistic community, built by artists who intended to use it. It has been, from the get-go, a grass roots endeavour, and has been an anchor organization, especially for emerging artists. For too long, spaces of this nature have been neglected in the existing funding paradigm. A familiar pattern of gradual neglect and decline has formed, leading to our loss of The Crib, The North Street Church, The Living Room and The Waiting Room in recent years. Only the Bus Stop has survived, and the planned upgrade will help break this pattern, while meeting the current demand for space and ensuring the continued growth of our sector.

We fully support this exciting, necessary initiative. This is a great opportunity for us, as a community, to *get it right*. You can count on our support, as well as our use of the renovated facility.

All the best,

A handwritten signature in blue ink, appearing to be "Alex McLean".

Alex McLean
Co-artistic director

P.O. Box 31127, Halifax, NS, B3K 5Y1

info@zuppatheatre.com

co-artistic directors Susan Leblanc (on extended leave), Alex McLean, Ben Stone

November 15, 2018

To Whom It May Concern,

My name is Alexis Milligan and I am an artist living and working in the HRM. I am writing in support of the business proposal put forward by members of The BusStop Theatre Co-Op, for purchase and subsequent development of this shared art space on Gottingen Street.

About five years ago I founded Transitus Creative, a multi-disciplinary art organization specializing in Art Communication and Public Engagement Through the Arts. Part of the mandate and mission of my company is to advocate for the necessity of art in our society. Art is not simply a form of entertainment but provides us with the metaphors by which we understand and interpret the world around us, which is the very heart of our human ability to join together and form communities.

The BusStop Theatre Co-Op has been providing space and services for communities to do just that. It is a supportive space for artists to develop and present their work from a range of disciplines including dance, theatre, visual and literary art, and they give special attention to emerging artists and artists from underrepresented communities. They have created an environment that is inviting, inclusive, and inspiring.

Art spaces and creative hubs will always be a place where people want to go. With the continued development of Gottingen Street, The BusStop Theatre has the opportunity to be a leader as one of these creative hubs, bringing people from a wide variety of communities together for things like discourse, debate, and social engagement about many different areas and aspects of our society. The HRM is desperate for creative hubs and art spaces like this that many cities across Canada, and the world, support because they understand the direct impact on the economy and cultural landscape of the city.

The HRM is behind the curve when it comes to supporting development of culture. Culture that is not simply a portfolio that gets shuffled around, but the way that you feel about a place and the way you engage with it. The way people feel about the BusStop is tangible culture. It is one of very few affordable stage spaces in the city. Many new works have premiered here and gone on to great success. Shows, festivals and gatherings have taken place here, which have given voice to many people who would not otherwise have the chance.

I urge you to invest in the development of this cultural hub and follow the example of cities around the world (from Brighton to Bilbao) who have seen investment in the arts lead to economic growth and urban renewal.

Alexis Milligan
alexismilligan.com

November 15, 2018

To Whom It May Concern,

I am writing to voice my support for The Bus Stop Theatre. The need for spaces to create and present theatre and other live art in Halifax is enormous. And it grows, both because the audience for dynamic performances increases in size, and because we've been losing more venues than we've created in Halifax over the past decade.

As part of The Irondale Ensemble Project, I've had the pleasure of spending countless hours working in The Bus Stop. Practically since it was first a venue at all. In July 2005, we presented a two-night run of ***The Triumph of Joe T.***, the culmination of an intensive training workshop for actors. Since then, we have created and presented new plays, held professional development workshops for actors, facilitated community-based workshops for various groups, presented concerts integrated music and theatre, and thrown some fantastic Merritt Award After Parties.

As theatre artists, we're used to making do, and making stories and spectacles out of thin air. But we need a place to come together to do that, and to share that work with an audience. The Bus Stop is essential to the ecology of theatre and performance in Halifax and Nova Scotia. It needs to continue, and to grow.

Today in Nova Scotia, as in the rest of North America, theatre, along with all other art forms, continues to struggle. But it does continue. There are more artists, young companies, collectives and groups of theatre artists working on making theatre in different ways than ever before in this city. I know that The Bus Stop Theatre is part of why that this is so. And that is part of helping Halifax to stay a vital community.

The Irondale Ensemble Project explores theatrical forms, the creation of new theatre works and the processes of intuitive learning with theatre artists, and communities of adults, children and youth.

Again, on my own behalf and that of The Irondale Ensemble Project, I offer our unreserved support for the plans to continue and grow the resource, the home for the making of theatre and other art that is The Bus Stop Theatre.

1113 Marginal Rd.
Halifax NS
B3H 4P7

Phone: (902) 429-1370

irondale@irondale.ca
www.irondale.ca

I can't wait to make work there again.

Sincerely,

Andrea Ritchie, Ensemble Member

November 16, 2018

To Whom it May Concern,

As a freelance theatre director, actor and teacher I am writing regarding the performance and rehearsal space crisis we have in Halifax. The Bus Stop Theatre is one of our few venues left and it is at risk of being sold and no longer used as a performance and arts venue.

I am a member of the Bus Stop Cooperative and have been renting and working in the venue for many years. It is an essential space to the city, the neighbourhood, the arts community and to me as a freelancer. With an annual membership to the Bus Stop Cooperative I have access to developing, rehearsing, performing and running workshops and shows – things I have done dozens of times over the years.

The Bus Stop Cooperative's plan to purchase, renovate and then offer affordable rent at the Bus Stop is an idea I support fully considering the lease is going to expire and the venue is in critical jeopardy of being sold and closing to the arts community.

This is a venue that puts focus on emerging artists and artists from underrepresented communities giving them access to a venue unlike any other in the city. That mandate makes it an essential facility in HRM considering there are so few available.

A few select shows that I have developed, rehearsed and run at the Bus Stop and ones that would not have had the life they currently do include: Invisible Atom – a 2b theatre company show that toured the world 2004-2012; and 2b theatre's One Discordant Violin that is currently on tour in Mumbai, India; I, Claudia that played at Neptune Theatre to critical acclaim. As an audience member I have also attended dozens of shows in festival contexts and independent productions from just about every theatre company in Nova Scotia.

One of the major appeals to this venue is how it can offer rental of lights, sound, and projection gear that can be used in a rehearsal setting. As a director this is an invaluable asset when developing a show.

It's very smart of the Cooperative to ensure that part of the venue would remain open during renovations so the space can continue to be used and there won't be a gap in programming and rentals.

It's a beloved theatre for all arts forms not only theatre. Any night you go past the Bus Stop on Gottingen St there is something going on, it's a vibrant and alive place that I sincerely hope the Cooperative can purchase and complete the building work it needs in order to continue to contribute to cultural landscape of Halifax and Nova Scotia.

Yours truly,

Ann-Marie Kerr
Theatre Director

November 18, 2018

To Whom It May Concern:

It is with great pleasure I offer this letter of support for the Bus Stop Theatre in their Business Plan. As an emerging theatre artist, The Bus Stop Theatre has played an integral role in welcoming me into the theatre community, and has been the location of the majority of my work.

The Bus Stop is a vital hub for the theatre community in Halifax, both professional and independent. With a mandate focused on serving the needs of a wide range of artists, with special attention to emerging artists and artists from underrepresented communities, The Bus Stop is truly a unique and necessary space. It is the only independently operated affordable, accessible, professionally equipped black-box space in Halifax. I firmly believe in the strength and vibrancy of our city's artists to continue to produce world class work, however this is only possible when the resources that The Bus Stop Theatre provides are available and affordable. With your support, The Bus Stop Theatre may continue to expand its outreach and foster the artistic development of a wide range of artists. Further development and renovations to the theatre space will ensure that our community is able to grow and thrive.

I moved to Halifax to begin my artistic career just one year ago, and over this last year have worked as a creator on two shows at this venue. The first was *One Discordant Violin* by the internationally acclaimed 2b Theatre Company, in which I was mentored as assistant director and co-designer. This show premiered at The Bus Stop Theatre and is currently touring to Montreal and Mumbai. The second, *Peter Fechter: 59 Minutes*, was a part of the emerging independent company Matchstick's inaugural 3 show season, which was performed entirely at The Bus Stop. Over the past year I have also attended multiple workshops at The Bus Stop, including an Introduction to the Alexander Technique by Mary Fay Coady, and a workshop on the International Actor by Dr. Michael Devine. I have also led a workshop for emerging directors as part of the Women in Theatre festival, presented at The Bus Stop Theatre, and attended more shows and events at this venue than I can count.

The Halifax theatre community has recently seen the closure of the Kazan Co-op Waiting Room and the TNS Living Room. With the loss of these spaces, the Bus Stop has become even more integral to the community, both as performance and rehearsal space. Your support will help keep the bus stop an affordable and accessible venue to the independent theatre creators of the city, and is deeply needed to ensure our continued growth.

Sincerely,

Anna Shepard

Halifax, November 19th 2018

To whom it may concern,

My name is Annie Valentina and I'm writing this letter in support of The Bus Stop Theatre.

I have been a theatre maker and producer in Halifax since the early 2000s. I am also a founding member and the current Artistic Director of The Doppler Effect Productions, an independent theatre company devoted to the development of new work by Atlantic Canadian voices since 2010. We are an award-winning, enduring staple of Nova Scotia's cultural community, and hope to continue to be part of what makes this province a wonderful place to call home for many years to come.

I am here to tell you that The Doppler Effect - like so many other linchpins of independent theatre in Halifax - would not have survived without The Bus Stop Theatre. A solid 80% of our output has been supported by The Bus Stop over the years: we have thrown fundraisers there, rented the space for rehearsals, attended numerous community-building events, and above all else, we have produced some of our defining work at The Bus Stop. *Logan and I*, *Whiteout*, *CU2morrow*, *Blood and Quick Silver*, *Touch*, *Heartwood* and *Heroic* all saw their world premieres there – all were created on a shoestring budget, with little or no public funding, and several have since gone on to successful runs on stages across the country. None of this could have happened without the accessibility or affordability of The Bus Stop Theatre.

For the small independent companies of Halifax, which receive no operational funding but which frequently create and export some of the most vibrant culture on the East Coast, the Bus Stop is an absolutely indispensable incubator and resource. There is no other fully equipped theatre venue serving the needs of both artists and community so directly – we see the occasional repurposed pop-up come and go, but The Bus Stop alone delivers the much-needed balance of production value, audience capacity and affordable rental rates. To independent theatre in Halifax, it is simply Home.

The work that scores of dedicated staff and volunteers have put into caring for and improving the space over the years is remarkable - to say nothing of the love. I say this with zero hyperbole: it would be a great tragedy for Halifax' arts community, and by extension its cultural identity, if this legacy was lost.

Halifax needs the The Bus Stop Theatre. Please help us keep it around.

Respectfully yours,

Annie Valentina



Nov. 8/18

To Whom It May Concern,

I would like to take the time to write this letter of support for the Bus Stop Theatre. I am the Artistic Director of Caravan Theatre, based in Wolfville, NS. My theatre company is a member of the Bus Stop co-op. As a theatre artist living rurally, it is important that I know that I have somewhere to land when bringing shows into Halifax.

Many times I have made the trip into Halifax to see theatre that is specifically at the Bus Stop, as I can be assured that I will always see edgy, innovative theatre there. When I drive in, I usually bring people with me. The reputation of the Bus Stop is spreading far outside of Halifax.

This past September, I brought my own show into the theatre. There is no other theatre that I would have used. The Bus Stop is well run, attracts a wide and varied audience base, and, very importantly, is affordable for small, independent theatre groups.

I am excited by the possibilities of a renovated Bus Stop theatre, with expanded facilities. I am eager to remain in the co-op and wish the team well in taking the theatre into new directions.

Kathy France
Artistic Director of Caravan Theatre
www.caravantheatre.ca



To whom it may concern,

We at Matchstick Theatre are writing to express our sincere gratitude and support for the Bus Stop Theatre. It is without a doubt that independent theatre in Halifax would simply not exist without this beautiful space. As a small independent theatre company ourselves entering the start of our third year, we have been able to flourish and grow in a way that simply could not be possible without the affordability and quality of the BST.

In two years we have been able to produce six theatre productions, employ 23 local actors, engage three award-winning Nova Scotian playwrights meaningfully about their work on stage, and receive a Nova Scotia Merritt award nomination in just our first year. Our group of three has received attention from the National Arts Centre in Ottawa, and our company has become incredibly prosperous in a way that we couldn't have imagined just two years ago. None of this would have been possible without the Bus Stop Theatre. All six of our past productions have been mounted here, and the BST's affordable rates and community initiatives like co-productions and the rehearsal space program have kept us afloat financially during rehearsal processes and off-show seasons. Matchstick Theatre would not exist today without the Bus Stop Theatre.

As active members of the Bus Stop co-op ourselves, we have also experienced first hand the tremendous power the Bus Stop holds as a community hub. The many different people that are introduced to the space through initiatives like StART, the BST workshop series, and even just the range of different programming that is offered, are members that continue to come back and grow our community in wonderfully diverse ways. The amount of friends, colleagues and artistic collaborators that we have met through the Bus Stop is unmeasurable and invaluable. In a part of the city where gentrification is all too present, it benefits the surrounding community tremendously to have the Bus Stop act as a hub that is representative of all cultures and voices that make up Halifax.

It would be amazing to see the BST receive more funding and have the ability to offer more space for the community, open more doors, and be able to continue its standard of inclusiveness.

The Bus Stop is the last remaining pillar for theatre arts in Nova Scotia. It is the *only* theatre rental space left in Halifax aside from the massively expensive and booked years-in-advance Neptune Theatre. If theatre and the arts are to go on in Halifax and Nova Scotia, we need more spaces like the Bus Stop. To help foster young experimental new art and promote growth in our city, to create a safe space for the many different diverse communities in Halifax and promote cultural education and inclusivity in this way, and preserve and advocate for the independent theatre genre that desperately needs a platform.

Sincerely,

Chelsea Dickie
Company Manager of Matchstick Theatre



To whom it may concern,

For over a decade, the Bus Stop theatre has been an essential part of Halifax's arts ecology. As an incubator space for both emerging and established companies, it has hosted countless theatre, dance and music performances, including many world premieres. It has been a lively epicentre of the Fringe and other festivals.

2b is Halifax's largest and most active exporter of performing arts; with 185 performances on 5 continents this year, most of our performances are on tour. But our work is created and premieres at home in Halifax. 2b has created, produced, and presented a number of works at the Bus Stop, including a number of works that have gone on to tour the world. As a home for new work, the Bus Stop is a place where the culture of the city of Halifax, in part, is forged. The Bus Stop theatre coop is committed to connecting to and serving local and diverse communities.

With the recent loss of other performance spaces for professional independent theatre in the city, the importance of the Bus Stop is amplified. A strong and vital Bus Stop theatre is crucial to the work 2b does, and is vital to the arts scene in Halifax.

We urge you to support the Bus Stop Theatre.

Yours Sincerely,

Christian Barry
Artistic Co-Director
2b theatre company

Anthony Black
Artistic Co-Director
2b theatre company

Colleen MacIsaac
Managing Director
2b theatre company

Karen Gross
Producer
2b theatre company



THE VILLAIN'S THEATRE ASSOCIATION

November 18, 2018

To whom it may concern,

We are writing in support of the Bus Stop Theatre Cooperative and its new business plan. Halifax needs accessible arts spaces that are open to the community, and it needs them badly, especially with several similar spaces closing over the past year.

As a not-for-profit theatre company operating since 2010 in Halifax, we have seen first-hand how hard it is to resource spaces for performances, productions, rehearsals, workshops, and special events. Our company would not exist without the Bus Stop Theatre. Over the past 9 years, we have contracted over 400 local artists and presented 20 productions in Halifax, thanks to the Bus Stop being an affordable, accessible place to create art. It has come this far thanks to an incredibly hard-working team of volunteers and the generosity of its landlord, but it needs to be supported through significant public funding in order to ensure its sustainability in the future, to match the significant public service it has provided this community with.

The Bus Stop's plan has been well thought out and outlines a strong way forward for this institution that has been running on minimal public funding for too long. Like many arts and community organizations in Nova Scotia, we are constantly feeling the need for small, accessible black-box spaces like the Bus Stop Theatre. Supporting the space and the hardworking team that keeps it running will help this province thrive: this is something that Halifax needs - our artists, our community, and our citizens. Give young people a reason to stay here. Provide a means for for emerging artists and seasoned professionals to share their work with our community. Contribute to a dynamic, healthy cultural scene, where marginalized groups are able to access these resources and have their voices heard.

We strongly support the Bus Stop Theatre. It's an essential space for the arts in Halifax, a key element of the cultural scene in the city, and a vital hub for the community on Gottingen Street in Halifax's North End. Making this space sustainable and allowing it to continue to be accessible is a step in the right direction for everyone.

If you have any questions please do not hesitate to contact us.

Warmly,

Colleen MacIsaac and Dan Bray
Artistic Producer & Director
The Villain's Theatre Association

VOICES BLACK THEATRE ENSEMBLE

P.O. Box 47057 - 2151 Gottingen St., Halifax, N.S. B3K 5Y2
p (902) 430-3560 e voices@banns.ca

November 19, 2018

To whom it may concern,

On behalf of the Voices Black Theatre Ensemble, I would like to express wholehearted support for The Bus Stop Theatre Co-operative's new business development plan. This plan will see the co-operative purchase its current site at 2203 Gottingen Street and develop it into a larger, more multi-faceted space to serve Halifax's performance community. The Bus Stop Theatre Co-operative has been exemplary in providing a venue and technical support for a wide range of Halifax performance artists especially emerging artists and artist associations from disadvantaged communities. Voices (as one of the few African Nova Scotian theatre performance companies in the province) has been a regular of the venue both as an independent renter as well as part of the Halifax Fringe Festival hosted annually at the location. It has been a true comfort to have this venue available for Voices play productions as well as to tap into the growing community of stage performers and technicians connected to the venue to work with on our selected tours across the province. However as a user of the facility, it is also obvious that the venue is handicapped by its physical limitations (limited audience seating, undersized backstage change rooms, limited storage space for performance sets etc.). The popularity and cultural importance of the venue demands that it be developed and expanded to better serve its growing clientele.

The Bus Stop Theatre Cooperative has been exemplary organization that has contributed to a growing cultural vibrancy in the northend (and all Halifax). I encourage you to fully support the cooperative's business development plan. This will be an investment in the cultural growth of our community.

If you have any questions or would like any additional information about this support letter from Voices, please feel free to contact me asap.

Yours truly

David Woods

Founder/Artistic Director

p 902 430-3560 | e voices@banns.ca



November 13, 2018

Dear Readers:

As an active member of the ever-growing Halifax arts community, I am writing in complete and enthusiastic support of The Bus Stop Theatre's business plan to purchase the building and expand it.

The Bus Stop Theatre provides an essential service to the community as a cultural hub, and has become a destination in Halifax as real, and as important, as The Neptune Theatre. It is a cornerstone in many artists' lives. Every year, something new and extraordinary happens at The Bus Stop.

With its current management and cooperative structure, The Bus Stop is thriving in ways that are inspiring. The support it offers emerging, and established artists; the professional model that leaves room for active participation by a diverse community; and the commitment to accessibility, inclusion, and artistic risk-taking, is hugely important to Halifax, its creative artists, and the art-going communities it serves.

I urge you to support their application to further develop one of the few remaining, accessible cultural spaces in Halifax. We believe that the Bus Stop can continue to be a leading force in Halifax's extraordinary theatre scene and become an even greater resource for the many artists currently residing in Halifax with greater independence and development. This is precisely the kind of growth our cultural sector needs: diverse cultural spaces with strong community focus and an excellent artistic track record.

We of DaPoPo Theatre sincerely hope to see the Bus Stop continue to thrive, grow, and expand to better serve the community's growing and expanding needs.

Sincerely,

GaRRy Williams
Artistic Director
DaPoPo Theatre

Dear supporters of the arts,

My name is Gillian Clark and I am a artistic co-director of Keep Good (Theatre) Company based out of Halifax. We are members of The Bus Stop Co-op.

I moved to Halifax in 2009 for University when I was 18. I lived in Dalhousie Residence and it didn't necessarily feel like a home to me. My acting teacher told me about a play that was happening across town at a small, intimate and exciting theatre called "The Bus Stop". I remember trekking across town to see a play that I could afford. It was probably the first play I paid for with my own money. I remember stepping in the Bus Stop's doors and immediately feeling like I had found a home, when so much of University life didn't suit me.

Since then I have used the Bus Stop in the many strange and beautiful ways it has the potential to be used. I've performed on the back steps, in the basement, and of course, on its stage. I've had writing dates at the Bus Stop. Friendship dates at the Bus Stop. And date dates at the Bus Stop. I've seen some of the weirdest work at this theatre, and some of the best.

I'm currently at the National Theatre School in Montreal studying playwriting. I was back in Halifax at the end of the summer for a night. I was walking down Gottingen and saw The Bus Stop's fogged and illuminated windows. I poked my head in, and there were my people, and they were truly glowing. My shoulders dropped, and once again, I felt home.

I look forward to continue to make work at this theatre when I finish school. The Bus Stop is such an integral part to my experience as a Haligonian. It's shaped me as an artist, activist, and community member. It brings me hope to think how The Bus Stop Theatre will continue to shape future generations to come.

Warmly,

Gillian Clark
Artistic Co-Director, Keep Good (Theatre) Company



November 19, 2018

To Whom It May Concern,

The Bus Stop Theatre is the hub of independent theatre in Halifax. It is also one of the few spaces available to up-and-coming theatre professionals in the city. We have lost so many spaces in the past couple of years. The Bus Stop Theatre was, and continues to be, the centre of independent theatre and art in the north end. That being said, conditions could be better. I fully support the Bus Stop Board's proposal for an improved and more accessible space. It is currently near impossible to book any length of time at this venue. The added space would greatly benefit Halifax artists.

On a personal note, the Bus Stop Theatre is more than just a building. It is a place that fosters community in the north end and Halifax as a whole. I can safely speak for my colleges when I say it is our home. It is where I make my career. Without this space, we will lose many of our young people and families to larger cities with more to offer. It is a shame. I see so much talent coming out of our great acting programs. Unfortunately for them, Halifax does not have many opportunities for growing their careers. If we were to lose the Bus Stop Theatre, we would lose so much more than a building. We would be losing any chance to retain these bright young people.

Thank-you for your support of Halifax artists,

Jessica Margaret Oliver

Artistic Co-Director
Terra Novella Theatre

November 19, 2018

Bus Stop Theatre
2203 Gottingen St
Halifax NS, B3K 3B5

To Whom It May Concern,

My name is Katie Dorian I am a theatre-maker and performer living in Dartmouth, NS. I am writing this letter in support of The Bus Stop Theatre, hoping it will help illustrate the Bus Stop's importance in the lives of its community and the artists living in Halifax. For the past eleven years I have made a home here: fostered friendships, developed a community, started a career. I would say each of those things have hinged in some way on the presence of the Bus Stop Theatre.

The ways in which I have worked at the Bus Stop Theatre:

- As a newly graduated theatre student, networking in the Bus Stop lobby
- As a volunteer for The Villain's Theatre, working box office, meeting for the first time the people who would become dear friends and colleagues
- As a volunteer, painting the bar, floor and change-rooms to prepare for an incoming show from Vancouver, hosted by a local company, 2b Theatre
- As an emerging-artist-in-residence for 2b, given the opportunity to preview and test out my first self-created show
- As a professional, performing her first solo show in the Mayworks Festival, to an audience otherwise not reached (underwaged workers, students, and marginalized audience members)
- As an improviser, performing for the first time with a new company who established Halifax's first improv festival at the Bus Stop Theatre
- As a theatre-creator, given the opportunity to experiment with an idea for interactive artwork which eventually toured to Toronto's Lab Cab festival
- As an established artist attending workshops in dance, Alexander Technique, poetry writing: developing myself as an artist with invaluable artistic growth
- As a first time assistant director, working on a show with very well established artists, affording me new opportunities for artistic growth I hadn't imagined

There are more. Many more. I can't begin to articulate how important and instrumental the Bus Stop Theatre has been to me as an individual, and as an artist. This space is particularly unique because it does what other theatre spaces cannot: provides a space free of barriers. No matter the form of artwork, the socio-economic

background of the participant, the experience of the artist, the Bus Stop Theatre opens its doors to all, fostering a kind of community space for artists otherwise unheard of. For this theatre to disappear would mean a *crushing* loss to the artists of Nova Scotia, the people of the neighbourhood, and the sense of togetherness found only in this theatre, which remains accessible to any- and everyone.

I implore you, if there is any way to help the Bus Stop Theatre continue to be a hub for the arts, please consider the impact it could make.

Thank you for your time and consideration,

Sincerely,

Katie Dorian

To whom it may concern,

I am writing in support of the Bus Stop Theatre. To say that the Bus Stop Theatre is the heart of the independent theatre scene and the home of the local theatre community would be an understatement. It is the only affordable and consistent venue in Halifax. It is the place where emerging and established companies can realize their work and gather together as a community.

Tea Time Creation Co is a relatively new company that has been a member of the Bus Stop Theatre Co-op this past year. We are made up of 4 emerging artists all based here in Halifax. The Bus Stop has been a stage where we have performed, where we have gotten to see the wonderful work of our colleagues and where we have gotten to celebrate everyone's successes. It has been a place for emerging artists to cut their teeth, for established companies to share new works that go on to tour internationally, for comedy troupes, bands, spoken word and dance shows all to share their exciting new works. The space is tremendously versatile for its modest size and humble appearance. I think it would be fair to say without the Bus Stop many of our local theatre companies would not exist because there would not be a space for them to showcase their work.

This community has lost 2 performance spaces in the last year, neither of which were ideal or long term but nonetheless it was a huge blow. The Bus Stop's longevity is intrinsically linked with the well-being of the community who rely on it as a space to show their work as well as the audience who look to the Bus Stop for new work and new experiences. Without this accessible space in Halifax it will be extremely difficult to present new works, especially for emerging companies like ourselves. The theatre community at large will suffer by consequence and there follows the richness of the city itself.

I have no doubt this is one letter among many saying the same thing – the Bus Stop Theatre is vital. Your support would go a long way in securing its longevity which would in turn contribute immeasurably to community of artists and audience who have found a home at the Bus Stop. Without a space for our local artists to tell their stories they simply will not be heard and that would be a shame.

Thank you for your consideration.

Sincerely,

Tea Time Creation Co
(Katie Dorian, Ailsa Galbreath, James MacLean and Gina Thornhill)

To Whom it May Concern,

The first piece of theatre I ever saw in Halifax was at the Bus Stop Theatre. It was a play called *Tournament of Lies* by Evan Wade Brown, a series of seven monologues, each starring a different actor and directed by a different director. I went as someone's guest, and reluctantly so. I'm a big movie buff and I had developed an idea over the years that live theatre was ridiculous. You can see the curtains! You can see the lights! I thought: it's pretty easy to suspend your disbelief with film, but theatre? Not so much.

Well, that showing of *Tournament of Lies* really hammered home just how wrong I was. The "sets" for each scene tended to a single item: a chair, a piano, a hanging window with falling snow projected onto it. Instead of focusing on how unbelievable a backdrop these elements provided, I started thinking about their significance. Instead of focusing on the awkwardness of a live person playing a character a mere dozen feet away from me, I listened to their words. Theatre suddenly seemed like a fascinating and unique way to express and experience ideas.

Tournament of Lies was perfectly suited for a theatre the size of the Bus Stop, as have been the many, many shows I have seen there since. Intimate, daring, challenging, experimental – I'd throw a lot of flattering adjectives at the works I've experienced within the Bus Stop's walls – these are the kinds of works the Bus Stop encourages. People looking for something different, something exciting – those are kinds of people who find their way to the Bus Stop. It encourages people who might otherwise avoid theatre to attend the productions it showcases, through both the affordability of its ticket prices and the sense of community that a small theatre creates, sometimes by accident.

I've spent the past two Halifax Fringe Festivals at the Bus Stop. Not just because it's the hub of the festival and that's where you drop off your flyers or pick up your passes or get your questions answered, but because three of my plays were staged there as part of the fest. The excitement of sitting in the spot where, in a way, my playwriting career began for me never lost its novelty. Two years ago, I joined the inaugural Bus Stop Theatre Playwrights Unit, and I continue to be extremely proud of that fact and to have that creative association with the Bus Stop. This year, I finally joined the theatre as a co-op member, just to cement my connection with it even further.

I feel as though I would be lost without the Bus Stop Theatre in Halifax and my life. I feel theatre audiences in Halifax would be losing out as well. Its space on Gottingen is centrally-located, convenient, and in the heart of an area of the city defined by ingenuity and hard work. It's an asset to Halifax that I would like to see stay where it is as long as humanly possible, if not forever.

I could not encourage the Co-op's desire to purchase and renovate the space more.

Regards,

Kevin Hartford

November 21, 2018

The Bus Stop Theatre Co-op

% Sébastien Labelle

2203 Gottingen Street

Halifax, NS

To whom it may concern,

I am writing today in reference in support of the Bus Stop Theatre and the Co-op which governs it. The Bus Stop Theatre is an invaluable centre of the North End's cultural landscape, and of that of the HRM as a whole. The BSTC has provided opportunities for professional development for multiple members of Taboo Theatre, both directly, through workshops and indirectly -- its role as a regional theatre hub is essential to forming professional relationships among theatre practitioners and their peers in and around the arts industry.

The theatre is of increasing importance today more than ever -- it is currently the only independent black box space in Halifax. It offers affordable prices and a dedicated staff who are always willing to further develop the skills of their renters and membership.

Every day, I lament the scarcity of opportunities in this industry in Halifax. It pains me to know that one day, I may have to leave the land my family has lived on for 13,000 years for the sake of my career. Without the Bus Stop, this nightmare would be an inevitable reality.

Sincerely,

Lara Lewis

Artistic Director

Taboo Theatre

Taboo Theatre
2840 Windsor Street
Halifax, NS B3K 5E6

tabootheatre.wordpress.com
@tabootheatre
902-804-9999



To whom it may concern:

I first became aware of the Bus Stop Theatre in it's early days. I had just returned to NS from Montreal to be near family during a period of illness, and I was longing to reconnect with a community of artists in this city I had come to call home. I was longing to find a space where I could regularly take in thought-provoking performance art at an affordable rate. The Bus Stop Theatre proved to be that place.

When it was time for me to reach a point in my recovery from mental illness where I could perform again, The Bus Stop Theatre was a natural launching pad. It was safe, yet innovative, community-oriented yet professional. I premiered my solo play, Heartwood at the Bus Stop Theatre during the Mayworks Festival in 2013. There is nowhere I would have felt safer and more supported to take the stage again, after nearly a 10 year hiatus. The Bus Stop community of artists and theatre professionals, as well as the larger north end community it serves, provided me a place that was free of ableism and stigma – a place where I would come to produce some of my own most meaningful work, and where I've gotten to witness some of the best theatre and performance art I have seen anywhere.

I don't know what I would do without the Bus Stop Theatre. It is more than a community hub for artists. It is an incubator for some of Nova Scotia's most promising talent in the performing arts, and a place where the north end (and larger Halifax) community can come together to view stories that are relevant to them – cutting edge productions that speak to the diversity of our community itself.

I write this letter from Toronto on the day of the opening of a play that was workshopped at The Bus Stop Theatre this summer. It is my hope to bring the final production back to the space where it first came to life, and for other artists like me to have similar opportunities.

The Bus Stop Theatre is one of the only spaces where many of my friends from disadvantaged communities in the north end can come to see live art that is speaks to them. It is truly a key part of the development of important new works in Nova Scotia – new works that speak to the beating heart of this province.

If there is any question about the value of a community arts space like the Bus Stop Theatre, I will end with a quote by author Jeanette Winterson: “ If we say that art, all art is no longer relevant to our lives, then we might at least risk the question 'What has happened to our lives?’”

Thank you so much for considering the relevance of this vital arts space in our community.

Warmest Regards,
Laura Burke,
Actor, writer

Friday October 26, 2018

To whom it may concern,

I am writing today in support of The Bus Stop Theatre Co-Operative. My name is Laura Thornton and I am the Artistic Director of Whale Song Theatre.

As a theatre artist who's grown up in Halifax and chooses to make a career in Halifax, I can guarantee that without the Bus Stop Theatre, I would not be working in theatre. This venue has been an incubator for my weirdest ideas, a gathering spot for my chosen family and the location of some of my most treasured memories.

My theatre company was born in this venue, and we've experienced wild success with The Bus Stop as our home base. To have it disappear means my company can no longer afford to produce works as the other venues in a Halifax are prohibitively expensive for emerging companies. As a company that has employed over 45 emerging artists in a professional capacity in the last 2 years, we are an incubator for musical theatre talent in Nova Scotia.

An accessible multidisciplinary performance arts centre is critical to the continuing growth of the Nova Scotian arts scene as we are losing performance spaces faster than we're gaining them. The Bus Stop is more than a venue, it's a community hub. It's integral to the fabric of the community that has been built up around it. It is vital to the artistic community in the HRM.

If The Bus Stop Theatre disappears, the artistic community in Nova Scotia is hobbled immediately.

Please support this critically important venue so that arts can continue to thrive and grow in Halifax.

Thank you,

Laura Thornton
Artistic Director
Whale Song Theatre

November 12, 2018

To Whom It May Concern:

My name is Malia Rogers, and I am a Haligonian performer and theatre-lover. I recognize the Bus Stop Theatre Co-op as an irreplaceable community hub for Halifax's most daring, lively creators, as well as for our city's most curious and open-hearted appreciators of all things art. I first became acquainted with the Bus Stop through the StART Festival in 2014, which provided an opportunity for Halifax's budding performers to share their stories and songs in a lively, cabaret-style performance setting. Since then, I have visited the Bus Stop for a series of incredibly diverse and thought-provoking pieces that have shaped the way I come to know Halifax – as well as for weddings, parties, workshops and collective-creation adventures like the annual 24 Hour Theatre Festival. The Bus Stop has been integral in connecting me to the rest of Halifax's theatre community, and has long represented to me a space of inclusion, exploration, and support. It is also a space where cultural expression and creativity thrive unmitigated by steep financial barriers to access; few such spaces exist in Halifax, and none so well-equipped as the Bus Stop. To lose this space and co-op would create a deep, irreparable hole in the cultural fabric of our province, but to keep it alive would be to hold much-needed space for our community's most unique and vibrant stories.

Sincerest thanks,
Malia Rogers

HomeFirst

November 14, 2018.

To Whom It May Concern;

As Artistic Director of HomeFirst Theatre, co-founder of Eastern Front Theatre and Ship's Company Theatre, and a long-time member for the Nova Scotia arts community, I am writing in strong support of the Business Plan currently being presented by the Bus Stop Theatre Cooperative.

When I returned to Nova Scotia from the National Arts Centre's Magnetic North Theatre Festival in 2007 the Bus Stop was one of several venues available to the independent music and theatre communities. At that time the North St. Church, The Waiting Room, (the old Acadian Lines bus station), and the Living Room, (a storefront on Agricola) were all in play. Having just returned from Ottawa I remember thinking that Halifax was, despite these small, most temporary spaces, in dire need of real cultural capital and lagged far behind sister cities like Ottawa, Calgary and Quebec City in terms of independent cultural spaces. I remember wondering why the Legacy Centre (a 250-seat performing arts space in the works for ten years) had not yet been broken sod.

That was eleven years ago. As one Premier once remarked we haven't been able to see the skyline for construction cranes ever since. The developers are having a field day and yet the number of independent cultural spaces available has shrunk to ONE, the Bus Stop theatre. This amazing little space now run by a cooperative board of volunteers somehow manages to present some of the most exciting and diverse programming in the city. As such, The Bus Stop has been a vital part of the transformation of Gottingen St., helping it to return to its one-time glory as a cultural and social centre of the city, and increasing property values along the way.

As an independent theatre producer (HomeFirst theatre) I have produced at the Busstop three times in the last ten years. Each time I am more impressed with the improvements the space has undertaken and the services it provides the arts community. Hundreds of artists and thousands of audience members are served by the facility every year and yet it still receives NO OPERATING FUNDING from the province.

If Halifax and Nova Scotia wish to keep our profile in the national and international arts community, a profile vital to our reputation as a cultural centre, then they must do more to protect and support cultural spaces and it has to happen NOW.

The current Business plan for the Bus Stop will see the renovation and expansion of the current facility, both long overdue. It will provide a much needed second space to artists for rehearsal and

production. I offer my full support to this proposal and encourage all levels of Government to commit to seeing its prompt enactment.

Your sincerely,

Mary Vingoe
MA OC



Nov 19, 2018

Bus Stop Theatre
2203 Gottingen St.
Halifax, NS B3K 3B5

Sebastien Labelle,

On behalf of the staff and Board of Theatre Nova Scotia, I want to offer our support of Bus Stop Theatre's initiative to pursue a business plan that involves significant capital improvements and expansion. The organization has shown tremendous tenacity over its history and is lead by a smart, experienced and committed team.

The existing Bus Stop Theatre space has offered creation and performance opportunities for a large number of artists and a significant portion of the Theatre Nova Scotia membership relies on the existence of a small, affordable black box space in Halifax.

Lack of rehearsal, creation and intimate and adaptable theatre spaces in the city of Halifax is a serious issue affecting the industry. Theatre Nova Scotia was able to offer an adapted store front space in the North End for rehearsals for almost 10 years until the building was sold suddenly in April 2018 and we were forced to vacate. There is no other similar space at an affordable price that would allow us to recreate that rental space, subsidized by Theatre Nova Scotia.

Two of our members, KAZAN CO-OP and Heist also lost their creation and performance spaces due to building sales and again, are not in financial positions to operate other spaces due to rising tenancy rates.

The Bus Stop Theatre, however, offers a strong and viable option and has a track record of engaging with artists and presenting works for paid audiences. An investment in the Bus Stop Theatre's future offers much needed options to a the burgeoning theatre production in Halifax and serves to strengthen the cultural community as a whole.

Sincerely

Nancy Morgan, Executive Director, Theatre Nova Scotia

1113 Marginal Rd.
Halifax, NS B3H 4P7

www.theatrens.ca
nmorgan@theatrens.ca

T: 902-425-3876
F: 902-422-0881



November 18, 2018

Re: The Bus Stop Theatre Cooperative

To whom it may concern:

I am writing in support of the Bus Stop Theatre Cooperative and its plans for renovation and expansion.

I first used the Bus Stop Theatre space for the inaugural DMV Theatre production of *How I Learned to Drive* in January of 2007. At that point the space was in its infancy and was literally using paint can lamps for the lighting. Over the years I have used the space many times – for productions for DMV Theatre, for workshops of new work and auditions in my former position as Artistic Producer of Ship's Company Theatre, and for workshops and fundraisers for Playwrights Atlantic Resource Centre. I have watched it evolve from a make shift theatre in a store front to a well appointed multi use arts space.

Besides personally using the space, I have attended hundreds of activities in the space over the last decade – theatre, music, dance performances and events, film shoots, fundraisers, celebrations of birthdays and anniversaries. The availability of this performance space is key to the success of the arts community in Halifax and beyond. There are limited performance and rehearsal spaces available in the Halifax Regional Municipality. The Bus Stop Theatre is the primary venue not only for the independent theatre community but for many other underrepresented and marginalized arts groups. The recent loss of affordable venues like the Theatre Nova Scotia Living Room and the Waiting Room, combined with repurposing of the North St Church a few years ago, has left artists in Halifax with a dearth of spaces and the demand is high. It is essential that the Bus Stop remains open and viable and an expansion of its spaces and resources would be a huge boon to the community. I sincerely hope that you will support the Bus Stop Theatre's Business Plan for this initiative.

If you have any questions or would like to speak with me further do not hesitate to contact me at parcdramaturge@playwrightsatlantic.ca or on my cell at 902 219 9417.

Sincerely,

Pamela Halstead
Artistic Director



November 19, 2018

To whom it may concern;

Since 2016, Power Productions has been working to make theatre arts in the Atlantic Region more inclusive and accessible. We are committed to removing barriers in all aspects of theatre; barriers that prevent participation in the audience, back stage or on the stage itself. Our focus is supporting a full spectrum of opportunities for individuals who self-identify as living with a disability, being Deaf or experiencing a mental health issue.

The Bus Stop Theatre has been a great supporter of our work over the past several years. As a playwright, producer and actor who self identifies as living with a disability, the Bus Stop Theatre's support has allowed me to expand the reach of my work and my company to the greater Halifax area. It's support included being one of the few theatres in the region that is committed to working with artists with limited resources. In addition, the Bus Stop Theatre is one of the very few affordable theatre venues in the region which has also shown a great commitment to accessible space.

I have had the great fortune to bring my show "Roomies" to the Bus Stop Theatre in 2016 as well as a table read of my newest work "Crippled". This table read was followed by a community discussion about theatre accessibility and how we can all work as a community to further diversity both on and off our stages.

I would never have had the opportunity to bring my work to audiences in Nova Scotia without the ongoing support of Bus Stop Theatre and its commitment to financial and physical accessibility in our arts community.

I fully support and encourage stakeholders to support the plans of Bus Stop Theatre to expand and build on its solid reputation as a true community partner when it comes to giving diverse works a home in the region. It is a viable and necessary community resource and I am excited the organization is looking to build upon their solid track record to further enhance accessibility and support to theatre arts in the region.

Paul David Power
Artistic Director
Power Productions
St. John's NL
(709) 691-6844
powerproductionsnl@gmail.com
www.powerproductions.ca

To Whom It May Concern,

I am writing this letter to lend my utmost support to The Bus Stop Theatre Co-operative and their plans to purchase the Bus Stop property. I am one among countless others who have the Bus Stop to thank for what I've achieved creatively. It is a very troubling thought to imagine Halifax without this integral, supportive hub of new work.

I received my first writing grant from Arts Nova Scotia this past year, which resulted in a staged reading of my play *The Crevice* (previously titled *Inamorata*) in Eastern Front Theatre's Stages festival in late May. I have been involved with performing, directing and writing theatre in this city since high school, continuing primarily from Neptune Theatre School to the Bus Stop. Without the presence of the Bus Stop to help me hone my skills, I don't know how I could have gotten to where I am now. I performed at the Bus Stop for the first time in 2009, as the fortunate youngest member of a theatre company of close friends, debuting our original musical *11011* in the Fringe Festival. The Bus Stop became a home to our group; *Once Upon a Theatre Company*, and was an accessible venue for us to perform *Short Play Nights*, which encouraged new work and allowed me to try playwriting and directing for the first time. While I was away at McGill University, I was always happy to come home and participate in these nights.

I moved back to Halifax in 2014 with the intention of building a writing career, but the erratic hours of the service industry made it difficult to establish a disciplined routine. In 2016 I was accepted into the Bus Stop Theatre Playwrights Unit. This provided me with the structure and encouragement I needed to get my first draft done, to participate in and win Eastern Front Theatre's Pitch It contest, to debut my play in the Halifax Fringe in 2017, and to apply for and receive my grant. I am now looking forward to workshopping my script with Ships Company Theatre next month, and hope to put on a full production next year. I'm endlessly grateful to the Bus Stop for helping me achieve all of this.

I moved back to Halifax from Montreal to immerse myself in the rich and particular culture of the Maritimes, and then share it with the rest of the world. We need spaces where artists like myself are able to develop this desire into finished products. Considering the closures of both the performance/rehearsal venues *Waiting Room* and the *Living Room* this year, I truly don't know how else a young, independent theatre artist could flourish in the city without the existence of the Bus Stop. It is indispensable for the culture of our city.

Thank you,

Rebecca Falvey



HEIST

To whomever it may concern,

I am writing today to fully support the business plan for the Bus Stop Theatre Co-Operative to purchase and develop The Bus Stop Theatre at 2203 Gottingen Street.

I remember back in the early/mid 2000s when the Bus Stop Theatre first came onto the arts scene in Halifax. I was one of the first actors to be on that stage through Irondale Theatre's Summer Workshop. Since then I have used that venue through my company Angels & Heroes, Mayworks Festival, Queer Acts Festival, Forerunner Theatre, the Halifax Fringe Festival, Da Po Po Theatre, the Bus Stop Playwrights Unit, the 24 hour Play Festival and I have watched many others use that space for rehearsals, fundraisers, shows, and more.

I have watched the space become more and more professional over the years. I have watched it upgrade and have watched the art within upgrade as well. I have been around to experience the Bus Stop Theatre becoming a community hub which brings people out to it for indie events, for professional theatre shows, and for festivals.

In 2018 we have to recognize that the performing arts industry in Halifax is in dire need of venues, especially small venues. We are also in dire need of rehearsal spaces. We have lost the Theatre Nova Scotia venue The Living Room which was located on Agricola Street this past year. We have lost the Waiting Room that was located on Almon Street this year. We have lost the Heist Lab which was located on Almon Street this year. The Bus Stop Theatre has lasted through all of this. And they are being utilized even more than ever because of the lack of other spaces. This development of the Bus Stop Theatre makes perfect sense and is essential to keep up with the demands of the community.

My company Heist has used the Bus Stop over the past two years for shows and rehearsals and will continue to do so. We, like numerous other Halifax companies, tend to create and showcase our art in Halifax at the Bus Stop before touring it across the country and internationally. This is a venue that is helping to foster and nurture and create world-class art along with being a community-spirited organization. I hope you can see how important the Bus Stop Theatre is and its integral place as part of our industry.

Thank you
Richie Wilcox
Artistic Co-Producer
Heist

To whom it may concern,

We are writing this letter in support of The BusStop Theatre Co-operative's business plan for the purchase of the bus stop theatre. We are a theatre company currently in our 12th season. LunaSea is a women-run company whose mandate is to support the under-told stories of women and girls, and to mentor young artists. We are passionate about the work we do, and one factor that is becoming increasingly difficult in our work is the availability and existence of affordable theatre spaces within the Halifax Regional Municipality.

The BusStop theatre is a vital theatre hub in Halifax, and we would go so far as to say it is the heart of the independent theatre community. They support a rich and diverse cultural community stretching far beyond its neighbourhood in Halifax's North End. The BusStop is a space that is utilized by numerous theatre companies and festivals, and without the availability and generosity of the folks at the BusStop many of LunaSea's productions over the past decade would not have been possible. It has been a vital space for our productions, rehearsals, professional development and workshops. That is to say, that our careers and company growth has partially been due to the BusStop Theatre Co-op.

In our industry many of us are self-employed, and the majority of Halifax theatre companies are not building based. This means that we don't have a "home;" we are artistic nomads who write plays and arts grants at various coffee shops around the city, but every so often a city will have a space that becomes home to us all, and in this city that is The BusStop Theatre.

We heartily encourage you to support The BusStop Theatre Co-operative's business plan, for in supporting their plan you are supporting the entire performing arts community in Halifax.

Sincerely,

Ryanne Chisholm
For LunaSea Theatre,
Artistic Directors: Ryanne Chisholm, Martha Irving (co-founder)



To whom it may concern,

Nov 17,2018

My name is Stephanie MacDonald and I am an award winning actor, who makes her home here in Halifax Nova Scotia.

I'm writing this letter having just closed a very successful run of Tom at the Farm by a local company, at The Bus Stop Theatre. Having performed there many times, being back on that stage always has me reflecting on what a hub it has been for the theatre community, and the North End.

One of the first workshops I did at The Bus Stop Theatre many years ago, was an early devised theatre piece with Governor General's & Siminovitch Award winning playwright, Daniel MacIvor. From that opportunity, has grown a personal and professional relationship that has been a driving force in my career, and affording me many opportunities for professional development in the area of assistant directing, and an upcoming tour of his newest work, that will have me touring to regional theatres across Canada.

As fortunate as I am to be able to have the opportunity of touring to different provinces as an actor, it's making my home here in Halifax that is very important to me. As the North End continues to grow and change, I would be lying if I said that the future of The Bus Stop Theatre doesn't worry me.

This space has real and immediate consequences on my life, and livelihood. I'm an invested patron, and someone trying to make their life here in the arts. I have a lot riding on spaces like this to add to my quality of life, and also to continue to be able to make my home here in Halifax.

Our storytellers and artists, make up the rich tapestry of our communities. Where would I be if it wasn't for this space? Where would we come together to hear first hand about experiences that speak to our hearts and mind? That make us reflect and learn about a perspective that's unfamiliar to us? To sit in a room with strangers and laugh together, to cry?

To not have this space, would be to shut a valve off. A valve of community and connectivity, and in a climate that can be divisive, I'm unconfident that that's the best long term plan. I look forward to hearing about the proposed plans for the future of this space.†

Respectfully,

Stephanie MacDonald

ACCIDENTAL MECHANICS

902 402 5896
accidentalmechanics@gmail.com

P.O. Box 33052
Quinpool Centre
Halifax, Nova Scotia
B3L 4T6

November 19, 2018

To Whom It May Concern:

I am writing on behalf of The Accidental Mechanics Group to express our enthusiastic support for The Bus Stop Theatre Co-Op's plan to purchase 2203 Gottingen Street, and the subsequent plans for expansion and renovation.

I have been creating and presenting work at The Bus Stop Theatre for over ten years, and can say without a doubt that its presence and accessibility has had a profound impact on my growth as an artist, as well as almost every single member of the theatre and music community that I know.

In the past decade, I have performed at The Bus Stop in well over two-dozen instances. I have produced plays, community art events, musical performances. I have been hired by theatre companies to work with them in the space, I have played for music festivals and one-off events, fundraisers and theatrical experiments. In each instance, the space's affordability, flexibility and accessibility have made it the perfect place to work, to have meaningful cultural conversations.

The Bus Stop Theatre is home to the east coast's biggest queer theatre festival, the Queer Acts Theatre Festival, which supported and premiered two of our companies' shows; EL CAMINO and LET'S NOT BEAT EACH OTHER TO DEATH, which have gone on to productions across the country and internationally. It is also an important venue for In The Dead of Winter music festival, bringing artists from across the country (and in some cases internationally) to the north end of Halifax. It is the home of MAYWORKS - a festival dedicated to art created for and about the working class. It is a major venue for the Halifax Fringe Festival.

The Bus Stop's location is central to its importance. It has been part of the revitalization of Gottingen Street. It is a cornerstone of the vitality of the North End, serving an underserved community, providing a home where emerging artists and established artists are booked side by side. It's potential as a long-term cultural and artistic hub is massive. The North End of Halifax needs a legacy space like the Bus Stop, a permanent community space dedicated to bringing art to the surrounding community.

Like most arts organizations, stability and the ability to make multi-year plans is of the utmost importance to the arts community. When community hubs and performance spaces like The Bus Stop Theatre have support from their communities and government, their ability to serve the community in a meaningful and long-term way is strengthened.

The Bus Stop Theatre's worth to the arts community in Halifax is almost immeasurable. As the city around it grows and changes, it, too must grow and expand to be able to better provide for the needs of the growing arts community in Halifax.

In its relatively short life, The Bus Stop Theatre has become an institution in the arts scene, and it is vital, as the community around it grows, that it should be supported and allowed to take steps to grow alongside it so that it can continue to provide Halifax and the rest of the province with a stable home for independent performers and artists.

Please do not hesitate to contact me with any questions.



Stewart Legere
Co- Artistic Director, The Accidental Mechanics Group, Halifax.
Artist-in-residence, The Theatre Centre, Toronto.



Re: Letter of support for "The Bus Stop Theatre"
24 October 2018

To whom it may concern,

It's my honor and pleasure to write in support of the Bus Stop Theatre Collective (BST), a performance space in which we have come to trust and feel welcomed. We are a member and I proudly serve on the BST Board of Directors.

The BST is the only sufficient performance space in Halifax that is available to rent by independent companies, making it a key part of North End's infrastructure for performances in the HRM. There are so many events I have attended that would not have been possible without the existence of the BST's space.

Charles Taylor Theatre & Media Arts Association (CTTMA) started from grassroots beginnings and fostered many opportunities for artists from marginalized and underserved communities to share the stage with names such as Novalee Buchan, Savion Glover, Bubba Night, Dr. Linda Carvery, the legendary Denise Williams, and more; engage in professional development, perform abroad in Las Vegas, USA; and entertain audiences with productions they would not have seen otherwise. Such productions are "Dreamgirls" the musical, "The Color Purple" musical, "The Wiz" Musical, their original musical, Viola Desmond: The Musical; The Black Affair Fashion Show and The Emerging Lens Cultural film festival in its 9th year of film presentation. Without the Bus Stop Theatre stage, amazing staff and affordability, CTTMA would not be able to deliver their fundraiser events. We are hoping to perform all of our productions in their new space.

CTTMA currently operates out of Centre for Art Tapes which has been essential to enable their future growth. However, with The Bus Stop's future plans, CTTMA can have its own office and on-going performance space.

The intentional relationship between CTTMA and The Bus Stop Theatre has enabled artists from marginalized communities such as the Preston's, Cherrybrook, etc. blossom in their craft. I personally have felt at ease, a sense of community and pride when attending the events and workshops at BST in the past. As a member of the Black Nova Scotian community, I have not felt this in any other existing performing arts space. BST is an example of the way in which artists should interact with each other from all walks of life. There is no North End without the Bus Stop Theatre.

Please feel free to contact me further at 902.210.04252 or at info@charlestaylortheatre.com

Yours in Artistic Collaboration,

Tara Taylor
Co-Creator - Chair – Producer- Director
Charles Taylor Theatre & Media Arts Association
Creators of The Emerging Lens Cultural Film Festival



Mailing Address:
Centre for Art Tapes c/o Charles Taylor Theatre/ Emerging Lens
2238 Maitland St., Halifax, NS B3A 4N8

Phone: 902.210.4252
Website: www.charlestaylortheatre.com
www.theemerginglens.com
Email: info@charlestaylortheatre.com



DARK DAY MONDAY

DEFY EXPECTATIONS. BREAK BOUNDARIES. MAKE ART

I am writing this letter in support of The Bus Stop Theatre Co-operative in their efforts to secure funding to purchase their building and make the investments needed to ensure the future of Halifax's artistic communities.

I am a Haligonian expat living and working as a writer, performer, and theatre designer in Toronto. Halifax, and specifically the Bus Stop, is where I began my professional artistic career. I return regularly to work there with Matchstick Theatre, one of the companies who produce work at The Bus Stop. I have been a member of the co-operative, produced, designed shows, and worked as a technician in the space. When I come to Halifax, I always go to The Bus Stop, because it is where my community congregates, and where I make art. When I bring a show I have made on tour to the East Coast, I self-produce it at The Bus Stop.

Let me begin by talking about the need for a space like The Bus Stop. My experience of Halifax as a theatre maker is that there are very limited opportunities for paid work. In the last five years, development in the North End has closed a number of spaces that were formerly used for theatre rehearsal and production, making it even harder to work as an artist. Many theatre companies are now forced to rehearse in the community room at a Sobeys. It's not the kind of climate that produces fierce independent artists with the potential to create work that impacts their own lives, the lives of the communities they live in, and the country more broadly. The brightest spot, the hub, really, of the Halifax theatre community is The Bus Stop. In the downtown core, there are actually no other theatre performance spaces that are available for rent with a complement of technical equipment where independent companies can put up their work.

Emerging creators *need* a space where they can develop an audience, and hone their artistic vision, otherwise, the only qualified applicants to work in professional companies like Neptune will be from elsewhere, and the Nova Scotian character of our institutions will no longer reflect the populations they are built to serve.

The Bus Stop is already perfectly positioned to serve even more and more diverse artists. With more rehearsal space and studio space, there will be the chance to develop training programs to support this community. Acting classes, for example, are generally held in people's living rooms, professional movement workshops in schools, or church basements. These activities are already happening, and being paid for. If they were centralized, the impact on the community, and the strength of the professional networks through which independent art is made would have greater impact.

On a personal level, it's the place where I was given the chance to return to theatre-making 3 years ago, which since then has become the central focus of my life. Without The Bus Stop, my resume would be half as full of professional experience, and the transition back into work that I love would have been twice as daunting.

The Bus Stop has been a big part of turning the area around Gottingen and Agricola streets into an artistic and cultural hub that has increased property values and spurred development. Their outreach programs are crucial as development brushes up against the communities that have historically called the North End their home. These underserved communities have made the neighbourhood what it is, and one of the only spaces that works to serve both them and new residents of the area is The Bus Stop. It has massive potential to make an expanded impact with expanded funding. I am constantly surprised by how much happens in the space with such a limited administrative budget. Given a choice between another glass and steel box, and a vibrant cultural hub where some of Canada's premier theatre is created and workshopped, I have little doubt what these new residents would prefer to find in their community.

I left Halifax because there were not enough opportunities to make a career as an independent artist. I can afford to come back 4-5 times per year to work and support the community I came of age in because of the full time work that I have found in my field elsewhere. With more funding increasing the potential of The Bus Stop, there will be more room for emerging artists to stay in the communities they want to live in, to build work that can support their lives and artistic practices in the long term. We have an opportunity to make something beautiful and long-lasting in this community that will keep more of the best and brightest artists working in Nova Scotia.

Sincerely,
Wes Babcock
Co-curator Dark Day Monday
Poet, Performer, Designer, Technician



To Whom It May Concern,

Please accept this letter in support of The Bus Stop Theatre's business plan to purchase the property they currently are renting on Gottingen Street in Halifax's North End.

We have been working with The Bus Stop Theatre for almost a decade, presenting various events for the Halifax community from artists from across Canada and into the United States. It has helped us grow and offered an important space for us to explore and experiment with our ideas.

The Bus Stop Theatre is a vital part of the community and one of very few affordable spaces of its kind in the area. Halifax's vibrant artistic would greatly benefit from an expanded and permanent version of this business.

I urge you to consider their application carefully and please don't hesitate to get in touch if you have any questions or want further elaboration.

Sincerely,

Kyle Cunjak
Owner/Operator, Forward Music Group

[kyle@forwardmusicgroup.co
m](mailto:kyle@forwardmusicgroup.com)

SONGS FOR THE GANG INC.

PO Box 25072
Halifax, NS
B3M 4H4

November 17, 2018

To Whom it May Concern,

BUS STOP THEATRE

I'm writing this letter in support of the Bus Stop Theatre. The Bus Stop is an important and crucial venue in the Halifax music and theatre scene. The size is perfect for small productions and musical artists developing their careers. It's affordable and the fact that it's co-op makes it readily accessible to members of the community looking to put on events in ways that larger, more commercial venues aren't.

Halifax has often struggled with keeping venues open and the long run the Bus Stop has had is both impressive and a testament to its value here in Halifax.

I've seen many great shows seen at The Bus Stop over the years and the diversity of the programming on a monthly basis continues to impress me. Arts in Halifax would be at a loss should this venue cease to be.

I fully support their initiative to purchase and further develop the building, and hope you will too.

Sincerely,

A dark, ink-like handwritten signature that appears to read "Joel Plaskett". The signature is somewhat stylized and has a rough, textured appearance.

Joel Plaskett

November 18th, 2018

To Whom It May Concern:

It is my pleasure to write a letter in support of the Bus Stop Theatre Co-operative Business plan. The Bus Stop Theatre co-operative provides affordable performance and rehearsal space for emerging artist and artist from communities that are under-represented in HRM theatres. The theatre is an integral part of our community that supports and promotes a wide range of artists in an intimate and welcoming space different from other theatres in the HRM.

I am a former member of the internationally renowned and critically acclaimed acapella singing quartet “Four the Moment”. Four the Moment’s career spanned several decades performing across Canada, Europe and the Caribbean from community centres and church halls to sharing concert stages with music and arts legends such as: Maya Angelou and Oliver Jones and billed alongside Harry Belafonte, Leona Boyd and Roberta Flack. Our songs spoke to the African Nova Scotian experience and the fight for justice, freedom and equality for all.

In May 2018, the Bus Stop Theatre hosted an event in collaboration with the Mayworks Festival called “The Sankofa Singer/Songwriter Circle” paying tribute to Four the Moment. A stellar roster of African Nova Scotian singer/songwriters had an opportunity to showcase their creative process by performing songs performed by Four the Moment in their own unique style and sharing new works and stories of inspiration and growth. What made this event successful was having a venue like the Bus stop theatre that allowed the audience to be up close and personal with the artist. The audience was able to hear the music, the lyrics, the artist’s vibe. The artist told personal stories between song. The audience got to know their personality. The Bus Stop Theatre permits artist to set a friendly and welcoming tone by supporting diversity and inclusion of all artist.

I am grateful for the programming of events at the Bus Stop Theatre and fully support the business plan that will provide the opportunity to renovate and revitalize the theatre. I also believe that the business plan will enrich, innovate, transform and reach new audiences promoting opportunities for artist career development and production. I ask that you please consider supporting this business plan that I believe will be beneficial to diverse artist and their communities in many ways.

Sincerely,
Kimberley Bernard

To Whom it may concern,

My name is Nathan Doucet, a Dartmouth born drummer in the band Aquakultre, Heaven For Real, Budi and many others. The Bus Stop Theatre has been crucial in my development as an artist and also in developing many artistic communities in Halifax in need of a professional, viable option!

The Bus Stop Theatre is more often known for its theatre performances and comedy shows, both of which have inspired me greatly on their own, but it has also sought to be open towards many musical communities. I can remember seeing some mind blowing improvised musical performances there that would never have happened anywhere else. I took away such a beautiful challenge for myself in those moments. Places that are able to create the space for different forms of expression are the ones with the actual capability to make real change. Not to mention all of the shows that I was able to put on there with great success. People always walked away enthralled with the venue inquiring as to what else happened there. Whether it be The OBEY Convention, another community music festival, or a one of larger ticket show, The Bus Stop is always such an amazing time.

In 2015, I was hired on as a bartender there. This was a way to help aid my process in continuing music, and also stay connected with this community. It helped me so much. There are rarely jobs in this way that make it possible to pursue artistic endeavors while also paying rent. It aided many tours and many time needs that I had then. Not only that, but I was able to engage a community on a very consistent basis and take in the culture around me, helping to inform my own practices, a very valuable experience, indeed.

I say this to reinforce the need of The Bus Stop Theatre in a city with few options and in a community that is changing rapidly. The changes necessitate even more need for a place like this to explore and imbue culture with even more value!

Sincerely,

Nathan Doucet
Aquakultre

suddenlyLISTEN

November 13, 2018

To Whom it may concern:

I am writing in support of The Bus Stop Theatre Cooperative and their plans to purchase their property on Gottingen Street in Halifax.

Halifax is a special city because of its thriving arts scene. The Bus Stop Theatre is a vital piece of infrastructure for theatre companies, community groups and music presenters. It's well located, it's affordable and it's accessible.

suddenlyLISTEN Music has presented concerts at The Bus Stop since 2009. As Artistic Director, I have frequently booked the theatre for performances, and community workshops. I find it to be a welcoming home to suddenlyLISTEN, my fellow performers and our music. It is located close to our patron's homes, it's a friendly and accessible place to work, and the room has a really nice acoustic in which to make music.

Without The Bus Stop Theatre's presence in Halifax, we would be forced to radically change suddenlyLISTEN. There are simply no other small blackbox theatres like this in HRM.

Also importantly The Bus Stop Theatre Cooperative is a great community member: they support our work, and the work of other music, dance, and theatre companies, as well as community groups from all walks of life. I feel that the health of HRM's arts community is reflected in the health and stability of The Bus Stop Theatre, and support their efforts whole heartedly.

Thank you for your support of their cause.

Sincerely

Norman Adams
suddenlyLISTEN Artistic Director

2504 Poplar Street, Halifax, Nova Scotia, Canada, B3L 2Y8
902.221.0428 suddenlylisten@suddenlylisten.com

Jacinte Armstrong

To whom it may concern,

Nov. 19, 2018

I am writing this letter in support of the Bus Stop Theatre, and all of its current and upcoming endeavours.

I work as an independent dance artist in Halifax. Over the years I have been a performer in my own work, with Live Art Dance Productions, with Mocean Dance, Kinetic Studio, suddenlyLISTEN music, Lisa Phinney Langley, and more. I was the Artistic Director of Kinetic Studio from 2014-2018.

The Bus Stop Theatre plays a crucial role in our local arts community, providing performance and rehearsal space for many works by local and visiting artists. Highlights of my career at the Bus Stop include my first performance with Live Art Dance Productions in a show entitled 6x6 featuring 6 local soloists in 2006, and the début of my first full-length, self-choreographed, self-produced show entitled *Falling Off the Page* in 2011. In 2015 I premiered my piece *The Work of the Dancer* at the Bus Stop through the Mayworks Festival. I have performed in and attended many more shows at the Bus Stop, and each one felt important. It's a space where artists and audiences feel welcome. As a cultural space, it provides opportunities for development and presentation to artists and groups of varying levels of experience and from different walks of life. The Bus Stop has more than filled a role that was, and remains, extremely needed by Halifax's artistic community.

I wholeheartedly stand behind plans for purchase, renovation, and expansion of the Bus Stop. There is a definite need for increased capacity. The theatre and its staff are exceptional at maintaining the current space and its services, and do so with incredible dedication and determination. I am certain the organization will take the next steps with integrity and accountability,

As an active member of Halifax's professional arts community I urge you to support this organization and their proposed activities. Their presence is without comparison, and without the ability to maintain and upgrade their facilities our community will suffer great losses.

Thank you for your time. Please do not hesitate to contact me should you have further questions.

Sincerely,

Jacinte Armstrong

Nostos Collectives Dance Association

Halifax, N.S

nostoscollectives@gmail.com

647-525-5728

October 26th, 2018

To whom it may concern,

My name is Jessica Lowe, Co-Founder and Co-Artistic Director of Nostos Collectives Dance Association. I am writing this letter of support on behalf of the Collective for The Bus Stop Theatre's future business plans and developments, whom plays a vital role in the health and ecology of the local performance and emerging arts community in Halifax, Nova Scotia.

Since 2015, Nostos Collectives Dance Association has used The Bus Stop Theatre heavily for rehearsal and production purposes. The Bus Stop Theatre is the most affordable, multipurpose theatre located in the heart of Halifax. Without the yearly membership that The Bus Stop Theatre offers our Collective would not be able to create the multiple professional performance and creation opportunities that we offer to many emerging dancers in our city, nor would we have the space to accommodate the rehearsals and Community Drop-in contemporary classes that we offer throughout the year.

Through my experience using The Bus Stop Theatre, I have learned that this space is not only a vital space to our Collective but also hosts many other dance performances, companies and productions in our city. With their new Marley flooring, raised seating and intimate space it is a perfect environment for artists of all genres to safely perform and a perfect location for audience members to seek local dance and theatre in the city. The Bus Stop Theatre is pivotal to making performance arts accessible and in my opinion one of the most approachable theatres for the local Halifax community to seek performance art. I believe that the changes and growth that The Bus Stop Theatre is planning is crucial for not only their survival but for the web of Companies and Collectives that the theatre is connected to, including Nostos Collectives Dance Association.

Sincerely,

Jessica Lowe, BFA

Co-Founder/ Co-Artistic Director

Nostos Collectives Dance Association



41 Glenbourne Crt
Halifax NS B3S 1E2

November 18, 2018

To Whom it May Concern:

I am writing in support of Bus Stop Theatre Co-operative's proposal to purchase the current Bus Stop Theatre property and back lot. The Bus Stop Theatre is an integral part of HRM's arts community, providing a safe and affordable performance and rehearsal space for local artists and organizations.

Our organization has been a member of the Bus Stop Co-op for two years, allowing us to self present dance performances within a reasonable budget. Affordable theatre space is extremely hard to come by within HRM, many of our performances would not be financially possible without The Bus Stop Theatre. I have personally been involved in other performances at the theatre, and attended workshops, and many other shows as well. The theatre is truly a home for local artists, and creates a safe and accepting working environment for so many year after year.

The current theatre space is small, and not all of our work can be shown here because of the limited size of the performance space. The Co-op's plans to expand and build a second larger theatre will fill a much needed hole within the community, and I can guarantee they will gain more memberships and bookings with a second, larger space.

Our organization is extremely excited about the expansion plans, and fully supports this endeavour. I am happy to share further thoughts or answer any questions you may have. Please feel free to contact me at the information listed below.

I look forward to the future development and expansion of The Bus Stop Theatre, and their ongoing support of the local arts community.

Sincerely,

Kathleen Doherty
Artistic Director, Votive Dance
(902) 880-9651
votivedance@gmail.com



19 November 2018

To Whom It May Concern:

I am writing to express my strong support of the Bus Stop Theatre, and to stress how crucial a piece it is in the cultural fabric of Halifax.

I am a dance and theatre artist, a community organizer, and a social justice facilitator. My work is many things – I create solo pieces, collaborate with other artists, lead and participate in community arts projects, and explore the relationship between art and social justice. All of these processes have found a home in the Bus Stop Theatre. The combination of physical space and ethos that the Bus Stop provides means that it is a space where a wide range of people and practices can come together to participate in shared experiences. Individuals and groups from many walks of life come to the Bus Stop for a variety of events – community activities, professional dance shows, plays, concerts, and more. This kind of diversity and accessibility is rarely seen in performance spaces, and is highly valued by the arts community. Furthermore, it is not by chance that this diversity exists. The Bus Stop has intentionally created itself to be more than simply a space. It is an organization that understands the importance of the relationship between art and community, and works hard to foster this relationship on an ongoing basis. The Bus Stop is respected and trusted by artists and by community members alike, and therefore occupies a unique space in the cultural composition of the city. I cannot think of another place in Halifax that is anything like it.

On a practical and logistical level, it is also important to acknowledge that the Bus Stop provides desperately needed performance space. Intimate, flexible spaces are few and far between in Halifax, so the performance community relies heavily on the Bus Stop. The survival of this theatre is essential, and the possibility of its expansion and growth is very exciting.

As an artist and an individual deeply invested in the well-being of the arts community in Halifax, I cannot say enough good things about the Bus Stop Theatre. I look forward to it growing even further into its role as a thriving cultural hub. Please do not hesitate to contact me for further thoughts or more information.

Sincerely,

Liliona Quarmyne

mocean P.O. Box 783 CRO •
DANCE Halifax, NS • B3J 2V2 •
902.425.4908 • office@moceandance.com

Nov. 18, 2018

Re: Letter of Support for the Bus Stop Theatre Co-Operative

To whom it may concern:

This letter is in support of the Bus Stop Theatre Co-operative's Business Plan for the purchase of the Bus Stop property on Gottingen Street, as well as the renovation of the current building and construction of new spaces.

Mocean Dance is a professional dance company based in Halifax. We create, produce present, and tour original contemporary dance performances. We also carry out programs that support the development of dance artists in the region and offer outreach activities such as classes, workshops and lectures to the public. Mocean actively seeks suitable venues for our activities including performances, workshops, fundraisers, film screenings, and other special events. We have rented the Bus Stop Theatre in the past and see much potential to expand our usage upon renovation.

The Bus Stop Theatre responds appropriately to the need for not-for-profits arts and community space in Halifax and it should be considered a strategic location for an arts facility, where currently few exist. The arts are desperately in need of increased profile and public accessibility in Halifax; the renovated Bus Stop Theatre would act as a centralized arts space giving visibility to the arts, and creating a positive, creative place for the community to engage in the arts. It will also undoubtedly attract more people to Halifax's North end, supporting the surrounding businesses.

The Bus Stop Theatre has a long history of supporting artists in Halifax, particularly emerging artists and those underserved by traditional theatres. They have also acted as a hub and gathering place for the arts community. They play a crucial role in supporting a vibrant arts ecology, as a place for artists to grow and develop their art forms in a supportive environment. Most of Halifax's dance artists already access the Bus Stop as performance venue, and organizations such as Mocean would not be where we are today without this kind of support.

The proposed renovations and new construction are a natural evolution for the Bus Stop. By serving a larger number of artists, hosting more events and activities and attracting increased foot traffic to the area, the new Bus Stop Theatre will undoubtedly bring a renewed energy to both the arts community and Halifax's North end.

We eagerly anticipate the success of this project.

Sincerely,

Susanne Chui, Co-Artistic Director, Mocean Dance

Nov 10, 2018

From: Véronique Mackenzie
Dance Artist
Winner of a NS Established Artist Recognition Award

To Whom It May Concern,

Please accept this letter as my intention of support for The Bus Stop Theatre.

Several years ago, I had heard about a performance space in the north end of Halifax, it was called The Bus Stop Theatre. When I walked in, there was a little theatre space at the back of the main floor of what had at one time been a retail space, but I felt immediately that it was a place where I could create; It had a special feel to it...non-corporate and accepting of all forms of theatre, music, art and dance. It was an attractive option for rental as it was affordable and of a good enough size for dance. Yes, at the time, it leaked, and the floor was not terrific for movement; the dressing room was ridiculously small and under serviced, but we all wanted to be part of what this magic was. It's location on Gottingen made it accessible and it had a 'reputation'...a good one. We kept coming back because it was a space with so much potential and flexibility. Good art was being made and presented there...and it was, even more importantly, welcoming.

The people running the Bus Stop over the years have had so much passion for this space and its walls have absorbed hundreds of songs, text and movement...yes even I managed to accidentally punched a hole in the wall during my first performance there!

Since then, The Bus Stop Theatre has been an integral part of my artistic career which has now spanned 30 years. I have performed a number of times in this space, with different groups, for benefits, for festivals, and for my own work. I have seen this particular theatre space used in so many ways and it has showcased many exquisite performances.

It would be a crushing blow to lose this space in our community. The plans for purchase and renovation are essential to the industry in HRM as rehearsal spaces are difficult to access and small house theatres are basically non-existent.

I support this Bus Stop proposal whole heartedly. Please do not hesitate to contact me personally if you have any further questions.

Sincerely,

Véronique MacKenzie



Women in Film and Television – Atlantic
www.wift-at.com

December 5, 2018

To Whom It May Concern:

On behalf of the entire Board of Directors and the Membership of Women in Film and Television - Atlantic, I am very pleased with this opportunity to express our tremendous support of the Bus Stop Theatre Co-Op in Halifax, NS.

As a not-for profit organization, we struggle to access affordable venues to hold our educational programming events. Since discovering the Bus Stop Theatre, we have held two events and our Annual General Meeting at the venue. We are continually impressed with the high level of professionalism and services the Bus Stop Theatre Co-Op are able to provide, while also maintaining a very warm and welcoming tone. Our events bring many people to this location and universally, they approve and applaud the mission and vision of the Bus Stop Theatre.

There is no doubt that the Bus Stop Theatre is one of the best opportunities in Halifax to showcase the talented work being produced by local filmmakers and other arts organizations. It takes a community to foster and care for the emerging arts, and having an accessible venue like the Bus Stop Theatre is where the community can come together to share, explore new ideas and to celebrate our successes.

Sincerely,

Kimberlee McTaggart, Chair
Women in Film and Television, Atlantic

Women in Film and Television – Atlantic (WIFT-AT)
1496 Lower Water Street, Suite #502 Halifax, NS B3J 1R9
Canada



ATLANTIC FILMMAKERS COOPERATIVE

Nov. 24th 2018

RE: Bus Stop Theatre Business Plan

To Whom It May Concern,

On behalf of the Atlantic Filmmakers Cooperative I am pleased to write a letter of support for the Bus Stop Theatre Co-op's plan to purchase the property currently housing them and to build additional spaces for cultural creation and presentation.

AFCOOP is 44-year-old non-profit resource centre for independent filmmakers. We offer training programs, equipment rentals, screenings and networking opportunities to emerging and established Nova Scotian filmmakers. Over the years, AFCOOP's offices have been located in many different spaces in downtown and north end Halifax. We are currently located just around the corner from the Bus Stop Theatre, on Cornwallis Street.

AFCOOP presents a number of screenings and community related gatherings throughout the year and we often use the Bus Stop Theatre's facilities for our events. The Bus Stop offers a welcoming, affordable community space for screenings, talks and meetings in a location that is central and easily accessible. In addition to our organization use, AFCOOP members use the Bus Stop as a production studio for short films, feature films and music video production.

There are several creative infrastructure projects being planned in Halifax currently, from the Culture Link re-development to the Khyber Building and Imagine Bloomfield - and we need all of them. Halifax is far behind other cities of our size in terms of providing these types of affordable and sustainable spaces to the community.

The Bus Stop is an integral piece of the ecosystem of arts presentation and supporting their plan for permanent ownership is an important step in ensuring that Halifax remains the vibrant cultural place that it is today.

Yours sincerely,

Martha Cooley
Executive Director
Atlantic Filmmakers Cooperative



Sebastien Labelle <sebastien@thebusstoptheatre.org>

Letter of support needed

Ron Foley Macdonald

Thu, Oct 25, 2018 at 1:10 PM

To: Sebastien Labelle <sebastien@thebusstoptheatre.org>

Dear Sebastien:

Thank you for contacting me about a possible letter of support.

My company—Winterlight Productions--joined the Bus Stop Theatre Co-Op this year.

We produce television series. One series—for Eastlink TV—is called Stand and Deliver.

It is a Stand-up comedy show. We shot this production almost entirely at the Bus Stop Theatre in late summer and early fall, 2018. The production went smoothly and the show is now airing on a weekly basis on Eastlink TV.

We are in discussion about several more series. At least one is planned to be shot at the Bus Stop. Several more may also be shot there over the next two or three years.

The Bus Stop is a vital part of the infrastructure for the Halifax Arts and culture scene.

For it to be on a firmer financial foundation would be a very good thing.

We support the Bus Stop Theatre. We wouldn't have joined the co-op if we didn't.

Best of luck with your business plan!

Yours sincerely

Ron Foley Macdonald

President, Winterlight Productions

Sent from [Mail](#) for Windows 10

From: [Sebastien Labelle](#)

Sent: October 24, 2018 3:08 PM

To: [Ron Foley Macdonald](#);

Subject: Letter of support needed

[Quoted text hidden]

To Whom It May Concern,

My name is Taylor Olson, I'm an actor/ writer/ filmmaker and I've been involved in productions at The Bus Stop Theatre for seven years. This space is invaluable. To everyone. To established companies like 2b Theatre and emerging companies like Matchstick Theatre. I've produced my solo show Heavy there twice. The plan for the renovation of the current facility and the construction of a new, slightly larger, theatre space in back with additional rehearsal spaces to be available for rent is invaluable. We need this space as artists in this town and community. There's really nothing like it. The Bus Stop also creates a sense of community for artists and its affordability is paramount.

Most plays I've performed in have been at the Bus Stop, and I've even filmed there. It's my favourite space in Halifax. There are many shows that I couldn't have done without the Bus Stop Theatre and its Co-Op. Most of my favourite theatre I've seen at the Bus Stop most recently Tom at the Farm and Some Blow Flutes. Later this year I'm directing a film adaptation of Bone Cage, a play that I originally acted in AT the Bus Stop.

Please help them do whatever they need to keep this building alive and to develop it.

With respect,

Taylor Olson

<https://www.imdb.com/name/nm6569972/>

November 16th, 2018

To Whom It May Concern:

On behalf of the Centre for Art Tapes (CFAT), I would like to express my support for the Bus Stop Theatre in their current plan to purchase their building. For a number of years we have been collaborators and supporters to one another while supporting our overlapping artistic community. This collaboration has been vital to the success of a number of CFAT's programs.

As a as an arts administrator I have seen first hand over the past years the power the Bus Stop Theatre has to springboard emerging artists careers. CFAT is a production and presentation centre, used to create media art. Often, the discussion around our studios is where the work will best be presented to our community. The Bus Stops openness to experimentation, taking risks and their facilities have allowed for our artists to screen films, put on plays, and install installation work.

As an artist, the Bus Stop has been home to many artistic milestones in my career. My first film was screened at the Bus Stop. The positive experience of having my work celebrated within the space gave me the validation I needed to continue on and I have now screened my films nationally.

The rapid change in the North End community has resulted in sky rocketing rent for all of the arts non-profits, and the purchase of their building could be vital in the Bus Stop's long-term success. Should the Bus Stop stay in their current location CFAT would continue to benefit from the support to our members and to our programming.

I believe the purchase of Bus Stop's building is not only important for the organization, but important for the health of the vibrant North End art scene.

Sincerely,

Tori Fleming
Centre for Art Tapes Programming Director
tori@cfat.ca
9902)422-6822

To whom it may concern,

I'd like to begin by gushing about how truly amazing The Bus Stop Theatre Cooperative is and why it's important to fan-girl/person/boy over this organization. My admiration for The Bus Stop Theatre and all the wonderful things they do stems from days spent sitting in the little black box taking in local theatre and appreciating the creativity that seemed to burst from it's entrance every week.

The space was easy to get to and always had a welcoming vibrant energy to it, often leaving it's front doors open for the public to glide into. Here, in this special place, I met other artists, musicians, activists, community organizers and theatre admirers. The front lobby offered an opportunity to connect with people as we discussed our eagerness to see the show and provide insight into the things we were looking forward to catching in the weeks to come. The walls would often be adorned with local art, posters, vendors and everything else that seemed to represent an arts culture that was truly unique to the city and specifically Gottingen Street. I'd often spend time before a show feeding my curiosity as I'd leaf through a pamphlet for an upcoming event. It's been a few years since I stepped through those doors for the first time but each time it still feels exciting and inspiring!

Continuing to build off the foundation they laid years ago, the proposed Business Plan outlines the organizations plans to renovate the space and expand on what it currently offers to be able to provide additional rental space for the community. The Bus Stop Theatre has written their story into the North Ends ever expanding narrative which is why it's current location (on Gottingen St.) is essential in the organizations growth and long term health of our local cultural community. The space is fundamental to the fabric of the North End and brings people from all over to it's doors, both as contributing collaborators and visitors.

The Bus Stop Theatre continues to be a pillar in our community, facilitating and organizing shows, events, workshops and programming that is accessible and responsible. The theatre provides a place for creativity and discovery, for community and compassion, for conversation and skill sharing. It strives to provide a space that is accessible and one that truly reflects the vibrancy of the community.

In solidarity,

Yalitsa Riden



OBEY CONVENTION

MUSIC AND ARTS SOCIETY

Re: The Bus Stop Theatre
November 18th, 2019

To Whom It May Concern,

I'm reaching out on behalf of the OBEY Convention Music & Arts Society, a non-profit focused on presenting alternative, underground and experimental music and sound in Halifax. OBEY has been in operation for the past twelve years, developing from a DIY, out-of-pocket group to an established organization that runs year-round programming and an annual festival thanks to support from municipal, provincial and federal funding. Our festival has attracted talent from throughout Canada and the US, France, Norway, Germany, Indonesia, and more. We're considered one of the most important experimental music festivals in Canada, each year drawing international press and audience.

Without spaces like the Bus Stop Theatre, something like OBEY simply would not exist. Finding affordable, arts-driven space in Halifax that truly support the artists and cultural workers involved in a given project, is one of our biggest challenges as organizers year after year. We've seen so many wonderful spaces disappear due to underfunding and rent price-outs. The Bus Stop Theatre is a place that serves so many people in so many ways. We've hosted world-class talent there alongside emerging local artists. Over a long collaborative history, they've helped us host community jams and workshops, educational lectures, screenings, and so much more.

Nearly a decade ago, I got my start as a curator running a series of talent shows, alongside the current co-director of OBEY, Kat Shubaly, out of the Bus Stop Theatre. As an individual, the Bus Stop has given me so many opportunities to learn skills, share experience and make connections which have allowed me to blossom into a versatile arts professional. As an organization, the Bus Stop has provided a haven for OBEY Convention to amplify vital voices and take risks. The Bus Stop has provided invaluable space, service and resource to an underserved arts community that is churning out some of the most exciting artists and arts professionals in this part of the world.

We offer full support to the Bus Stop in its attempt put deeper roots down, to purchase their building and to grow their capacity as an organization and facility. We hope you will to. We pledge to carry on our relationship with this beautiful organization and maintain a healthy financial relationship that sees us renting affordable arts space from them long into the future.

Yrs



Andrew Patterson
Creative Director | OBEY Convention
andrew@obeyconvention.com

November 15th, 2018

RE: Letter of support for the Bus Stop Theatre Cooperative

To whom it may concern,

The accessible and versatile Bus Stop Theatre is an essential space for artistic production, community gatherings, and cultural flourishing in the Halifax region. The Mayworks Halifax Festival has made use of The Bus Stop Theatre as a festival hub for almost every year since its beginning nine years ago. It is safe to say that without a venue like the Bus Stop Theatre, new emerging cultural festivals would have a very difficult time getting off the ground. Arts venues, let alone ones suited for live theatrical performance, are a rare find in Halifax. The Bus Stop Theatre's very existence, not to mention its central location within a diverse and re-energizing neighbourhood, is essential. Its orientation toward community interests has also permitted festivals like ours, which give primacy to economic accessibility, to be viable and sustainable.

Moreover, since the institution's transition to a cooperative business model, the Bus Stop Theatre has taken on a much more active role in its engagement in the arts community. Through the recruitment of members from the arts community, the Bus Stop Theatre now takes direction from, and directly responds to the needs of multiple stake holders from different artistic sectors. The Bus Stop Theatre also provides skills training and educational workshops to the public at low cost. Fees for both skills training and rental services are lowered even further for members, thus encouraging community development and relationship building through collaborative projects that follow in the footsteps of Nova Scotia's world-famous cooperative movement.

It must also be mentioned that the Bus Stop Theatre is well aware of the tension it must navigate in a rapidly gentrifying neighbourhood by bringing new life to an economically depressed area while not further marginalizing the existing communities that constitute the social and cultural fabric of the Halifax North End. The cooperative model is an essential strategy to address those tensions and to ensure that the Bus Stop Theatre continues to be a hub for the arts community and grows to become an exemplary community-led enterprise in Nova Scotia.

In sum, I cannot emphasize enough the important role this precious venue and institution has played in supporting a diverse range of art and community interests in our city and province. We are in full support of their plans to purchase the property that houses them and to further expand in order to provide desperately needed performance space in Halifax and Nova Scotia.

Sincerely,

Debbie Richardson
Chair, Board of Directors
Mayworks Halifax Festival

November 26th, 2018



To whom it may concern,

StART Festival is an independent festival that was launched in 2013 as a way to provide emerging artists an opportunity to showcase their original work to a community of their peers, contemporaries and the general arts and culture on K'ijipuktuk.

This annual festival is a week long and highlights brief, original pieces, from local creators across different mediums and disciplines. This annual festival would not be possible without the ongoing support of The Bus Stop Theatre. The past five years The Bus Stop Theatre has invested in the success of StART Festival by supporting the festival with providing an accessible place to host the festival, as well as assistance and support through grant writing which is how StART Festival is able to operate year after year. The Bus Stop Theatre has also provided the festival with mentorship opportunities that have helped the festival grow and foster a community of artists.

In 2018, we have reshaped and restructured our team, we redefined governing roles and in turn the vision of our festival. This reshaping made room for a refreshing new Team which consist mostly of people of color. The Bus Stop Theatre has supported us through this transition and really helped us feel comfortable with the new direction that StART has taken. The Bus Stop Theatre has been a huge supporter of North End emerging art especially in the Indigenous and African Nova Scotian communities for youth. They are one of the only venues in North End Halifax that has been supporting all ages and Black and Indigenous artwork from Nova Scotia and around the world. A big part of our festival consists of having tough and vital conversations about artists and their experiences and identities. This establishment is very important to the community and is a safe space for many in the North End. StART Festival is very grateful for this space because every staff member has helped foster at each of our events.

Our new Executive Director Kayla Borden has had a great experience while working with The Bus Stop Theatre, she has worked on many events and projects in the space with various organizations. During her mentorship with youth from Centreline Studios in 2009, Kayla got her first opportunity on stage at The Bus Stop. This specific venue is a place where emerging artists can gain experience, while being supported in a space where they are not being judged. The Bus Stop Theatre is a place for collaboration while also showcasing your own work as individual artists. This pillar of The Bus Stop Theatre is how our initiative "StART festival" was birthed, we value the space and what it brings to the community with emerging artists in the same way of fostering incredible events for all.

In community,

Kayla Borden and Nivie Singh

StART Festival



To Whom it May Concern,

I am the Executive Director of the Halifax Fringe Festival as well as an independent artist and producer in Halifax. I have a long history with The Bus Stop Theatre, ranging from a renter, volunteer, manager, and community member. I think you'll find many theatre-makers in Halifax can say the same. The Bus Stop Theatre has been a place to explore, share stories, a launching pad, and a home.

Bus Stop Theatre's Business Plan includes purchasing the physical building and the renovation of the current facility and the construction of a new, slightly larger, theatre space in back with additional rehearsal spaces to be available for rent. These renovations will significantly improve the space. More than the (needed) improvements, the Co-op needs to purchase the building. The fate of The Bus Stop Theatre has long felt insecure. We need more arts space in Halifax and certainly can't afford to lose such a much-loved venue. History is one of the few things that you can't hurry, force, or buy. It takes time and community. The history of The Bus Stop Theatre is worth our continued investment.

There is a great need for affordable performance and rehearsal space in the HRM. The Bus Stop Theatre Co-operative is an invaluable resource to many communities. The Halifax Fringe and the larger theatre community in Halifax is just one of them. The Bus Stop Theatre Co-op has been the central hub for the Halifax Fringe for the last many years. Most Halifax Fringe Festival artists specifically request that their performances be at The Bus stop Theatre. We'd love to have 10 Bus Stops! Fringe has a shared investment in the mandate of The Bus Stop Theatre; to serve the needs of a wide range of artists, with particular attention to emerging artists and artists from underrepresented communities in HRM theatres. These are values we hold dearly and are so thankful to have a strong relationship with The Bus Stop Theatre Co-op.

Thank you,

Lee-Anne Poole
Executive Director
Halifax Fringe Festival



Prismatic Arts Festival – Letter of support for The Bus Stop Theatre Co-operative

To Whom It May Concern:

My name is Raeesa Lalani and I am the Producer of the Prismatic Arts Festival. I am writing this letter in support of The Bus Stop Theatre Co-operative's intent to purchase the property on Gottingen street.

This space is a staple in the arts community in a city where affordable, usable space is extremely hard to find. As a member of the co-operative, and as an avid user of The Bus Stop Theatre during our festival – it would be a very detrimental loss if this business transaction is not successful.

This project is needed and extremely valuable for our community. Our festival uses it as rehearsal and performance for the full duration of our festival. Without this space our festival would be at a loss of where to hold a large chunk of our performances and events. As a member of the arts community in Halifax I can confidently say that this viewpoint is shared by many others.

If you are in the position to support this purchasing initiative, please take it into consideration. Our arts community will be better for it as the space does make such a huge difference in venue ability and affordability.

Sincerely,

RAEESA LALANI Producer

raeesa@prismaticfestival.com | prismaticfestival.com | 902 425 6812

P.O. Box 1603 CRO, Halifax, NS B3J 2Y3, Canada

Andre Fenton
3652 Imo Lane
B3K 5R1
Halifax, NS

To Whom It May Concern:

I am writing in support of The Bus Stop Theatre.

The Bus Stop Theatre has been a vital part of my growth as a spoken word artist and performer. My first time performing in their space was in 2016 as part of the Circus of the Normal. The venue, and community who used the space had given me my first opportunity to perform in a multi day production that instilled responsibility and taught me how to collaborate with artists in a live performance environment. I continued to perform there for the Start festival in 2017, which is the student art festival that gives emerging artists a platform for their work that is held at the theatre annually. Having the opportunity to rehearse and practice in the space really shaped my appreciation of theatre production, all the while being in able to work comfortably in the community I hold dear.

In September of 2018 The Bus Stop Theatre hosted the book launch of my new young adult novel, Worthy of Love. There was a large attendance for the event, and having The Bus Stop Theatre as the venue allowed me to showcase the work in my community. Not only did they give me a space to accommodate everyone who attended, but also they were very inclusionary with the accessibility needs that I wanted to put in place. The staff in the theatre put the community first and aims for everyone who uses their space to strive. The Bus Stop Theatre is a vital part for artistic growth in the north end of Halifax and a long-term healthy environment for continuous development. They offer affordable rates, a dynamic theatre space, and a very supportive staff. It has been an honor to perform in their space in the past, and I am excited to perform in their space again in the future. It is with great pleasure that I fully support The Bus Stop Theatre.

Please do not hesitate to contact me if further questions are needed. I can be reached at Andre.Fenton@Live.ca or 1-902-789-9553.

Respectfully,

Andre Fenton

To whom it may concern,

The Bus Stop Theatre Cooperative was a turning point for me as an artist looking to further my organizational capabilities in an arts community filled with emerging and established artists from around the world. Though I am not in the theater arts, as those who use the space for that purpose, many art hubs in the HRM are being shut down for 'growth' reasons. Growth, in this case, means gentrification. Removal of spaces to insert unaffordable architecture that historically, has no place in our city. My stint with the BSTC reminded me of how much work we have ahead of us as organizers, artists, and planners. How can we collaborate without shutting down spaces that people use?

As a poet, performer, and someone who enjoys bringing people together, spaces must be available for all walks of life to make use of, not just for those who use a stage specifically for theatre purposes. That is the trend that the Coop has taken on. Lack of representation in performing arts, lack of representation in most art mediums has made enough noise that grants became a focus to ensure that BIPOC artist, (Black, Indigenous, People of Color) were able to access spaces often run by non-people of color. This also means tokenism ends up playing a role when one person takes on the challenge of trying to 'boost' numbers by hosting events and encourage people to be members. I joined the BST hoping that the arts community would rally behind me and help make the space profitable, enjoyable, and safe. You win some and you lose some, and in this case, losing another art space in our city means one less available structure for creative expression is no longer an option. Our city prides itself on being multicultural, yet we often ignore how broad our ethnic origins are. We forget that all walks of life should be given a platform to speak, perform, and create amazing perspectives of art in whichever space they choose. In this case, as we lose spaces to private money, we also lose our voice and our support.

I hope those reading these letters don't ignore the fact that event spaces are very very difficult to secure, most artists don't have funding because our city policies are so strict that emerging artists don't count. Most artists want to work full time to develop their craft but are not supported due to lack of space to showcase talent, and due to lack of support by a system that claims 'we are not qualified enough'. Many barriers discourage artists from pursuing careers and often times we have to do double work, full-time job to pay bills and use our free time to make sure we invest in our craft so that one day, we can do what we love and get paid what we deserve, and have the money to share with the world, just how incredible we are. This means having an art space that is either free or used at a discount rate.

Best of luck, and thank you for the opportunity to grow as an organizer and curator in my city. So much to learn, so much more to do.

Martha Mutale

November 20th, 2018

To whom it may concern,

I am writing to express support for the Bus Stop Theatre Co-op's plan to purchase the property currently housing them and also to build additional spaces for cultural creation and presentation.

The Bus Stop Theatre is a crucial and unique institution in Halifax: a financially accessible venue with a strong community engagement mandate and facilities not only for theatre, but also music, film screenings, art installations and more. The Bus Stop is welcoming to diverse artists and audiences and has a strong reputation for supporting emerging artists from all communities. It is also a venue which draws well established artists from the region and far abroad and often serves as a launchpad for many artists whose careers attain national and international recognition.

Halifax is in desperate need of spaces for cultural showcasing and the disappearance of the Bus Stop Theatre would be devastating to numerous arts organizations across disciplines. I fully support their plan to purchase their building and expand their facilities.

Sincerely,

Raven Davis
K'jipuktuk, Mi'kma'ki

November 13th, 2018

To whom it may concern,

The Bus Stop theatre has played a critical role in our growth as leaders of the improv community in Halifax. They provide us with a space that allows us to host festivals, shows, and workshops, for our community to enjoy and grow from. Each city has a flourishing Improv Comedy scene, and the Bus Stop Theatre has been essential for us as we try and grow the improv comedy scene here in Halifax.

We're now a show that consistently sells out and brings in revenue for the Bus Stop Theatre. We just won silver for "Best Comedy Night" in the 2018 Coast. We did a run at the Halifax Fringe that sold out and won "Fringe Hit" and the "Best Ensemble" award. We'd love to continue to grow and begin to see more and more comedy, theatre, and art coming out of this venue. If the Bus Stop were able to expand, I'm sure it'd become the home to even more members who could create and share under the same roof. If we were to lose the Bus Stop, it would be a tremendous loss for us as well as the rest of the arts community in Nova Scotia. It's one of the last accessible theatre spaces in the city and we greatly appreciate and dote upon the space and everyone in it.

Stephany Hunter,

Member of Hello City, a monthly improv show that takes place at the Bus Stop Theatre



November 18, 2018

RE: The Bus Stop Theatre renovation project

To whom it may concern,

In the summer of 2008, I moved to Halifax on the opening day of the Atlantic Fringe Festival. I walked to the nearest venue, asked if I could help, and was immediately asked to start tearing tickets at the theatre door. That venue was the Bus Stop Theatre, a space that would become almost a second home for me, where community, art, opportunity, and exchange all converge.

In the years that followed, I attended theatre performances, lectures, art exhibits, and every manner of community gathering at the Bus Stop that I can imagine. As a volunteer with the Halifax Pride Society, I started to organize a small 2SLGBTQ+ theatre series in the space. Presenting local and national emerging and established queer artists, the festival eventually grew to become the Queer Acts Theatre Festival Society. Queer Acts was embraced by audiences and helped build my career as an arts administrator and event producer. The Bus Stop helped Queer Acts by providing a flexible space and a supportive team that allowed us to craft festival that impressed and surprised our audiences. Located in what many consider the heart of Halifax's 2SLGBTQ+ community, the Bus Stop fostered a sense of community amongst artists and patrons. I know that the goodwill and support that our community feels for the Bus Stop, rubbed off on the Queer Acts Theatre Festival. I can attribute that festival's success to the quality of the space.

Now as the Executive Director of the Halifax Pride Festival, I continue to seek out and rent venues that support the needs of our community. Our festival wants to rent spaces that are community minded, accessible, and welcoming. The Bus Stop Theatre is all of these things and more. Their contribution to the cultural vibrance of Halifax's north end cannot be overstated, and I sincerely hope they can continue to play host to the sorts of work that has filled the space for years.

I pledge to do all I can to help the Bus Stop Theatre Co-operative flourish and continue its important work, and I sincerely urge you to do the same.

With thanks,

Adam Reid
Executive Director
Halifax Pride Society

Halifax Pride Society 205-2099 Gottingen Street Halifax NS B3K 3B2

www.halifaxpride.com info@halifaxpride.com



Stepping Stone Association
P.O. Box 31050 Gladstone,
Halifax Nova Scotia,
B3K 4V6
P (902) 420-0103 F (902) 422-9665

To whom it may concern,

The Bus Stop Theatre has always been supportive of and helpful to us as a non-profit organization. They are very flexible and try so hard to accommodate our unique needs. The fact that they have a sound and lighting technician that partners with us for our performances is a huge help because we are somewhat new to the theatre world and are trying to give our program users a taste of what it's like. Because of the Bus Stop Theatre, we have been able to take our theatre program to the next level by providing the opportunity for our program users to perform on stage in front of an audience. Our therapeutic art programs, such as theatre, are a unique avenue for individuals to self-explore, build confidence and self-esteem, learn new skills and be part of a production. One of our program users shared, "I learned about backstage work and how much work goes into it. The theatre program brought out a creative side of me that I did not know existed. I was so proud of myself". The theatre program allows for individuals to thrive in a new setting, different from an academic setting. The Bus Stop Theatre has been a significant factor in helping us achieve this. They are also located in a prime location in the heart of the community!

Carrie MacInnis

Transition Program Coordinator

To whom it may concern:

I'm writing on behalf of The Deep magazine in support of The Bus Stop Theatre Co-op's proposal to purchase their building and theatre space on Gottingen Street. The Deep is a small digital longform magazine in partnership with The Coast here in Halifax, and we depend on community support. Part of our outreach and revenue strategy is through intimate storytelling events, called Deep Stories, which we hold across the region—including the Bus Stop in Halifax.

The experience we've had at this theatre is second-to-none. Staff are always ready to help with anything we need, and the theatre provides all sound equipment and seating for us at no extra charge. All of this is at such a reasonable price compared to other local venues, which allows us to take in enough revenue to help pay our writers, illustrators, and photographers. In addition, when people leave our shows at the Bus Stop, they do so feeling like they were part of something intimate and special—something we're confident in attributing not just to the storytellers at each event, but to this important theatre and staff. We are huge supporters of this essential community space in Halifax.

We sincerely hope you consider The Bus Stop Theatre Co-op's proposal to purchase the building and event space.

Sincerely,

Chelsea Murray
Editor, The Deep magazine



NS Federation of Labour MEDIA RELEASE

November 23, 2019

Re: Business Plan from the Bus Stop Theatre Cooperative

To whom it may concern:

On behalf of the Executive Council and the 80,000 members of the Nova Scotia Federation of Labour, I would like to add our strong voice of support for the plans of the The Bus Stop Theatre Co-operative to purchase the Bus Stop property on Gottingen Street as well as the lot behind their current space.

We have often used this space for events that our Federation has hosted and we feel it fills a very important need as both a rental space for community groups and for local performance artists.

The Bus Stop Theatre is a unique space and we want to ensure it can build and thrive and continue to do the important work that is crucial to the cultural fabric of our community.

We need spaces like this in Halifax now more than ever and we look forward to a bright future for the Bus Stop Theatre.

Yours truly,

DANNY CAVANAGH

President

DC/jw

Unifor Local 4005



Le 31 octobre 2018,

Objet : Lettre d'appui au Bus Stop Theatre

Madame, Monsieur,

La présente vise à souligner l'appui de notre organisme au projet de plan d'affaire présenté par le Bus Stop Theatre pour garantir sa présence à long-terme au sein de la communauté socio-culturelle de Halifax et plus particulièrement du North End de Halifax.

Il est important d'avoir dans la communauté de la Municipalité Régionale de Halifax (MRH) un théâtre dont la mission est d'offrir un espace accessible aux petites productions, aux acteurs émergents et indépendants. Le Conseil Communautaire a de nombreuses fois, dans le passé, organisé des spectacles dans la salle du bus Stop Theatre et il a pu compter sur le soutien sans faille de cet organisme lorsqu'il avait des besoins liés aux arts vivants ou lorsqu'il s'agissait de produire pour la première fois les jeunes artistes issus des écoles acadiennes et francophones de la MRH.

Voir disparaître le bus Stop Theatre de la rue Gottingen (et plus généralement du centre de Halifax) porterait un coup dur à la communauté locale et appauvrirait la vie de ce quartier et le Conseil Communautaire du Grand-Havre souhaite de tout cœur que le théâtre obtiendra le financement nécessaire pour assurer sa survie et sa présence pour les générations de comédiens et comédiennes, de créatifs et de créatives.

Si plus de renseignements étaient nécessaires concernant notre appui, n'hésitez pas à communiquer avec nous.

Veillez agréer, Madame, Monsieur, l'expression de mes sentiments les plus sincères.

Lisa Michaud
Directrice générale du Conseil communautaire du Grand-Havre



15 November, 2018

Letter of Support - Bus Stop Theatre Co-operative

The Bus Stop Theatre has been as multipurpose theatre and art space in the Halifax for a decade and a half and illustrated resiliency and strength in becoming a co-operative in 2012. It has and continues to play a leading role in the provision of an affordable space for live performances, rehearsals, workshops, music sessions, readings and fund raising events in north end Halifax. Its Gottingen location makes it readily accessible to walkers and anyone using public transport as well a private vehicles.

It is a welcoming space open to a broad range of audiences and it is for these reasons breaking the Silence, the Maritime-Guatemala Solidarity network has rented this venue. One of our most successful ventures at the Bus Stop was Rebecca Lane's concert late November 2017. Rebecca, a Guatemalan high school teacher who has turned to writing and singing to bring awareness of the plight of women and young people to the attention of the public, both in her own country and overseas, sang to a sold out audience. Staff kindly worked her in order to check the sound and provide rehearsal time prior to the concert.

On a personal basis I have been amazed at how the small space the Bus Stop now has can be transformed from an excellent, small intimate live theatre space to seeming large open space, accommodating well over a hundred people. Affordability is a constant challenge for new and emerging artists as well as those who tend to focus on stories or events and situations that may be forgotten in the mainstream media or may not yet be in the purview of the general public.

Given the opportunity to formalize a plan of action based on realistic business opportunities and add space at its present facility, I feel strongly that this co-operative venture will become an even more valued component of Halifax arts scene. As a sustainable facility the Bus Stop Theatre will be able offer an invaluable service to new and emerging artists, and well as those who require space and a time To practice, perform and display their talents.

Sincerely,
Mary Dwyer Rigby
On behalf of Breaking The Silence
Maritimes- Guatemala Solidarity Network



In My Own Voice
Arts Association
2439 Gottingen Street
Halifax, NS

Website/inmyownvoice.ca
Facebook.com/[iMOVEHFX](https://www.facebook.com/iMOVEHFX)
Twitter.com/[iMOVEHFX](https://twitter.com/iMOVEHFX)

Sobaz Benjamin
Founder, Executive Director,
In My Own Voice (iMOVE)
Arts Association

To: Whom it may concern
From: In My Own Voice (iMOVE) Arts Association
Re: Letter of Support for The Bus Stop Theatre
November 19th 2018

My name is Sobaz Benjamin, I'm the founder and executive director of an arts-based organization called In My Own Voice (iMOVE) Arts Association and I'm submitting this letter of support as an expression of appreciation and deep gratitude to the Bus Stop Theatre.

Over the past five years iMOVE has staged over a half a dozen theatrical productions with a diverse range of participants from marginalized youth, incarcerated people to collaborative community events and initiatives. It is no exaggeration to state, that the work of iMOVE would be in a grave deficit it wasn't for the presence and support of the Bus Stop Theatre in the North End of Halifax.

iMOVE is a non-profit organization based out of Halifax, that has over a decade of experience delivering unique and effective programs to youth at risk, adults, the incarcerated and marginalized communities using the arts and technology. Its purpose is to promote restorative solutions, raise self-awareness and personal responsibility through peer mentorship and to provide a surrogate family/community context for individuals who are outside the mainstream. iMOVE works with individuals and communities to find and amplify their stories and voices.

As the North End of Halifax, along the Gottingen Street corridor, continues to go through the process of gentrification the presence of organizations like the Bus Stop Theatre, who are able to build bridges between solitudes, is essential. In my opinion, the Bus Stop Theatre is as much a part of the community as organizations like the North Branch Library, the Community Y and The Black Educators Society.

As we in community continue to strive towards the Canadian ideals of inclusivity, equity and diversity these ideals become more attainable, as lived realities, through the presence, support and collaborative initiatives with the Bus Stop Theatre.

If you have any questions regarding this letter of support please don't hesitate to contact me. iMOVE Strongly encourages the support of the Bus Stop Theatre and we look forward to building a collaborative future with the Bus Stop Theatre and other supporting organizations in the North End of Halifax.

Thank you for your consideration,

Sobaz Benjamin



Halifax-Dartmouth & District
Labour Council
211-3700 Kempt Road
Halifax, NS B3K 4X8

November 15, 2018

To whom it may concern,

On behalf of the Halifax-Dartmouth and District Labour Council, I am writing to express my appreciation and support for the Bus Stop Theatre as a valuable part of the community in Halifax. The Bus Stop theatre offers a unique venue, and is home to events and programming that showcase the richness of our city's cultural and artistic sector.

In 2008, our District Labour Council founded the Mayworks Halifax Festival of Working People and the Arts, with an expressed goal of bringing workers and artists together and to use art to explore themes of justice, solidarity, and liberation. Over the last few years, it has grown to become Nova Scotia's largest social justice themed cultural event, and now operates as a non-profit with members from both labour and the arts.

Mayworks Halifax is interdisciplinary in nature, showcasing theatre, visual art, dance film and music—and engaged each of their respective community of artists and professionals. Moreover, the festival prioritizes working with and showcasing artists from demographics that are frequently underserved, including indigenous and racialized peoples, the LGBTQ+ community, and lower income people. It is in this context that the Bus Stop offers us the kind of accessible, versatile venue that we need.

Because of the Bus Stop Theatre and its professional, accommodating staff, our Labour Council's artistic initiative has grown to have a life of its own and enjoy real place in Halifax's arts scene. We look forward to working with the Bus Stop for many years to come.

Sincerely,

Suzanne MacNeil, President
Halifax-Dartmouth & District Labour Council
902-401-7768
president@halifaxlabour.ca

To Whom It May Concern:

In my role as Director of the Fountain School of Performing Arts at Dalhousie, I am very pleased to have this opportunity to write in support of the Bus Stop Theatre, one of the crucially important venues for live theatre and music in this city. The Bus Stop plays an integral role in nourishing Halifax's arts community, and our cultural landscape benefits enormously from what the Bus Stop offers.

The Bus Stop is of a size that makes it attractive to small, low-budget theatre productions, and it is thus critically important to supporting creativity in our midst. While a venue such as Neptune Theatre is an important institution for providing excellent professional theatre experiences in our city, it cannot and should not be expected to support the kinds of experimental projects that find homes at the Bus Stop. The Bus Stop is the kind of venue that provides a space for up-and-coming artists, community groups, grassroots projects, eccentric collaborations, and student productions. At the Bus Stop, emerging artists can take risks, explore their creativity, express their vision, learn to collaborate, build production skills, and develop confidence in their art and themselves.

The Bus Stop's location is excellent; the space is highly accessible by public transit, and it is situated in the midst of a lively neighbourhood that is engaged in arts activities. Indeed, the Bus Stop is a vital hub of the North End's arts scene. If the Bus Stop can expand, the impact on the community will be extraordinary. I can say with great certainty that the Bus Stop is a beloved forum for FSPA students to gain professional experience that builds on their training.

It is often said that "even people who don't go to the theatre want to live in a place where you can go to the theatre." Corporations seeking to establish themselves in Halifax are concerned to ensure their employees will have a good quality of life, with all the benefits of an urban centre and a vibrant cultural scene offering entertainment and edification. It is true that Halifax boasts an excellent art gallery, professional orchestra, and established theatre, but these institutions are necessarily conservative and risk-averse, and they cannot by themselves support Halifax's arts sector. The Bus Stop Theatre is a crucially important venue and community partner that provides opportunities for emerging, experimental, and otherwise marginalized arts projects. Without this venue, our region's cultural life would be infinitely poorer.

Yours truly,

Jacqueline Warwick,
Director, Fountain School of Performing Arts
jwarwick@dal.ca

Dr. Shannon Brownlee
Fountain School of Performing Arts
Dalhousie University
Halifax NS
B3H 4R2

13 November 2018

To Whom It May Concern:

I am writing to express my warm support for the proposed expansion of the Bus Stop Theatre's space and operations. The Bus Stop Theatre is a crucial and unique institution in Halifax: a financially accessible theatre with a strong outreach mandate and facilities not only for stage performance but also for music, dance, film projection, and art installation. The proposed expansion is very exciting and will be an excellent addition to the community.

Performing and visual arts spaces – especially affordable ones – are in short supply in Halifax. As a member of Dalhousie's Fountain School of Performing Arts, I can attest to the fact that demand for our own spaces outstrips availability, and this curtails what cultural events can be offered. And as a community space rather than an academic space, the Bus Stop Theatre is more welcoming to a lot of people who feel alienated by academic environments (indeed, I encourage my students to choose off-campus locations for outreach events for this reason). With the loss of rehearsal/performance spaces such as the Living Room on Agricola St., the Bus Stop is a necessary hub for both performance and rehearsal/development of works.

I have been an organizer of a few events at the Bus Stop Theatre and have been an audience member at many. As a member of the Atlantic Filmmakers Cooperative (AFCOOP), I have been delighted by both digital and analogue film screenings in the space. The Bus Stop has the flexibility to accommodate both easily, which makes it almost unique in Halifax. Indeed, at the last Halifax Independent Filmmakers Festival (organized by AFCOOP), there were about eight 16mm projectors and three screens coordinated in the space. This kind of adaptability allows for creative, experimental screenings that are entirely unlike home video viewing and that demonstrate the idea that cinema is an *event*. And as part of the team of the Mayworks Halifax Festival of Working People and the Arts, I have also experienced the excellence of the film projection facilities at the theatre and enjoyed everything from interactive dance performances to spoken word events and illustrated lectures. The black box theatre provides an excellent canvas for a wide range of performances and events.

The Bus Stop has also cultivated a warm, welcoming culture whose importance cannot be overstated. Queer theatre, African Nova Scotian music, Indigenous filmmaking – these have all been fostered and disseminated through the Theatre. And the space itself is intimate, with enough seats to accommodate good numbers but not so many that it becomes cavernous. It provides a true café atmosphere that encourages dialogue between performers, presenters,

and audience members. Having facilitated Q&As and post-screening discussions at the Halifax Central Library, the Natural History Museum cinema, on Dalhousie campus, and in various other venues around town, I can say, with no disrespect meant to those other spaces (which we are also lucky to have), that the atmosphere in the Bus Stop is often the most intimate and honest. One genuinely feels connections being made and affirmed within the community in the Bus Stop.

The theatre staff are also highly professional and welcoming. They staff share their expertise willingly and support events – and those with merely amateur technical knowledge, such as myself – with grace. I am grateful to their past support and look forward to future events there. I will certainly be involved with Mayworks events at the Bus Stop in future, and expect the Halifax Independent Filmmakers Festival to be held there again, but would also love to use the Bus Stop for additional events, including public screenings, of which I am the sole organizer. The Bus Stop has strong leadership and is in truly excellent hands.

Thank you very much for your time in considering this proposal.

Sincerely,

Dr. Shannon Brownlee
Associate Director of Cinema and Media Studies, Fountain School of Performing Arts
Assistant Professor, Cinema and Media Studies/Gender and Women's Studies

Leesa Hamilton

Attn.: To Whom it May Concern

November 14, 2018

RE: The Bus Stop Theatre

I am writing in support of The Bus Stop Theatre. I have lived in Halifax since 2005, and in that time I have seen The Bus Stop Theatre become an integral part of our community. I am a theatre worker, Artist and Northend Resident.

In 2007, I began working as a Freelance Costume Designer many of the productions I designed debuted at the Bus Stop Theatre, most notably 2b theatre's productions of 'East of Berlin' and 'When it Rains'. These productions not only provided some of my formative design experiences and influenced my career, but the shows themselves had long lives and continue to tour, now 10 years later 'When it Rains' is still touring with productions in New York, Mumbai, Scotland and across Canada. And 2b theatre has become a leader in the Nova Scotian Theatre Industry. If it weren't for accessible venues like The Bus Stop Theatre we would not be able to create and test our work in front of an audience. It has always been hard to find rehearsal and performance space in Halifax but now it's even harder, with many of the small venues closed due to impending development The Bus Stop Theatre is the last affordable space left and it's not even enough to fill the demand.

Alongside my work as a Costume Designer I work at NSCAD University in the Fashion Department. We recently booked The Bus Stop Theatre for our upcoming Wearable Art Show. A student run event, that brings NSCAD students and the community together to showcase experimental work and raise funds for the Canadian Aboriginal AIDS Network. For our students the Bus Stop was their top pick for venues, because they are all familiar with the space this is where they see new, experimental and emerging artists. The Bus Stop plays an important role in fostering new works, emerging artists and in keeping young artists in our province.

The last reason the Bus Stop is important to me is that it's in my neighborhood. I am now a Northend home owner and I feel so lucky to have a theatre venue in the neighborhood and appreciate all that does for foot traffic and local restaurants, cafes and bars. As well as providing a venue where our diverse community can gather. Because, The Bus Stop is an affordable, inclusive and accessible space it provides a space that is welcoming and the first place we think of for community festivals, school performances, theatre, music and dance.

Sebastian Labelle, the staff and supporters of the Bus Stop Theatre have worked so hard to keep this space open and accessible. We in the community appreciate their work so much and see immense value in the space. I hope that The Bus Stop receives the support needed to maintain the space and grow to fit the demand.

Sincerely,

Leesa Hamilton

Statements of support from the Dalhousie Theatre Society

The Bus Stop Theatre has been an unequivocally significant part of my theatre experience in Halifax. I have performed in a number of shows there with the Dalhousie Theatre Society, and have seen how directors, designers, and actors alike have blossomed when given the opportunity to use the space. For a Society with limited funds and frustrating challenges booking spaces on campus, having the Bus Stop as an option has been essential to our growth and success. Were it not for this space we'd still be performing Shakespeare in restaurants and musicals in classrooms. With the rising shortage of usable theatre spaces in the city, having a cornerstone like the Bus Stop is an invaluable resource not only to local students, but to the entire community. The Bus Stop makes Theatre as accessible as possible for as many people as possible, and has benefitted the DTS and beyond immeasurably. Its upkeep is of the utmost priority to us as it should be to others.

- Logan Robbins

The value of a professional space when putting on a theatrical production cannot be underestimated. It's more essential than having good-quality props or costumes, because it determines what the artistic team will be able to turn the show into. The Bus Stop Theatre is an incredible space to be able to work in due to its versatility, and convenient location. Without it, members of the professional and amateur theatre communities alike in Halifax would be unable to put on the calibre of shows that they envision.'

- Sarah Nearing

November 18, 2018

Sébastien Labelle
Executive Director
The Bus Stop Theatre Cooperative
1 (888) 639-1169 | @busstopcoop

RE: Bus Stop Theatre Business Plan

I am honoured to provide a letter in support of your courageous and forward-thinking Business Plan.

I have been a CAEA and ACTRA professional since 1974, directing and appearing in over 170 leading roles in the major theatres across Canada, and in the U.S. Besides private teaching, I have done over 350 professional consultation, choreography and stunt contracts on stage and film through my company, *Fights Unlimited* – including work with such groups as the *National Ballet*, *Shaw Festival*, *National Arts Centre*, *Canadian Opera Company*, *National Ballet*, and both the *Toronto* and *Atlantic Film Festivals*.

I have taught at the post-secondary level since 1980 and worked professionally in Australia, the U.K., Scandinavia and Europe. In 1992 I completed formulation of a national system of Fight Certification for Canada and became founding President the next year of *Fight Directors, Canada*. I remained the elected President until 2000, when I withdrew to become Executive Director for the *IOSP* in Washington, D.C. - the international “Round Table” of professionals. I hold an internationally recognized certification as a *Fight Master* – one of only five in Canada, and the only one east of Montreal. I continue to work actively with the secondary school and amateur theatre communities in Nova Scotia. I have a lengthy and practical history of engagement and supervision of workshop, festival, and convention events. I have managed, supervised and directed teams of students, community organizations and professionals for decades.

And all of that is to say that I believe that I am sufficiently familiar with the professional artistic, administrative and managerial rigors of conceptual and logistical planning, fiscal and budgeting procedures to be able to judge this to be a sound and workable business plan.

I have had professional dealings with the Bus Stop Theatre as well over the years, and I will use a single example (of the many possible) to illustrate just why the theatre deserves this valuable project, as it continues to develop artistic careers through artistic vision and practical support.

In 2008, Ms. Karen Bassett approached me requesting professional workshops and tutorials. She wanted to learn and perform stage violence. When she couldn't find a play that showcased fighting skills for women, she wrote one, and used it as a vehicle to develop stage-fighting skill. The play, Merritt nominated *Heroine*, which I directed, and fight directed, was first produced at The Bus Stop Theatre.

Because they were the only ones interested in taking a chance. Once it was a success, Neptune Theatre produced it, and it went on to Antigonish, Edmonton and Vancouver.

Further, Fight Direction, as a theatrical discipline, is a non-traditional role for women. In a discipline where women are chronically underrepresented, Halifax's Ms. Bassett stands alone. She is a skilled and needed resource in our theatre community – both as an activist and a visionary. Bus Stop Theatre was pivotal in her development.

Ten years ago, she was actively exploring and casting light on the hot topic social/societal buttons of today, and her play *Heroine* begins with the historically accurate event of Bonny and Read being thrown into prison on charges of piracy and male impersonation. This play not only features two strong female characters, it also explores the very notion of heroism, and its impact on gender. But *Heroine* disrobes the nature of heroism. The play probes gender expectations. The material features the extreme choices that Bonny and Read made as they sharply defied socio-cultural gender roles. The play illustrates the relative invisibility of women's history. Bonny and Read are known because their capture publicly sensationalized their defiance of gender norms. In *Heroine*, the constant underlying threat of violence, punctuated severally by its need for intense physical realization and dramatic release, poses very real and specific process and production challenges. For her, the illusion of violence is integral to a play's aesthetic from all perspectives, and therefore training to be the single person qualified as both director and fight choreographer, focused on physical training, and in advanced period techniques in order to enhance the specific vocabulary available to the actors during the rehearsal process, is essential. For Ms. Bassett, this project provided an opportunity to deepen and enrich her drive to become that person. Bus Stop Theatre was there for her.

There are few places where artistic risk-taking at this level of expertise and networking is encouraged. Bus Stop Theatre is one of those places. This is a live art form, increasingly practiced in many languages and from many cultures. It is impossible to practice or to learn or to produce without entities like the Bus Stop Theatre. Through it, as I have illustrated, our local community can share our knowledge and practice with other Canadians.

I hope you share with me the belief that the Bus Stop Theatre's plan should be viewed in the most positive and knowledgeable light, and that it will bring untold rewards in the future.

Sincerely,

Robert Seale, Associate Professor
Department of English and Theatre
President, Fights Unlimited RGS

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November 19, 2018

Re: The Bus Stop Theatre Co-Op Renovation and Expansion

To whom it may concern,

I am writing in support of the Bus Stop Theatre's proposal to renovate and expand their current space to better accommodate the needs of the community.


I am a dance and theatre professional as well as an avid audience member and can personally attest to how vital the Bus Stop Theatre is to the Theatre and Dance communities, both as a performance venue and as a rehearsal space. I have personally performed there and have seen many performances of all kinds – including music, film and comedy as well as theatre and dance in the 19 years I have lived in the North End. I appreciate that the theatre is in my neighborhood and in fact I am more likely to attend a show if I know it will be presented at the Bus Stop.

The Bus Stop Theatre Co-Op is more than a theatre, it is a cultural and community hub. The Co-Op are actively working to become more accessible and welcoming – to people with disabilities, and to people who might not normally feel comfortable coming out to a theatre. The Co-Operative also strives to keep their rates as affordable as possible to encourage emerging artists and community members to make use of the space for a wide range of creative and artistic endeavors. I have seen emerging artists take their first tentative steps in the safe space of the Bus Stop, and then go on to build a career in the arts, emboldened by their success and the audience support.

Right now in Halifax there is a serious lack of affordable, mid-sized rehearsal and performance venues due to the recent closing of The Living Room space on Agricola and The Waiting Room on Almon St. The Bus Stop is functioning at capacity and many groups have had to be turned away due to lack of space. There is ample evidence that if the Bus Stop were to expand, there is more than enough demand to fill 2 theatres + rehearsal space! I also can see how the many condos and other residential buildings going up in the neighborhood will mean there is more potential audience right next door than ever before. I believe the new space would draw people towards the neighborhood, thus supporting other businesses as well.

For all these and many other reasons, I enthusiastically support their initiative to buy the building and to renovate and expand the space. This is a project with is overdue, and support of it will reflect well on the city of Halifax and contribute to our identity as a culturally rich place to live.

Sincerely,



Susan Barratt



Fuller Terrace, Halifax, NS

NitroTek Web Solutions

Bus Stop Theatre Cooperative
2203 Gottingen Street
Halifax NS B3K 3B5

18 November 2018

To Whom It May Concern

Letter of Support for Bus Stop Theatre Cooperative

As someone who can neither act, sing, play nor dance, I am in awe of those who can. Music venues abound in our fair town, but what we lack is affordable space for aspiring drama merchants.

That's why I got involved in Bus Stop: because most of my "wow" theatre moments have occurred walking out of a show - often a world premiere - at Bus Stop Theatre. I *LOVE* the gritty, boundary-pushing edginess of Halifax's independent theatre scene, and I want more of it.

I want Bus Stop to not just succeed, but to flourish, spawn, encourage and enlighten our community and its citizens.

The need for a space like Bus Stop goes without question. But with other similar spaces folding this past year, those needs – our talented creatives' and our community's - have grown x-fold, to the point where Bus Stop is fully booked often many months in advance.

Supporting the arts is risky: you never know, and can barely measure, what 'success' will look like. Like medical research, it requires belief in brilliant individuals. But supporting the arts is also a privilege: being 'wowed' by amazing talent happens all too infrequently nowadays.

It's for these reasons that my business and I remain involved, and will continue to support - and believe in - Bus Stop Theatre.

And so should you.

Alex Handyside
CIO
NitroTek Web Solutions

Christina V. Macdonald
c/o Kimball Law
121 Front Street
Wolfville NS B4P 1A6

November 19, 2018

To Whom It May Concern:

RE: Support for the Bus Stop Theatre Co-operative's 2018 Business Plan

I write to voice my support for the Bus Stop Theatre Co-operative's Business Plan. Spaces that provide accessible, professional stagecraft opportunities, like the Bus Stop Theatre, are crucial to the development of those emerging artists. These spaces also provide opportunities for young professionals like myself to develop skills while contributing to the community in unique ways.

About five years ago, I had the opportunity to stage manage a few plays at the Bus Stop Theatre. I made dozens of new friends, and got to know this incredible black box space—its nooks and crannies, hand-me-down furniture and quirky posters. I was exposed to professional stagecraft, direction and writing, even costumes and lighting design, all without having a theatre degree. I developed a more critical, nuanced approach to staging and viewing theatre, one that deepened my appreciation for the talent being offered by the local community.

After law school made me too busy for stage management, I stayed connected by joining the board of the Bus Stop Theatre Co-operative. I learned about contributing actively to a working board, and about putting legal skills to use for the benefit of the theatre community. It was a formative experience at the beginning of my career.

Ownership of the Bus Stop Theatre space would allow the Co-operative to provide a larger, updated facility and to meet the needs of even more members of the community. If this venue were put at risk, the Halifax theatre community would be at risk with it. The impact would be felt immediately, with the loss of an affordable, accessible space for artists and theatregoers. Even more significantly, however, the impact would also be felt in future, as a lack of opportunities for emerging artists would directly affect the quality of artistic production in Halifax for years to come.

Please join me in supporting the Bus Stop Theatre Co-operative's 2018 Business Plan.

Christina V. Macdonald

Bus Stop Theatre Co-Operative
2203 Gottingen Street
Halifax, Nova Scotia

Little is more important to the strength of a city's character than its culture, and that makes organisations like the Bus Stop Theatre Co-Operative one of Halifax's cultural pillars. The unfortunate reality is, any theatrical artist has to follow a certain path to find success, and that includes an experimental phase, when they are no longer following the advice of their teachers, and have not yet marshalled the reputation necessary to be able to negotiate high-visibility platforms.

I believe that the Bus Stop Theatre fills this critical gap in an artist's development. This is a venue that provides opportunities to young artists, emerging artists, and established artists who wish to have security and control over the details of their own performances. Because that is another reality: artists under contract don't have the same ability to grow creatively as when they have the luxury of an open mandate. A black box theatre provides an unparalleled combination of freedom and stability.

Directly related to that is the Bus Stop's Theatre relevance to the surrounding neighborhood. There's an obvious link between creating a supportive community for local artists, and an artistic community for local residents. If the goal is to encourage people to take pride in their community, and not feel an obligation to depart for other locales, then that's another fundamental strength of the Bus Stop. For this reason, the theatre can be viewed as part of the glue that holds Gottingen Street together.

Simply put, the Bus Stop Theatre is a necessary part of Halifax's identity. It should be maintained, but investing in it will produce terrific dividends. We can enhance our culture and our artists by creating a theatre that will become the pride of the city. I can't wait to see that happen.

Denton Froese
Chemist, Defence Research and Development Canada
Recipient, 2017 Halifax Regional Municipality Volunteer Award
Patron of the Arts

Nov. 13/18

Dear Sebastien Labelle, Executive Director of The Bus Stop Theatre Cooperative,

I am in full support of the proposed business plan for the Bus Stop Theatre for additional space and uses.

I have enjoyed the theatre productions at the Bus Stop Theatre for the past 11 years I've lived in Halifax and will continue to enjoy the variety of plays performed by a variety of theatre companies. Although I have not attended the musical events I believe they are an important part of Halifax's culture and The Bus Stop Theatre is an important venue for musicians as well as actors.

Recently a couple of affordable performance spaces have closed and I sincerely hop the Bus Stop is able to remain where it is and expand as it deems necessary for provided the space for theatre and music in the city and in the neighbourhood.

I have been given a membership to the Bus Stop Theatre Cooperative and although I have not actually done anything in that regard I am happy to give some token funds to help and will try to do more in the future.

I will conclude by stating that without The Bus Stop Theatre my life would be lacking in such fine, inspiring entertainments as would a few of my friends' lives who I have introduced to the plays at the theatre.

Sincerely,
Kathleen Allen

Re: The Bus Stop Theatre

To whom it concerns,

The Bus Stop Theatre is a vital staple point for the Halifax artistic community. It is unique in its focus on providing accessible performance spaces to underserved communities in the city. The theatre is consistently over-booked. This is a clear sign of how needed the space it is and how many stories would go untold without it. Expanding the Bus Stop would allow it to enlarge the programming presented there. It would allow the Bus Stop to increase the import and export of creative projects. It will help to foster more creative voices in Halifax.

I am a Board Member for the Bus Stop Theatre. I am a newcomer to Halifax and have learned a lot about the important work being done at the Bus Stop since moving here and joining the Board. I've been blown away by the passion of the team who run the venue. Particularly, how they have managed to keep the venue professional and thriving despite having such a small salaried team. The theatre is kept alive by the passion of the artistic community and the dedication they have to story-telling and fostering emerging talent.

The first show I saw at the Bus Stop was for the Queer Acts festival in my first summer in Halifax. This festival is an example of the many festivals and productions that showcase stories from marginalized voices. A festival like Queer Acts could not happen anywhere else but at BST. Without this venue, so many stories will go untold and many artists will likely be driven out of the city, and many festivals and other opportunities will be missed. Locally driven, accessible theatre spaces are critical to the development of any emerging city. If Halifax wants to become the best it can be, it needs artistic spaces like this one.

The BST needs to purchase this building and expand. This city needs it. The impact it has had on artists from Halifax, new to it, and visiting is undeniable.

If you have any questions - please feel free to reach out.

Katie Powe



Sebastien Labelle <sebastien@thebusstoptheatre.org>

Letter of support needed

Halifax Backpackers <> To: Sebastien Labelle
<sebastien@thebusstoptheatre.org>

Fri, Dec 21, 2018 at 8:25 PM

To whom it may concern,

The Bus stop theatre has been an integral part of the Gottingen st community for over 15 years. As the owner of Alteregos cafe we have notably higher sales when events are happening at the Bus stop. Our area is going through some pretty major changes at the moment and the Bus stop theatre is a big piece of the recent history of the Gottingen st area. During the early 2000s many entrepreneurs helped to support a unique inclusive arts scene on Gottingen st and the Bus stop is a very large part of this. It is the birthplace of many cultural events that are frequented by locals and tourists visiting the area. It is a venue that hosts events and performers that may not have found accessible space elsewhere. We love and support making sure the Bus stop continues to be a viable space for emerging arts and community initiatives.

Feel free to contact me for further comments,

Yours sincerely ,
Michelle Strum
Owner
Alteregos/ Halifax Backpackers

Sent from my iPhone

[Quoted text hidden]

November 13, 2018

To whom it may concern:

I enthusiastically endorse the Bus Stop Theatre in their bid to purchase the property located at 2203 Gottingen St.

The Bus Stop Theatre (BST) is a multi-use performance venue located on Gottingen Street just south of Cunard. The theatre has been in operation since 2003 and hosts over 70 different groups and shows annually. For over a decade BST's goal has been to operate theatrical facilities that serve both artists and audiences. It has done this by being the only independently operated affordable, accessible, professionally equipped black-box space in Halifax. The theatre is booked for performance, rehearsal or workshop 250+ days of the year. Currently it operates as both a presenter, through rental of the space to independent producers, and as a producer of original performance, workshops and showcases.

Co-op members include artists, creative endeavors and other people fully engulfed in the art scene here in Halifax with a need to see it continue to flourish. The Bus Stop is booked over 250 days a year with different events from all types of entertainment fostering connection opportunities for creatives and the community.

Over the past fifteen years, The Bus Stop hosted projects from commissioned artists to create and execute public art that expands connections within the broader community. The Co-op forged strong collaborative relationships with city, business enterprises and the general public.

The Bus Stop board of directors sees the vision of the Community as a foundational framework that aligns with their organizational objectives and community based activities. I believe with the purchase of the space the board will help increase access and foster collaboration among artists, creative organizations, local government, our neighborhoods and individual citizens in the community.

Chelsea Dickie, the chair of the board of directors for the Co-op, and the board as a whole have brought refreshing and robust leadership to their roles, skillfully working with the myriad of organizational and individual interests in our community.

I look forward to a continued positive working relationship between them and the community art scene in not only the Northend but the city.

I appreciate and thank you for your time spent considering this important decision.

I ask the powers that be approve the sale of the Bus Stop Theatre to the Co-Op.

Thank you for your consideration, respectfully submitted, November 13, 2018.

Shaun Carvery

Life long resident of the Northend.

To Whom It May Concern;

Re: Support of the Bus Stop Theatre Co-operative

This letter is to convey my total support for the work of the Bus Stop Theatre Cooperative and the cultural support it provides to the community. It is a space that fosters and nurtures creativity from many communities including my community, the African Nova Scotian community. It is an incredibly unique venue in that it welcomes everyone to be involved, engaged and a part of something that we all connect to. It is a venue that genuinely gives voice to the voiceless and plays an integral part in building community culture.

On a personal note, I have experienced some absolutely beautiful and meaningful cultural events, involving many art forms, from plays to visual art exhibits and from so many different artists. I have also produced my own show in this space, "The Sankofa Songwriter Circle" and I would definitely do it again. There was so much support and help with all aspects of the production.

It is a space that the community needs, and I hope it will continue to support art and creativity in this neighborhood and beyond.

Yours truly,

Shelley Fashan

THE BUS STOP
THEATRE

—

MORE THAN A
THEATRE