



City of Tacoma, WA

**TACOMA VENUES & EVENTS**  
**REQUEST FOR PROPOSAL**  
**MANAGEMENT OF PERFORMING ARTS VENUES**  
**SPECIFICATION NO. PF21-0466F**





**City of Tacoma**  
**Tacoma Venues and Events**

**REQUEST FOR PROPOSALS PF21-0466F**  
**Management of Performing Arts Venues**

**Submittal Deadline:** 11:00 a.m., Pacific Time, Tuesday, May 11, 2021

**Submittal Delivery:** Sealed submittals will be received as follows:

**By Email:**

[bids@cityoftacoma.org](mailto:bids@cityoftacoma.org)

Maximum file size: 35 MB. Multiple emails may be sent for each submittal.

**Bid Opening:** Held virtually each Tuesday at 11AM. Attend [via this link](#) or call 1 (253) 215 8782.

Submittals in response to a RFP will be recorded as received. As soon as possible, after 1:00 PM, on the day of submittal deadline, preliminary results will be posted to [www.TacomaPurchasing.org](http://www.TacomaPurchasing.org).

**Solicitation Documents:** An electronic copy of the complete solicitation documents may be viewed and obtained by accessing the City of Tacoma Purchasing website at [www.TacomaPurchasing.org](http://www.TacomaPurchasing.org).

- [Register for the Bid Holders List](#) to receive notices of addenda, questions and answers and related updates.
- Click here to see a [list of vendors registered for this solicitation](#).

**Pre-Proposal Meeting:** A pre-proposal meeting will be held at 9 am on April 16, 2021. See Section 7.2 of the specification for a link to RSVP for this meeting.

**Project Scope:** The City of Tacoma is seeking proposals for the management and operations of its Performing Arts Venues.

**Paid Sick Leave:** The City of Tacoma requires all employers to provide paid sick leave as set forth in Title 18 of the Tacoma Municipal Code. For more information, visit [our Minimum Employment Standards Paid Sick Leave webpage](#).

**Americans with Disabilities Act (ADA Information):** The City of Tacoma, in accordance with Section 504 of the Rehabilitation Act (Section 504) and the Americans with Disabilities Act (ADA), commits to nondiscrimination on the basis of disability, in all of its programs and activities. Specification materials can be made available in an alternate format by emailing Gail Himes at [ghimes@cityoftacoma.org](mailto:ghimes@cityoftacoma.org), or by calling her collect at 253-591-5785.

**Federal Title VI Information:**

"The City of Tacoma" in accordance with provisions of Title VI of the Civil Rights Act of 1964, (78 Stat. 252, 42 U.S.C. sections 2000d to 2000d-4) and the Regulations, hereby notifies all bidders that it will affirmatively ensure that in any contract entered into pursuant to this advertisement, disadvantaged business enterprises will be afforded full and fair opportunity to submit bids in response to this invitation and will not be discriminated against on the grounds of race, color, national origin in consideration of award.

**Additional Information:** Requests for information regarding the specifications may be obtained by contacting Tad Carlson, Senior Buyer by email to [tcarlson@cityoftacoma.org](mailto:tcarlson@cityoftacoma.org)

**Protest Policy:** City of Tacoma [protest policy](#), located at [www.tacomapurchasing.org](http://www.tacomapurchasing.org), specifies procedures for protests submitted prior to and after submittal deadline.



Meeting sites are accessible to persons with disabilities. Reasonable accommodations for persons with disabilities can be arranged with 48 hours advance notice by calling 253-502-8468.



## Table of Contents


SUBMITTAL CHECK LIST .....	7
1. BACKGROUND .....	8
2. MINIMUM REQUIREMENTS .....	8
3. SUMMARY OF SCOPE OF SERVICES AND DELIVERABLES.....	8
4. CONTRACT TERM.....	10
5. CALENDAR OF EVENTS .....	11
6. INQUIRIES .....	11
7. PRE-PROPOSAL MEETING.....	11
8. DISCLAIMER.....	12
9. EVALUATION CRITERIA.....	12
10. INTERVIEWS / ORAL PRESENTATIONS.....	12
11. RESPONSIVENESS .....	13
12. CONTENT TO BE SUBMITTED .....	13
13. ACCEPTANCE / REJECTION OF SUBMITTALS.....	17
14. ACCEPTANCE OF SUBMITTAL CONTENTS.....	17
15. CONTRACT OBLIGATION.....	17
16. STANDARD TERMS AND CONDITIONS.....	17
17. INSURANCE REQUIREMENTS.....	18
18. PREVAILING WAGE INFORMATION .....	18
19. PAID LEAVE .....	19
20. PARTNERSHIPS .....	19
21. COMMITMENT OF FIRM KEY PERSONNEL .....	19
22. AWARD.....	19
23. ENVIRONMENTALLY PREFERABLE PROCUREMENT .....	19
24. EQUITY IN CONTRACTING .....	20
25. PROPRIETARY OR CONFIDENTIAL INFORMATION.....	20
26. ADDENDUMS .....	20



## SUBMITTAL CHECK LIST

This checklist identifies items to be included with your submittal. Any submittal received without these required items may be deemed non-responsive and not be considered for award.

Submittals must be received by the City of Tacoma Purchasing Division by the date and time specified in the Request for Proposal page.

<b>The following items make up your submittal package:</b>	
One PDF electronic copy submitted digitally of your complete submittal package (with original and copies clearly identified)	
Information in Section 12, "Content to be Submitted"	
Signature Page (Exhibits)	
<b>After award, the following documents will be executed:</b>	
Services Contract	
Certificate of Insurance and related endorsements (Exhibits)	

## **1. BACKGROUND**

The City of Tacoma is seeking proposals for the management and operations of its Performing Arts Venues.

The City of Tacoma owns three performing arts venues, the Pantages Theater and associated Jones Building, the Rialto Theater, and Theater on the Square (the Theaters). The Theaters are located within a one block downtown area known as the Theater District and are home to Tacoma's Resident Arts Organizations.

The historic Pantages Theater opened in 1918 as a vaudeville house. The City just completed a \$21.8 million renovation that included updating the building's facade, seismic upgrades, new seating, restoration of plaster and paintwork, lighting, sound, acoustics, digital marquees, and ADA improvements. The Pantages Theater has 1274 seats, one balcony and orchestra pit for 32 musicians. Attached to the Pantages is the Jones Building, also built in 1918, that houses offices for several of the city's Resident Arts Organizations.

The beaux-arts style Rialto Theater also opened in 1918 and served as an art deco movie palace. It has 738 seats with outstanding acoustics and a thrust stage.

The Theater on the Square is an intimate contemporary theater that opened in 1993. It has 302 seats, proscenium stage and full production capabilities including a rehearsal room and studio space.

The theaters have been managed since 1983 by the non-profit Broadway Center for the Performing Arts, now known as Tacoma Arts Live. The current management agreement, signed in 2016 and extended through June 30, 2021 assigns day to day operations and maintenance of the venues. Tacoma Arts Live has also presented shows. Detail on the compensation paid to the manager by the City of Tacoma over the last six years is provided in Exhibit C10.

To learn more about the City of Tacoma, visit <https://makeittacoma.com/city-info/city-profile/>.

The City anticipates awarding one contract. The City of Tacoma will contemplate a broad range of business, financial, and organizational structures, provided that the City of Tacoma shall retain ownership of the venues.

## **2. MINIMUM REQUIREMENTS**

To be eligible to respond to the RFP, responding organizations must have experience operating, maintaining and managing theaters, demonstrate financial stability and be community focused.

The City will only consider responses that maintain the City as the owner of all managed facilities.

## **3. SUMMARY OF SCOPE OF SERVICES AND DELIVERABLES**

It is the City's intent to select a consultant based on qualifications and abilities of the firm and key project individuals.

The City owned Theaters are a significant historical and cultural resource that the City of Tacoma desires to maintain and preserve. The primary goals of a management agreement are to have in place an organization which will:

- Effectively manage the day to day operation of the Theaters, establishing consistent financial stability, sustainability, accountability and reporting for theater operations, while minimizing the level of annual management fee provided by the City;
- Exercise the highest standards of maintenance and preserve the venues for future generations;
- Work strategically with the Resident Arts Organizations to provide performing arts venues that are accessible and affordable for use by Resident Arts Organizations and the community; actively pursue community outreach for diversity and to build future audiences.
- Ensure theater usage is active and diverse, attracting top quality entertainment clients, events and performances to serve as an economic catalyst for the Theater District and downtown Tacoma.
- Engage with Tacoma's downtown partners and merchants and promote the Theater District, creating a vibrant entertainment and cultural hub in the heart of Tacoma;
- Support and encourage private sector fundraising and sponsorship to meet capital improvement needs

The City will consider proposals that include a broad range of business, financial, and organizational structures, provided that the City shall retain ownership of the Theaters. Proposals shall provide for the continued management and operation of the Theaters primarily as performing arts venues in furtherance of the City's stated Goals.

The successful Proposer will exclusively manage the day to day operation of the Theaters. The proposal must identify the initial and long term financial support required from the City for the ongoing management and operation of the venues and should include consideration for minimizing, over time, the City's role in providing such financial support.

### **Management Terms**

- **Contract Term:** The City suggests a total ten-year contract term and will consider all combinations of initial and renewal terms. Proposers suggesting a different term length should justify the request and its benefits to the long term sustainability of the Theaters.
- **City Responsibilities:** Proposers must detail what the City will be expected to provide in terms of financial contribution and/or its expected role in building operations, major maintenance and capital projects. The City is open to various options but expects the Proposer to detail and justify these expectations. **Operator Responsibilities:** Proposers must detail what the Operator's role will be in terms of building operations and major maintenance and capital projects. The City is open to various options but expects the Proposer to detail and articulate these responsibilities. City and Successful Proposer will partner to execute all capital or major maintenance projects which will be subject to the City, State and Federal requirements for PW&I projects.
- **Management Fee and/or Other Compensation Structure:** One of the goals of this RFP is to select an operator that can establish consistent financial stability and sustainability for theater operations, while minimizing the level of the annual management fee or other financial contribution provided by the City. City has not pre-determined a set

management fee or other financial or payment structure for the successful Operator. City is open to various options and expects proposers to detail their expectations, if any, for a management fee (or other compensation structure) and any escalation or projected increases over the term of an agreement.

- Operator may be assigned the right to sell naming rights to portions of the Theaters for fundraising purposes for the duration of the management agreement, with final approval by the City. Proposals should indicate how the Operator would manage the selling of naming rights and the proposed use of funds earned through naming rights sales.

#### **Management Agreement**

- Office Space: Office space is available in the Jones Building for the Operator.
- Reserves: The City desires to establish a Capital Reserve Fund directly associated with the operations of the Theaters, to include an agreed upon annual target and minimum floor to be maintained by the Operator. Operator may be required to demonstrate the availability of a capital reserve in a minimum floor amount before contract signing. Operator may be allowed to earn the balance of the reserve within the first 12 months.
- Rent Volume and Policies:
  - o Days of Activity: the expectation is that the Operator will strive for the maximum utilization of the venues to ensure financial sustainability
  - o Programming: Operator will manage theaters as rental venues and may self-promote, present or produce events, with specific policies to support affordable rates for Resident Arts Organizations and nonprofit community and educational programming. Partnerships with Resident Arts Organizations will maximize use of Theaters, provide educational programming for the community, and engage Tacoma's diverse community to build a stronger audience base.
  - o City Use of Theaters: City will be able to use the Theaters for specified City events. The City's preference is to retain the right to up to ten rent-free days, subject to Operator's previously booked events.
- Rates and Discounts: City will require the Operator to establish and maintain a consistent policy regarding all discounts or subsidies that would be offered to Resident Arts Organizations, nonprofit community or educational programming or other designated categories.
- Measurement of Success/Benchmarks: Success of the Operator will be defined by
  - o Total revenue generated from all sources
  - o Bottom line net income of operations
  - o Number of individuals attending events
  - o Annual maintenance inspectionsProposers can submit additional recommended benchmarks. Any other measurements should clearly correspond to the City's identified Goals.
- Required Reporting: Operator must outline financial reporting structure and present a sample annual budget and pro forma.

Proposers must point out any variation to the above terms within their proposal and detail the reasons for proposed variations.

#### **4. CONTRACT TERM**

The City suggests a total ten-year contract term and will consider all combinations of initial and renewal terms. Proposers suggesting a different term should justify the request and its benefits

to the long term sustainability of the Theaters. The City reserves the right to cancel the contract for any reason, by written notice, as stipulated in the contract.

## **5. CALENDAR OF EVENTS**

This is a tentative schedule only and may be altered at the sole discretion of the City.

Contract may be issued after City Council approval.

The anticipated schedule of events concerning this RFP is as follows:

Publish and issue RFP:	<b>3/31/2021</b>
Deadline to RSVP for Pre-Submittal Conference	<b>4/13/2021</b>
Virtual Venue Tour Posted Online	<b>4/14/2021</b>
Virtual Pre-Submittal Conference – 9:00AM (PST):	<b>4/16/2021</b>
Pre-Submittal Written Questions Due:	<b>4/20/2021</b>
Response to Written Questions on or about:	<b>4/23/2021</b>
Submittal Due Date:	<b>5/11/2021</b>
Interviews/presentations, on or about:	<b>5/26/2021</b>
Award Recommendation:	<b>5/28/2021</b>
City Council Award Approval (if required):	<b>June, 2021</b>

## **6. INQUIRIES**

Questions marked confidential will not be answered or included.

**6.1** Questions and request for clarification must be submitted in writing to Tad Carlson, Senior Buyer, at [tcarlson@cityoftacoma.org](mailto:tcarlson@cityoftacoma.org).

Subject line will read:

PF21-0466F - MANAGEMENT OF PERFORMING ARTS VENUES – *VENDOR NAME*

**6.2** The City reserves the discretion to group similar questions to provide a single answer or not to respond when the requested information is confidential.

**6.3** The answers are not typically considered an addendum.

**6.4** The City will not be responsible for unsuccessful submittal of questions.

**6.5** Written answers to questions will be posted in the event approximately one week after the question deadline.

## **7. PRE-PROPOSAL MEETING**

**7.1** A virtual tour of the Performing Arts Venues will be posted electronically on April 14, 2021.

- 7.2** A pre-proposal meeting will be held at the date and time specified in the calendar of events, through video conference / teleconference only. Login Information will be provided to those who RSVP for the pre-submittal conference by the date specified in the calendar of events.

RSVP's may be submitted through the following virtual meeting link:

[https://us02web.zoom.us/webinar/register/WN\\_IzaSZHYjTPSshT9KgTOh5g](https://us02web.zoom.us/webinar/register/WN_IzaSZHYjTPSshT9KgTOh5g)

## **8. DISCLAIMER**

The City is not liable for any costs incurred by the Respondent for the preparation of materials or a submittal submitted in response to this RFP, for conducting any presentations to the City, or any other activities related to responding to this RFP, or to any subsequent requirements of the contract negotiation process.

## **9. EVALUATION CRITERIA**

A Selection Advisory Committee (SAC) will review and evaluate submittals. After the evaluation, the SAC may conduct interviews of the most qualified Respondents before final selection.

- 9.1** The SAC may select one respondent to provide the services required.

- 9.2** The SAC may use references to clarify information in the submittals and interviews, if conducted, which may affect the rating. The City reserves the right to contact references other than those included in the submittal.

## **10. INTERVIEWS / ORAL PRESENTATIONS**

An invitation to make an oral presentation and be interviewed by the SAC may be extended to certain Respondents based on SAC review of the written submittals. The SAC reserves the right to adjust scoring based on additional information and/or clarifications provided during interviews. The SAC may determine additional scoring criteria for the interviews following evaluation of written submittals.

The City reserves all rights to begin contract negotiations without conducting interviews.

Respondents must be available to interview virtually within three business days notice.

If interviews are conducted, the SAC will schedule the interviews with the contact person provided in the response. Additional interview information will be provided at the time of invitation. At this time, it is anticipated that the main objective of the interview will be for the SAC to meet the project manager and key personnel that will have direct involvement with the project and hear about their relevant experience and expertise. The City does not intend to meet with firm officials unless they are to be directly involved with the project.



Respondents scores will be updated based on the presentation and interview using the same criteria as initial scoring detailed in Section 12.

## **11. RESPONSIVENESS**

Respondents must submit one electronic PDF copy to [bids@cityoftacoma.org](mailto:bids@cityoftacoma.org).

Submittals must be received no later than 3:00pm (PST), May 11<sup>th</sup>, 2021.

Respondents agree their submittal is valid until a contract(s) has been executed.

The City may, in its sole discretion reject any and all submittals for any reason. The City may reject incomplete submittals or those lacking adequate information to allow effective evaluation of the submittal.

All submittals will be reviewed by the City to determine compliance with the requirements and instructions specified in this RFP. The Respondent is specifically notified that failure to comply with any part of this RFP may result in rejection of the submittal as non-responsive. The City reserves the right, in its sole discretion, to waive irregularities deemed immaterial.

The final selection, if any, will be that submittal which, after review of submissions and potential interviews, in the sole judgement of the City, best meets the requirements set forth in this RFP.

## **12. CONTENT TO BE SUBMITTED – This section represents 100% of the possible scoring criteria.**

Respondents are to provide complete and detailed responses to all items below. Submittals that are incomplete or conditioned in any way that contain alternatives or items not called for in this RFP, or not in conformity with law, may be rejected as being non-responsive. The City will not accept any submittal containing a substantial deviation from the requirements outlined in this RFP.

Submittals should present information in a straightforward and concise manner, while ensuring complete and detailed descriptions of the respondent's/team's abilities to meet the requirement of this RFP. Submittals must be submitted in sufficient detail to allow for a thorough evaluation and comparative analysis. Emphasis will be on completeness of content. The written submittals should be prepared in the sequential order as outlined below.

The City reserves the right to request clarification of any aspect of a firm's submittal, or request additional information that might be required to properly evaluate the submittal. A firm's failure to respond to such a request may result in rejection of the firm's submittal. Firms are required to provide responses to any request clarification within two (2) business days.

Requests for clarification or additional information shall be made at the sole discretion of the City. The City's retention of this right shall in no way diminish a Proposer's responsibility to submit a current, clear, complete and accurate response to this RFP.

The relative weight of each scoring criteria is indicated in the table below.

Criteria	Max Points
Qualifications, Experience, and References of Firm	25
Program Approach	35
Financial Terms and Capabilities	35
Equity in Contracting	5
Contract Exceptions	0
<b>Total</b>	<b>100</b>

### 12.1 Qualifications, Experience, and References of Firm

Proposer's demonstrated experience and success managing similar venues, demonstrated ability to work with municipal or other governmental entities, and the quality of the references provided.

1. **Cover Letter** – Provide a cover letter that gives an overall introduction to the Proposal and which is signed by an individual authorized to bind the proposing entity and includes individual contact information.
2. **Executive Summary** – Provide a summary that demonstrates the Proposer's knowledge and understanding of the City of Tacoma, the City owned Theaters, and the Proposer's ability to accomplish the goals outlined. The executive summary shall also clearly indicate what financial responsibilities are to be undertaken by the Proposer and/or the City.
3. **Prior Experience and References** – Provide a detailed description of the Proposer's qualifications and experience that demonstrates the Proposer has the resources and experience necessary to meet the requirements of the RFP, including:
  - o Experience relevant to the Scope of Work outlined in this RFP, including details of performance success related to booking and/or promoting events, audience attendance, and revenue growth
  - o A calendar of bookings at venue(s) managed by the Proposer in the past five years
  - o Description of key individuals on the Proposer's team, their backgrounds and experience, and their role and responsibility during the term of the agreement
  - o Experience related to labor unions in a performing arts venue setting
  - o A minimum of three references that will document the Proposer's qualifications and experience managing a performing arts venue, with experience with municipally owned venues preferred

### 12.2 Program Approach

Proposer's ability to deliver on the City's goals as evidenced in the proposed venue management approach, Proposer's strategies to serve as a cultural resource for the community, its ability to attract quality entertainment and other clients, and its ability to ensure the venues have a high level of utilization to serve as an economic catalyst for downtown Tacoma and the Theater District

1. **Program Approach** – Provide a detailed description of how the Proposer will achieve the objectives outlined in the Scope of Work, and which demonstrates the Proposer's ability to ensure the financial stability and sustainability of the Theaters, and to ensure the Theaters will continue to attract quality entertainment clients and audiences and act as an economic catalyst for the downtown and Theater District. The description should include, but not be limited to, the following:
  - Prototype of calendar describing a representative mix of event types to maximize use of the venues. Describe the strategies, resources and experience applied to achieve maximum usage. Provide specific examples of productions, artists, events etc. that demonstrate targeted quality and variety.
  - Description of market research or other means to be used to determine the desired programming and mix of genres based on demographics of Tacoma and region, community interest and outreach efforts.
  - Transition plan for the assumption of booking and management from the existing manager.
  - Policy regarding rates and charges, including discounts, costs, and timing and notification of increases for Resident Arts Organizations or subsidies for nonprofit or educational programming. Identify how the Proposer will accommodate these users across the venues.
  - Plan for revenue generating activities, including rentals, ticket sales and subscriptions, fees, food and beverage concessions, fundraising, sponsorship sales, licensing and other strategies to maximize earned and/or contributed revenue
  - Strategy for community arts education and outreach to various demographics within the City of Tacoma.
2. **Business Operations** – Provide a preliminary business operating plan that demonstrates how the Proposer would operate and maintain the Theaters in compliance with the City's stated goals. The plan should include, but not be limited to, the following:
  - Staffing plan that includes an organizational chart showing key management personnel and identification of onsite management personnel. Indicate whether key staff has been identified and if so, include resumes. Note: short listed Proposer will be required to present a candidate for manager.
  - Describe Proposer's approach to operationally significant components of managing the venues including marketing and promotion, food and beverage operations, housekeeping/janitorial, general and ongoing maintenance, box office services and ticket sales, safety and security.

### 12.3 Financial Terms and Capabilities

Proposer's ability to demonstrate financial sufficiency through a pro-forma, revenue generating plan, and proposed fee structure and budget. Proposer must justify any request for a management fee or other compensation structure, as well as what, if any, City investment is needed for facility maintenance or long term capital improvements.

1. **Financial Management** – Provide a preliminary budget and operating pro forma that demonstrates how the Proposer would operate and maintain the Theaters in compliance with the City's stated goals. Pro forma projection should detail all sources of revenue and all expenses by category for years 1 – 5. The annual budget should also include any proposed management fee and any other financial contributions expected from the City,

and may include a revenue sharing relationship with the City. The City has no pre-formulated requirements for revenue sharing. Note: the City operates on a biennial budget cycle.

2. **Facility & Capital Investments** – Provide a detailed description of any facility or capital improvements the Proposer believes are necessary to successfully operate the Theaters and describe why these improvements are necessary. Indicate the anticipated cost and timing to implement such improvements and whether City funding would be required.

Provide a description of any ongoing City funding of capital or major maintenance projects through the duration of the management agreement. Alternatively, if the Proposer does not require the City to invest capital funds in major maintenance or capital projects, describe how the Proposer plans to ensure all necessary maintenance and capital projects are undertaken for the long-term sustainability of the structural, systems, and other building components.

City and Successful Proposer will partner to execute all capital or major maintenance projects which will be subject to the City, State and Federal requirements for PW&I projects.

The City desires to establish a Capital Reserve Fund directly associated with the operations of the Theaters, to include an agreed upon annual target and minimum floor to be maintained by the Operator. Operator may be required to demonstrate the availability of a capital reserve in a minimum floor amount before contract signing. Operator may be allowed to earn the balance of the reserve within the first 12 months.

A list of potential capital improvements is attached as EXHIBIT D2.

A list of capital improvements undertaken since 2005 is attached as EXHIBIT D1.

3. **Rate Card** – Provide a draft rate card, and policy that details any proposed discounts or subsidies that would be offered to Resident Arts Organizations, nonprofit community or educational programs, or other designated categories. Policy should include approach to timing and notification of increases to rates and expenses.

#### 12.4 Equity in Contracting

Is your firm, or the firm you are partnering with, certified with Washington State for any of the below categories (select all that apply)? Selecting any item below will award all points for this category.

- ☐ Disadvantaged Business Enterprise (DBE)
- ☐ Minority Business Enterprise (MBE)
- ☐ Minority/Women Business Enterprise (MWBE)
- ☐ Small Business Enterprise (SBE)
- ☐ Women Business Enterprise (WBE)

### **12.5 Contract Exceptions – 0 points**

This RFP and the City of Tacoma's standard Terms & Conditions which contain certain minimum requirements will become part of a new management agreement to be negotiated. The selected Proposer will be required to enter into a management agreement and will be required to meet and provide specified insurance requirements, including provision of certificates of coverage and endorsements. The City's current Terms & Conditions and insurance requirements are attached to this RFP as EXHIBIT A1

Proposers shall disclose whether they are unable to meet any of the specified requirements, and what if anything the Proposer would modify in the agreement structure and reasons for such modification as well as any changes in the proposal that may result if such modification is denied.

### **13. ACCEPTANCE / REJECTION OF SUBMITTALS**

Respondents are advised that the City reserves the right to cancel award of this Contract at any time before execution of the Contract by both parties if cancellation is deemed to be in the City's best interest. In submitting a Submittal, Respondents agree that the City is not liable for any costs or damages for the cancellation of an award. The Respondent assumes the sole risk and responsibility for all expenses connected with the preparation of this submittal.

The City reserves the right and holds at its discretion the following rights and options:

- To waive any or all informalities
- To award one or more contracts
- To not award a contract
- To issue subsequent solicitation

### **14. ACCEPTANCE OF SUBMITTAL CONTENTS**

The Submittal contents of the successful Respondent will become contractual obligations if a contract ensues.

### **15. CONTRACT OBLIGATION**

The selected Respondent(s) will be expected to execute a contract with the City. As part of the negotiation process, Respondents may propose amendments to the contract, but the City, at its sole option, will decide whether to open discussion on each proposed amendment and determine the final contract to be used. At a minimum, any contract will incorporate the terms and conditions contained herein.

### **16. STANDARD TERMS AND CONDITIONS**

City of Tacoma [Standard Terms and Conditions](#) apply.

## **17. INSURANCE REQUIREMENTS**

Successful proposer will provide proof and maintain the insurance coverage in the amounts and in the manner specified in the City of Tacoma Insurance Requirements document applicable to the services, products, and deliverables provided under the RFP. The City of Tacoma Insurance Requirements document is fully incorporated into the RFP by reference.

## **18. PREVAILING WAGE INFORMATION**

If this project requires prevailing wages under chapter 39.12 RCW, any worker, laborer, or mechanic employed in the performance of any part of the work shall be paid not less than the applicable prevailing rate of wage.

The project site is located in Pierce County.

The effective date for prevailing wages on this project will be the submittal deadline with these exceptions:

1. If the project is not awarded within six months of the submittal deadline, the award date is the effective date.
2. If the project is not awarded pursuant to a competitive solicitation, the date the contract is executed is the effective date.
3. Janitorial contracts follow WAC 296-127-023.

Except for janitorial contracts, these rates shall apply for the duration of the contract unless otherwise noted in the solicitation.

Look up prevailing rates of pay, benefits, and overtime codes from this link:

<http://www.lni.wa.gov/TradesLicensing/PrevWage/WageRates/default.asp>

A copy of the applicable prevailing wage rates and Benefit Code Key are also available for viewing at the City of Tacoma Purchasing Division office, located at 3628 S 35th Street, Tacoma, WA.

Contractor shall comply with Washington law regarding prevailing wages. Contractor shall pay and require any contractors and subcontractors to pay prevailing wages in accordance with the provisions of 39.12 RCW, as amended, relating to prevailing wages and fringe benefits. These rules apply to any contractor doing business with the City, including owner/operators.

Work conducted within Tacoma city limits. State of Washington prevailing wages or City of Tacoma minimum wage rates, whichever are higher, must be paid. If City of Tacoma minimum wage rates are higher than state of Washington prevailing wage rates, City of Tacoma rates must be paid.

A Statement of Intent to Pay Prevailing Wages must be filed with the Washington Department of Labor & Industries upon award of contract. Affidavits of Wages Paid must be filed with the

Washington Department of Labor & Industries upon job completion. Payments will not be made by the City until certification of these filings are received.

Additional information regarding these requirements can be obtained by contacting the Department of Labor & Industries, Prevailing Wage at 360-902-5335 or visiting their website at <http://www.lni.wa.gov/TradesLicensing/PrevailingWage/default.asp>.

## **19. PAID LEAVE**

Effective February 1, 2016, the City of Tacoma requires all employers to provide Paid Leave and Minimum Wage, as set forth in Title 18 of the Tacoma Municipal Code. For more information visit <http://www.cityoftacoma.org/employmentstandards>.

## **20. PARTNERSHIPS**

The City will allow firms to partner in order to respond to this RFP. Respondents may team under a Prime Respondent's submittal in order to provide responses to all sections in a single submission; however, each Respondent's participation must be clearly delineated by section. The Prime Respondent will be considered the responding vendor and the responsible party at contract award. All contract negotiations will be conducted only with the Prime Respondent. All contract payments will be made only to the Prime Respondent. Any agreements between the Prime Respondent and other companies will not be a part of the agreement between the City and the Prime Respondent. The City reserves the right to select more than one Prime Respondent.

## **21. COMMITMENT OF FIRM KEY PERSONNEL**

The Respondent agrees that key personnel identified in its submittal or during contract negotiations as committed to this project will, in fact, be the key personnel to perform during the life of this contract. Should key personnel become unavailable for any reason, the selected Respondent shall provide suitable replacement personnel, subject to the approval of the City. Substantial organizational or personnel changes within the agency are expected to be communicated immediately. Failure to do so could result in cancellation of the Contract.

## **22. AWARD**

After the Respondent(s) is selected by the SAC and prior to award, all other Respondents will be notified via email by the Purchasing Division.

Once a finalist (or finalists) has been selected by the Selection Advisory Committee, contract negotiations with that finalist will begin, and if a contract is successfully negotiated, it will, if required, be submitted for final approval by the City Council.

## **23. ENVIRONMENTALLY PREFERABLE PROCUREMENT**

In accordance with the City's Sustainable Procurement Policy, it is the policy of the City of Tacoma to encourage the use of products or services that help to minimize the environmental

and human health impacts of City Operations. Respondents are encouraged to incorporate environmentally preferable products or services that have a lesser or reduced effect on human health and the environment when compared with competing products or services that serve the same purpose. This comparison may consider raw materials acquisition, products, manufacturing, packaging, distribution reuse, operation, maintenance or disposal of the product or service.

The City of Tacoma encourages the use of sustainability practices and desires any awarded contractor(s) to assist in efforts to address such factors when feasible for:

- Reduction of pollutant releases
- Toxicity of materials used
- Waste generation
- Greenhouse gas emissions, including transportation of materials and services
- Recycle content
- Comprehensive energy conservation measures
- Waste management reduction plans
- Potential impact on human health and the environment

## **24. EQUITY IN CONTRACTING**

The City of Tacoma is committed to encouraging firms certified through the [Washington State Office of Minority and Women's Business Enterprise](#) to participate in City contracting opportunities. See the **TMC 1.07 Equity in Contracting Policy** at the City's [Equity in Contracting Program website](#).

## **25. PROPRIETARY OR CONFIDENTIAL INFORMATION**

The Washington State Public Disclosure Act ([RCW 42.56 et seq.](#)) requires public agencies in Washington make public records available for inspection and copying unless they fall within the specified exemptions contained in the Act, or are otherwise privileged. Documents submitted under this RFP shall be considered public records and, with limited exceptions, will be made available for inspection and copying by the public.

Information that is confidential or proprietary must be clearly marked. Further, an index must be provided indicating the affected page number(s) and location(s) of all such identified material. Information not included in said index will not be reviewed for confidentiality or as proprietary before release.

## **26. ADDENDUMS**

In the event it becomes necessary to revise any part of this RFP, an addendum will be issued through the event in Ariba. Failure to acknowledge addendum(s) on the required Signature Page may result in a submittal being deemed non-responsive by the City.



## EXHIBITS

- A1) Signature Page
- A2) City of Tacoma Insurance Requirements
- B1) City of Tacoma Resident Arts Organization Policy
- C1) Existing Manager Budget 2018-19
- C2) Existing Manager Budget 2019-20
- C3) Existing Manager Facility Financial Operations Summary 2015-2020
- C4) Existing RAO Box Office Rate Card
- C5) Existing Non-RAO Box Office Rate Card
- C6) 2019 Ticket Fee Revenue Breakdown
- C7) Ticket Counts & Gross Revenue By Event 2018-2019
- C8) Ticket Counts & Gross Revenue By Event 2019-2020
- C9) 2020-2021 Theater Rental Rates
- C10) 2018 Revenue Breakdown by Event
- C11) 2019 Revenue Breakdown by Event
- C12) 2015-2020 City Management Agreement-Investment
- D1) Capital Projects in City Owned Theaters 2006-2020
- D2) Capital Requirements in City Owned Theaters
- D3) 2018 Pantages Theater Renovation Project Details
- E1) IATSE 2017-2021 Agreement
- E2) IATSE 2017-2021 Amendment
- E3) IATSE 2020-21 Crew Pay Rates
- F1) Pantages Seating Manifest
- F2) Rialto Seating Manifest
- F3) Theater on the Square Seating Manifest
- G1) Combined Theaters Large Asset Inventory
- G2) Pantages Technical Specs & Equipment
- G3) Rialto Technical Specs & Equipment
- G4) Theater on the Square Technical Specs & Equipment
- H1) Calendar of Promoted Events 2017-2019
- H2) Theaters Complete Booking Schedule 2018-2019

## SIGNATURE PAGE

### **CITY OF TACOMA Tacoma Venues and Event**

All submittals must be in ink or typewritten, executed by a duly authorized officer or representative of the bidding/proposing entity, and received and time stamped as directed in the **Request for Proposals near the beginning of the specification**. If the bidder/proposer is a subsidiary or doing business on behalf of another entity, so state, and provide the firm name under which business is hereby transacted.

#### **REQUEST FOR PROPOSALS SPECIFICATION NO. PF21-0466F Management of Performing Arts Venues**

The undersigned bidder/proposer hereby agrees to execute the proposed contract and furnish all materials, labor, tools, equipment and all other facilities and services in accordance with these specifications.

The bidder/proposer agrees, by submitting a bid/proposal under these specifications, that in the event any litigation should arise concerning the submission of bids/proposals or the award of contract under this specification, Request for Bids, Request for Proposals or Request for Qualifications, the venue of such action or litigation shall be in the Superior Court of the State of Washington, in and for the County of Pierce.

#### **Non-Collusion Declaration**

*The undersigned bidder/proposer hereby certifies under penalty of perjury that this bid/proposal is genuine and not a sham or collusive bid/proposal, or made in the interests or on behalf of any person or entity not herein named; and that said bidder/proposer has not directly or indirectly induced or solicited any contractor or supplier on the above work to put in a sham bid/proposal or any person or entity to refrain from submitting a bid/proposal; and that said bidder/proposer has not, in any manner, sought by collusion to secure to itself an advantage over any other contractor(s) or person(s).*

\_\_\_\_\_  
Bidder/Proposer's Registered Name

\_\_\_\_\_  
Signature of Person Authorized to Enter      Date  
into Contracts for Bidder/Proposer

\_\_\_\_\_  
Address

\_\_\_\_\_  
Printed Name and Title

\_\_\_\_\_  
City, State, Zip

\_\_\_\_\_  
(Area Code) Telephone Number / Fax Number

\_\_\_\_\_  
E-Mail Address

\_\_\_\_\_  
State Business License Number  
in WA, also known as UBI (Unified Business Identifier) Number

\_\_\_\_\_  
E.I.No. / Federal Social Security Number Used on Quarterly  
Federal Tax Return, U.S. Treasury Dept. Form 941

\_\_\_\_\_  
State Contractor's License Number  
(See Ch. 18.27, R.C.W.)

Addendum acknowledgement #1\_\_\_\_\_ #2\_\_\_\_\_ #3\_\_\_\_\_ #4\_\_\_\_\_ #5\_\_\_\_\_

***THIS PAGE MUST BE SIGNED AND RETURNED WITH SUBMITTAL.***

The Contractor (Contractor) shall maintain at least the minimum insurance set forth below. By requiring such minimum insurance, the City of Tacoma shall not be deemed or construed to have assessed the risk that may be applicable to Contractor under this Contract. Contractor shall assess its own risks and, if it deems appropriate and/or prudent, maintain greater limits and/or broader coverage.

## **1. GENERAL REQUIREMENTS**

The following General Requirements apply to Contractor and to Subcontractor(s) of every tier performing services and/or activities pursuant to the terms of this Contract. Contractor acknowledges and agrees to the following insurance requirements applicable to Contractor and Contractor's Subcontractor(s):

- 1.1. City of Tacoma reserves the right to approve or reject the insurance provided based upon the insurer, terms and coverage, the Certificate of Insurance, and/or endorsements.
- 1.2. Contractor shall not begin work under the Contract until the required insurance has been obtained and approved by City of Tacoma.
- 1.3. Contractor shall keep this insurance in force during the entire term of the Contract and for Thirty (30) calendar days after completion of all work required by the Contract, unless otherwise provided herein.
- 1.4. Insurance policies required under this Contract that name "City of Tacoma" as Additional Insured shall:
  - 1.4.1. Be considered primary and non-contributory for all claims.
  - 1.4.2. Contain a "Separation of Insured provision and a "Waiver of Subrogation" clause in favor of City of Tacoma.
- 1.5. Section 1.4 above does not apply to contracts for purchasing supplies only.
- 1.6. Verification of coverage shall include:
  - 1.6.1. An ACORD certificate or equivalent.
  - 1.6.2. Copies of all endorsements naming the City of Tacoma as additional insured and showing the policy number.
  - 1.6.3. A notation of coverage enhancements on the Certificate of Insurance shall not satisfy these requirements – actual endorsements must be submitted.
- 1.7. Liability insurance policies, with the exception of Professional Liability and Workers' Compensation, shall name the City of Tacoma and its officers, elected officials, employees, agents, and authorized volunteers as additional insured.
  - 1.7.1. No specific person or department should be identified as the additional insured.
  - 1.7.2. All references on certificates of insurance and endorsements shall be listed as "City of Tacoma".
  - 1.7.3. The City of Tacoma shall be additional insured for both ongoing and completed operations using Insurance Services Office (ISO) form CG 20 10 04 13 and CG 20

37 04 13 or the equivalent for the full available limits of liability maintained by the Contractor irrespective of whether such limits maintained by the Contractor are greater than those required by this Contract and irrespective of whether the Certificate of Insurance describes limits lower than those maintained by the Contractor.

- 1.8. Contractor shall provide a Certificate of Insurance for each policy of insurance meeting the requirements set forth herein when Contractor provides the signed Contract for the work to City of Tacoma. Contractor shall provide copies of any applicable Additional Insured, Waiver of Subrogation, and Primary and Non-contributory endorsements. Contract or Permit number and the City Department must be shown on the Certificate of Insurance.
- 1.9. Insurance limits shown below may be written with an excess policy that follows the form of an underlying primary liability policy or an excess policy providing the required limit.
- 1.10. Liability insurance policies shall be written on an "occurrence" form, except for Professional Liability/Errors and Omissions, Pollution Liability, and Cyber/Privacy and Security
- 1.11. If coverage is approved and purchased on a "Claims-Made" basis, Contractor warrants continuation of coverage, either through policy renewals or by the purchase of an extended reporting period endorsement as set forth below.
- 1.12. The insurance must be written by companies licensed or authorized in the State of Washington pursuant to RCW 48 with an (A-) VII or higher in the A.M. Best's Key Rating Guide [www.ambest.com](http://www.ambest.com).
- 1.13. Contractor shall provide City of Tacoma notice of any cancellation or non-renewal of this required insurance within Thirty (30) calendar days.
- 1.14. Contractor shall not allow any insurance to be cancelled or lapse during any term of this Contract, otherwise it shall constitute a material breach of the Contract, upon which City of Tacoma may, after giving Five (5) business day notice to Contractor to correct the breach, immediately terminate the Contract or, at its discretion, procure or renew such insurance and pay any and all premiums in connection therewith; with any sums so expended to be repaid to City of Tacoma by Contractor upon demand, or at the sole discretion of City of Tacoma, offset against funds due Contractor from City of Tacoma.
- 1.15. Contractor shall be responsible for the payment of all premiums, deductibles and self-insured retentions, and shall indemnify and hold the City of Tacoma harmless to the extent such a deductible or self-insured retained limit may apply to the City of Tacoma as an additional insured. Any deductible or self-insured retained limits in excess of Twenty Five Thousand Dollars (\$25,000) must be disclosed and approved by City of Tacoma Risk Manager and shown on the Certificate of Insurance.
- 1.16. City of Tacoma reserves the right to review insurance requirements during any term of the Contract and to require that Contractor make reasonable adjustments when the scope of services has changed.

- 1.17. All costs for insurance shall be incidental to and included in the unit or lump sum prices of the Contract and no additional payment will be made by City of Tacoma to Contractor.
- 1.18. Insurance coverages specified in this Contract are not intended and will not be interpreted to limit the responsibility or liability of Contractor or Subcontractor(s).
- 1.19. Failure by City of Tacoma to identify a deficiency in the insurance documentation provided by Contractor or failure of City of Tacoma to demand verification of coverage or compliance by Contractor with these insurance requirements shall not be construed as a waiver of Contractor's obligation to maintain such insurance.
- 1.20. If Contractor is a State of Washington or local government and is self-insured for any of the above insurance requirements, a certification of self-insurance shall be attached hereto and be incorporated by reference and shall constitute compliance with this Section.

## **2. CONTRACTOR**

As used herein, "Contractor" shall be the Supplier(s) entering a Contract with City of Tacoma, whether designated as a Supplier, Contractor, Vendor, Proposer, Bidder, Respondent, Seller, Merchant, Service Provider, or otherwise.

## **3. SUBCONTRACTORS**

It is Contractor's responsibility to ensure that each subcontractor obtain and maintain adequate liability insurance coverage. Contractor shall provide evidence of such insurance upon City of Tacoma's request.

## **4. REQUIRED INSURANCE AND LIMITS**

The insurance policies shall provide the minimum coverages and limits set forth below. Providing coverage in these stated minimum limits shall not be construed to relieve Contractor from liability in excess of such limits.

### **4.1 Commercial General Liability Insurance**

Contractor shall maintain Commercial General Liability Insurance policy with limits not less than One Million Dollars (\$1,000,000) each occurrence and Two Million Dollars (\$2,000,000) annual aggregate. The Commercial General Liability Insurance policy shall be written on an Insurance Services Office form CG 00 01 04 13 or its equivalent. Products and Completed Operations shall be maintained for a period of three years following Substantial Completion of the Work related to performing construction services.

This policy shall include product liability especially when a Contract solely is for purchasing supplies. The Commercial General Liability policy shall be endorsed to include:

- 4.1.1 A per project aggregate policy limit, using ISO form CG 25 03 05 09 or an equivalent endorsement.

### **4.2 Workers' Compensation**

Contractor shall comply with Workers' Compensation coverage as required by the Industrial Insurance laws of the State of Washington, as well as any other similar coverage required for this work by applicable federal laws of other states. The Contractor must comply with their domicile

State Industrial Insurance laws if it is outside the State of Washington.

4.3 Employers' Liability Insurance

Contractor shall maintain Employers' Liability coverage with limits not less than One Million Dollars (\$1,000,000) each employee, One Million Dollars (\$1,000,000) each accident, and One Million Dollars (\$1,000,000) policy limit.

4.4 Excess or Umbrella Liability Insurance

Contractor shall provide Excess or Umbrella Liability Insurance with limits not less than Two Million Dollars (\$2,000,000) per occurrence and in the aggregate. This coverage shall apply, at a minimum, in excess of primary underlying Commercial General Liability, Employer's Liability, Pollution Liability, Marine General Liability, Protection and Indemnity, and Automobile Liability if required herein.

4.5 Employee Theft Insurance

Contractor shall maintain Employee Theft or Employee Dishonesty Insurance policy with a limit not less than One Million Dollars (\$1,000,000) per occurrence. Such policy shall include the City of Tacoma as Loss Payee.

4.6 Other Insurance

Other insurance may be deemed appropriate to cover risks and exposures related to the scope of work or changes to the scope of work required by City of Tacoma. The costs of such necessary and appropriate Insurance coverage shall be borne by Contractor.

## **CITY OF TACOMA RESIDENT ARTS ORGANIZATION (RAO) –POLICY 03.30.21**

This policy outlines the criteria, application process, and benefits of Resident Arts Organization status with the City of Tacoma.

1. Applicant must be a Washington State non-profit performing arts organization possessing a 501(C)(3) federal classification. Proof of non-profit status must be provided with application, and once accepted, on an annual basis.
2. The primary mission and activity of the organization must be to produce and/or present performing arts events that are open to the public.
3. The organization must be based in the City of Tacoma, with members of the local community represented on its Board of Directors.
4. Applicants must submit an overview of their organization including but not limited to, mission statement, board members, annual report, and a copy of the organization's IRS Form 990 for its most recently completed fiscal year.
5. Applicants must demonstrate recognized artistic excellence and must have produced:
  - a. A minimum of three (3) productions for each of the previous two (2) seasons in the Rialto Theater and/or Theater on the Square, or
  - b. A minimum two (2) productions for each of the previous five (5) seasons in case of the Pantages Theater.
  - c. Applicants without a performance history at City of Tacoma theaters may be considered, and must submit financial and performance references for the previous two (2) performance seasons if applying for RAO status in the Rialto Theater or Theater on the Square, and for the previous five (5) seasons if applying for RAO status at the Pantages Theater.
6. To maintain its status as a Resident Arts Organization, an applicant is required to produce a minimum of three (3) different public productions per season (July 1 – June 30). Founding RAOs are not subject to this requirement.
7. Applicants must be current on payment of invoices related to use of City owned theaters.
8. Applicant organizations must actively engage in an ongoing educational and/or community outreach program each season that targets local students in Tacoma Public Schools and/or Tacoma non-profit organizations serving seniors, families, youth and/or underserved populations. Applicants must present a plan detailing its proposed equitable educational and/or community outreach programming for a two-year period.
9. Applications will be accepted through November 1<sup>st</sup> of each year for the following season.
10. RAO status shall be from July 1 to June 30 and shall be for a two-year term, renewable in two-year increments
11. Applications must be submitted in writing to the City of Tacoma Venues & Events Department, which will review each application for eligibility against the criteria. Applicants will be notified of confirmation of Subsequent RAO status by December 15<sup>th</sup>. Organizations that do not meet the criteria will be notified by December 15<sup>th</sup>.
12. Resident Arts Organizations identified per the 2016 Performing Arts Facilities Management Agreement are considered "Founding/Tier I" RAOs. Founding/Tier I RAOs are exempt from renewing RAO status every two years, but must continue to provide annual proof of non-profit status and meet the performance requirements as noted above.

13. An entity contracted to operate City owned theaters is not eligible to be a Resident Arts Organization.
14. City of Tacoma reserves the right to limit the number of organizations receiving RAO status in each of the venues.

#### BENEFITS

15. RAOs are allowed priority booking status in placing “holds” on City owned theater calendars in advance of all other rental users.
16. The Founding/Tier I RAOs will have first booking priority before any Subsequent/Tier II RAOs.
17. RAOs may place priority holds on the calendar between three (3) years and eighteen (18) months in advance of a performance season. RAOs may place holds on the calendar without priority booking status less than eighteen (18) months in advance of a performance season. If an RAO “hold” has not been confirmed within twelve (12) months of the date being held, the “hold” is subject to being challenged by other rental users.
18. RAOs will be afforded a 35% discount off the commercial licensing fees published on theater rate cards. The discount is applicable to licensing fees only.
  - a. In the Pantages Theater, the discount only applies to in-house productions, not to presenting of shows and events.
  - b. In the Rialto Theater and Theater on the Square, the discount applies to both in-house productions and presenting of shows and events.
  - c. All other charges including, but not limited to labor, box office fees and production fees will be charged at the published rates, which will be set by the Manager and approved by the City of Tacoma.
19. RAO priority booking status and discount rates are not applicable if the RAO partners or co-promotes with a commercial promoter. A commercial promoter is defined as a for-profit company whose primary business is to produce and/or promote touring stage productions, concerts or similar events.
20. Normal performance deposits will be waived for RAOs in good financial standing.
21. RAOs with outstanding invoices (beyond 60 days) are subject to revocation of RAO status. The right is reserved to require the payment of performance deposits for RAOs who have had their status revoked as a result of outstanding invoices.

#### FOUNDING/TIER I RESIDENT ARTS ORGANIZATIONS:

Tacoma City Ballet  
Tacoma Concert Band  
Tacoma Opera  
Symphony Tacoma  
Tacoma Youth Symphony Association  
Northwest Sinfonietta  
Puget Sound Revels





2018-19 Budget	
<b>Revenue</b>	
Ticket Revenue	1,564,955
Education Revenue	181,302
Production & FOH Revenue	764,302
Rental Services	249,640
Box Office Services	420,512
Food & Beverage & Merch Revenue	169,054
Marketing Fees	59,154
Jones Building Rental	53,985
City Management Fee & Utilities	774,872
Endowment Transfer	22,497
Contributed Income	1,227,690
In Kind Revenue	-
Other Income	167,912
<b>Total Revenue</b>	<b><u>5,655,875</u></b>
<b>Expense</b>	
Personnel	2,540,511
Professional Fees	181,583
Occupancy	483,908
Printing, Publications & Postage	34,520
Dues and Subscriptions	17,640
Conferences, Travel & Meals	74,267
Food and Beverage Expense	100,591
Advertising/Promotions	394,309
Production Labor Expense	394,334
Artist Fees	729,322
Other Production Expenses	412,807
Employee/Volunteer Recognition/Training	27,665
Board Expenses	9,646
Donor/Partner Cultivation	45,900
Bank Fees & Interest	99,314
Misc Administration	6,538
In Kind Expense	-
Depreciation	67,056
<b>Total Expense</b>	<b><u>5,619,910</u></b>
<b>Excess/(Deficit) from Operations</b>	<b><u><u>35,965</u></u></b>



2019-20 Budget	
<b>Revenue</b>	
Ticket Revenue	2,198,880
Education Revenue	159,435
Production & FOH Revenue	817,300
Rental Services	273,606
Box Office Services	566,380
Food & Beverage & Merch Revenue	146,155
Marketing Fees	43,628
Jones Building Rental	53,988
City Management Fee & Utilities	806,706
Endowment Transfer	22,428
Contributed Income	1,782,937
Other Income	19,800
<b>Total Revenue</b>	<b><u>6,891,243</u></b>
<b>Expense</b>	
Personnel	2,955,743
Professional Fees	138,920
Occupancy	504,759
Printing, Publications & Postage	20,057
Dues and Subscriptions	18,423
Conferences, Travel & Meals	49,510
Food and Beverage Expense	92,622
Advertising/Promotions	553,383
Production Labor Expense	392,042
Artist Fees	1,045,032
Other Production Expenses	760,001
Employee/Volunteer Recognition/Training	23,134
Board Expenses	9,490
Donor/Partner Cultivation	103,225
Bank Fees & Interest	115,238
Misc Administration	14,021
Depreciation	67,337
<b>Total Expense</b>	<b><u>6,862,937</u></b>
<b>Excess/(Deficit) from Operations</b>	<b><u>28,306</u></b>



## Facility Operations Summary

	<u>2015-16</u>	<u>2016-17</u>	<u>2017-18</u>	<u>2018-19</u>	<u>2019-20</u>
<b>Revenue</b>					
City of Tacoma Management Fee	675,000	687,498	719,910	731,090	686,213
City of Tacoma Incentive Fee	-	30,000	30,000	30,000	30,000
City of Tacoma Utility Reimb	20,913	22,862	23,634	25,326	23,450
City of Tacoma	<b>695,913</b>	<b>740,360</b>	<b>773,544</b>	<b>786,416</b>	<b>739,663</b>
Box Office Services	395,945	512,962	492,943	468,320	328,059
Production & FOH Revenue	415,468	485,965	496,160	746,860	522,818
Rental Services	195,954	199,932	244,650	210,094	174,832
Concession Sales	124,436	146,725	151,293	139,123	150,610
Jones Building Rental	55,185	53,985	53,985	53,885	53,685
In Kind Revenue	2,784	3,840	3,348	4,332	3,879
Other Income	19,811	3,371	4,275	3,903	3,598
Total Revenue	<b>1,905,495</b>	<b>2,147,141</b>	<b>2,220,197</b>	<b>2,412,934</b>	<b>1,977,143</b>
<b>Expense</b>					
Personnel Expenses - Including PM Personnel Expenses	1,117,478	1,303,637	1,405,080	1,592,303	1,382,323
Contract & Professional Fees	124,337	28,181	24,074	28,452	34,446
Occupancy	347,658	465,313	489,979	449,130	442,982
Printing, Publications & Postage	5,767	7,017	6,348	6,674	3,744
Dues and Subscriptions	3,534	3,722	3,555	3,797	2,285
Conferences, Travel & Meals	9,775	9,393	10,506	13,460	2,591
Concessions Supplies Expense	45,752	54,635	55,846	52,930	45,210
Advertising/Promotions	3,542	2,700	4,355	4,000	4,275
Production Expenses	33,837	53,604	53,828	94,169	59,545
Employee/Volunteer Recognition/Training	17,100	17,279	21,125	15,528	11,666
Board Expenses	1,775	2,796	3,097	3,170	1,971
Bank Fees & Interest	121,058	107,158	99,526	106,509	101,198
Miscellaneous Expenses	2,907	3,724	3,508	4,282	4,261
In Kind Expense	2,784	3,840	3,348	4,332	3,879
Depreciation	115,274	81,861	67,797	64,836	66,688
	<b>1,952,578</b>	<b>2,144,860</b>	<b>2,251,973</b>	<b>2,443,574</b>	<b>2,167,063</b>
<b>Net Excess/Deficit From Facility Operations</b>	<b>(47,083)</b>	<b>2,281</b>	<b>(31,776)</b>	<b>(30,640)</b>	<b>(189,920)</b>
<b>Non Operation Summary reconciled to Audited Financial Summary</b>					
Net Excess/Deficit from Prog/Fundraising	66,522	14,599	30,889	11,708	(108,975)
Net Excess/Deficit from G&A	(85,697)	(115,598)	(105,874)	(117,192)	(145,032)
Net Excess/Deficit from Armory	9,406	(154)	(6,457)	13,021	(7,886)
Net Excess/Deficit from Armory Equipment **					350,000
Net Excess/Deficit from CC (Excluding PM Personnel Expenses)	111,767	380,086	476,243	(478,191)	(90,899)
<b>Total Net Excess/Deficit</b>	<b>54,915</b>	<b>281,215</b>	<b>363,025</b>	<b>(601,293)</b>	<b>(192,712)</b>
<b>From Audited Financial Summary</b>					
Net Excess/Deficit from TACOMA Arts Live	51,556	38,836	37,246	29,952	(382,490)
Net Excess/Deficit from Capital Campaign	3,359	242,379	325,780	(631,245)	189,778
<b>Total Net Excess/Deficit</b>	<b>54,915</b>	<b>281,215</b>	<b>363,025</b>	<b>(601,293)</b>	<b>(192,712)</b>

\*\*Donor Restricted Grant award for Tacoma Arts Live Capital Equipment Purchases

**PATRON PAID FEES****ONLINE**

Price Range	Handling Fee	Facility Fee	Total Per Ticket
\$0 - 14.99	\$ 1.50	\$ 2.50	\$ 4.00
\$15 - 29.99	\$ 3.50	\$ 2.50	\$ 6.00
\$30 - 44.99	\$ 5.25	\$ 2.50	\$ 7.75
\$45 - 59.99	\$ 7.00	\$ 2.50	\$ 9.50
\$60 - \$84.99*	\$ 8.50	\$ 2.50	\$ 11.00
\$85 - \$99.99	\$ 9.50	\$ 2.50	\$ 12.00
\$100 and up	\$ 10.50	\$ 2.50	\$ 13.00

**RENTER PAID FEES**

Rate for all Tickets
\$ 1.50

Consignment Fee (over 10%)
\$ 1.50

**PHONE/WINDOW/FAX/MAIL**

Price Range	Handling Fee	Facility Fee	Total Per Ticket
\$0 - 14.99	\$ 0.75	\$ 2.50	\$ 3.25
\$15 and up	\$ 2.75	\$ 2.50	\$ 5.25

**ADDITIONAL CHARGES**

Re-Print Tickets Fee (Per Order)	\$ 7.00
Exchange Fee (Per Ticket)	\$ 5.00

**DELIVERY METHOD**

Mail (Per Order)	\$ 3.00
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Patron Paid Facility Fees will be paid by:	<input type="checkbox"/> Renter	<input type="checkbox"/> Patron
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Initial: \_\_\_\_\_

UPDATED FEES for 19-20 Season				Difference	
ONLINE					
Price Range	Handling Fee	Facility Fee	Total Per Ticket		
\$0 - 14.99	\$ 1.50	\$ 2.50	\$ 4.00	\$	-
\$15 - 29.99	\$ 3.50	\$ 2.50	\$ 6.00	\$	1.25
\$30 - 44.99	\$ 5.25	\$ 2.50	\$ 7.75	\$	1.25
\$45 - 59.99	\$ 7.00	\$ 2.50	\$ 9.50	\$	1.25
\$60 -\$84.99*	\$ 8.50	\$ 2.50	\$ 11.00	\$	1.25
\$85-\$99.99	\$ 9.50	\$ 2.50	\$ 12.00	\$	2.25
\$100 and up	\$ 10.50	\$ 2.50	\$ 13.00	\$	3.25

## PHONE/WINDOW/FAX/MAIL

Price Range	Handling Fee	Facility Fee	Total Per Ticket		
\$0 - 14.99	\$ 0.75	\$ 2.50	\$ 3.25	\$	1.25
\$15 and up	\$ 2.75	\$ 2.50	\$ 5.25	\$	1.25

## SUBSCRIPTIONS/GROUPS (this adjusted in 18-19)

Price Range	Handling Fee	Facility Fee	Total Per Ticket		
All Prices	\$ 1.50	\$ 2.50	\$ 4.00	\$	1.00

\*Will honor Symphony and Concert Band Subs at \$1.50 facility fee - all others will be \$2.50

## FOR PROFIT SHOWS

Price Range	5% City Tax	Facility Fee
All Prices	Varies	\$ 2.50

## ADDITIONAL CHARGES (Brings us closer to industry/Seattle standard fees)

Re-Print Tickets Fee (Per Order)	\$ 7.00	\$	3.00
Exchange Fee (Per Ticket)	\$ 5.00	\$	2.00

## DELIVERY METHOD

Mail (Per Order)	\$ 3.00
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\*This band indicates the natural break in ticket pricing and is intentional.  
Facility Fees were last updated in 2011.

CURRENT FEES			
ONLINE			
Price Range	Handling Fee	Facility Fee	Total Per Ticket
\$0 - 14.99	\$ 1.50	\$ 1.50	\$ 3.00
\$15 - 29.99	\$ 3.25	\$ 1.50	\$ 4.75
\$30 - 44.99	\$ 5.00	\$ 1.50	\$ 6.50
\$45 - 59.99	\$ 6.75	\$ 1.50	\$ 8.25
\$60 AND UP	\$ 8.25	\$ 1.50	\$ 9.75

## PHONE/WINDOW/FAX/MAIL

Price Range	Handling Fee	Facility Fee	Total Per Ticket
\$0 - 14.99	\$ 0.50	\$ 1.50	\$ 2.00
\$15 and up	\$ 2.50	\$ 1.50	\$ 4.00

## SUBSCRIPTIONS

Price Range	Handling Fee	Facility Fee	Total Per Ticket
All Prices	\$ 1.50	\$ 1.50	\$ 3.00

## FOR PROFIT SHOWS

Price Range	5% City Tax	Facility Fee
All Prices	Varies	\$ 2.50

## ADDITIONAL CHARGES

Re-Print Tickets Fee (Per Order)	\$ 4.00
Exchange Fee (Per Ticket)	\$ 3.00

## DELIVERY METHOD

Mail (Per Order)	\$ 3.00
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NOTE: Fees were allocated in the month the tickets were purchased - not the month the show closed.

Show	Date	Patron Paid Facility Fee	Facility Fee (Paid by Renter)	Centennial Facility Fee	Handling Fee	Consignment Fees	Credit Card Fees	5% City Tax	Mail Fee	TOTAL
Film Focus: Bedknobs & Broomsticks	1/6/2019		\$114.00		\$49.00					\$163.00
Portland Cello Project: Radiohead's OK Computer	1/12/2019		\$2,115.00		\$3,162.00					\$5,277.00
Lewis Black: The Joke's on US Tour 2019	1/12/2019		\$2,910.00		\$5,724.75					\$8,634.75
Symphony Tacoma - Mini Maestros: The Great String Thir	1/13/2019	\$427.50	\$75.00		\$289.50					\$792.00
Film Focus: Quest	1/13/2019		\$123.00		\$51.50					\$174.50
The Wizard of Oz	1/15/2019		\$2,370.00		\$3,602.00					\$5,972.00
The Drowsy Chaperone	1/18-1/19/19	\$412.00	\$315.00		\$576.50		\$141.62			\$1,445.12
Dan Rather	1/19/2019		\$2,442.00		\$3,935.50					\$6,377.50
Civil Rights Legacy Tour: Ruby Bridges Public Performance	1/20/2019		\$75.00							\$75.00
Across the Great Divide: The Dustbowl Revival & Hot Clut	1/20/2019		\$1,269.00		\$1,391.75					\$2,660.75
Northwest Sinfonietta - Classics, Unconducted	1/26/2019	\$78.00	\$391.50		\$178.25	\$202.50				\$850.25
MAIL FEE - January									\$339.00	\$339.00
Trombone Shorty & Orleans Avenue	2/1/2019		\$3,246.00		\$6,343.75					\$9,589.75
Symphony Tacoma Voices - Sing for Joy	2/1/2019	\$288.00	\$414.00		\$643.50					\$1,345.50
Jake Shimabukuro	2/2/2019		\$3,273.00		\$6,096.50					\$9,369.50
Tacoma Opera - The Rape of Lucretia	2/3-2/10/19	\$147.00	\$379.50		\$438.00	\$108.00				\$1,072.50
2019 International Championship of Collegiate A Capella	2/16/2019	\$2,170.00			\$1,360.25		\$435.33	\$624.80		\$4,590.38
Film Focus: Troop Beverly Hills	2/17/2019		\$180.00		\$82.00					\$262.00
Symphony Tacoma - Beyond the Silk Road	2/23/2019	\$1,001.00	\$1,266.00		\$1,788.75	\$61.50				\$4,117.25
Symphony Tacoma - Mini Maestros: Brass Ahoy! Shiver N	2/24/2019	\$484.50	\$75.00		\$335.50	\$21.00				\$916.00
L.A. Theatre Works' Steel Magnolias	2/24/2019		\$1,257.00		\$1,484.00					\$2,741.00
Grand Cinema's Academy Awards Party 2019 *PRINT ALL	2/24/2019		\$411.00							\$411.00
Kinky Boots	2/26/2019		\$3,429.00		\$4,475.00					\$7,904.00
MAIL FEE - February									\$78.00	\$78.00
Ailey II 2019 EDU	3/1/2019		\$350.00							\$350.00
Ailey II 2019	3/2-3/3/19		\$3,588.00		\$4,515.50					\$8,103.50
Tacoma Youth Symphony Concert #2 - Sinfonietta *PRINT	3/3/2019		\$489.00							\$489.00
An Evening with Elizabeth Smart	3/8/2019		\$2,024.00		\$2,174.25		\$696.01			\$4,894.26
Monty Python's Spamalot	3/9/2019		\$5,181.00		\$9,069.25					\$14,250.25
Symphony Tacoma - Rimsky-Korsakov Quartet	3/10/2019	\$159.00	\$183.00		\$286.75					\$628.75
The One and Only Ivan EDU	3/12/2019		\$350.00							\$350.00
Panto Company's Beauty & the Beast EDU	3/14/2019		\$350.00							\$350.00
Tacoma School of the Arts - RENT	3/15-3/24/19	\$1,869.50	\$2,308.50		\$3,637.50		\$770.66			\$8,586.16
Take Five Showcase	3/16/2019		\$190.50		\$150.00					\$340.50
Cirque Eloize: Saloon	3/16/2019		\$2,220.00		\$3,216.00					\$5,436.00
Dayme Arocena	3/17/2019		\$555.00		\$623.00					\$1,178.00
Dragons Love Tacos EDU	3/18/2019		\$350.00							\$350.00
Legally Blonde	3/20/2019		\$2,616.00		\$3,860.00					\$6,476.00
Symphony Tacoma - Rainier Sunrise	3/23/2019	\$1,030.00	\$1,315.50		\$1,726.25	\$96.00				\$4,167.75
Symphony Tacoma - Mini Maestros - Around the World in	3/24/2019	\$447.00	\$75.00		\$322.00	\$27.00				\$871.00
The Daffodil Festival - Queen's Coronation 2019	3/24/2019		\$1,127.00				\$128.94			\$1,255.94

Northwest Sinfonietta - Italian Inspirations	3/30/2019	\$88.50	\$412.50		\$221.25	\$213.00				\$935.25
John Pizzarelli Trio	3/31/2019		\$909.00		\$1,043.25					\$1,952.25
The Deplorables Tour	3/31/2019	\$1,865.00			\$2,377.00		\$823.39	\$1,181.55		\$6,246.94
MAIL FEE - March									\$120.00	\$120.00
Tacoma Concert Band - A Night at the Movies	4/6/2019	\$687.50	\$1,176.00		\$1,180.25	\$301.50				\$3,345.25
Tacoma Opera - The Rape of Lucretia	4/7/2019	\$276.00	\$399.00		\$640.25	\$99.00				\$1,414.25
Make Believe	4/13/2019		\$1,311.00		\$1,455.50					\$2,766.50
Doktor Kaboom: It's Just Rocket Science EDU	4/17/2019		\$350.00							\$350.00
James Forman, Jr - Locking Up Our Own: Crime and Punis	4/18/2019	\$538.00	\$698.50		\$459.00		\$128.00			\$1,823.50
6 Guitars	4/20/2019		\$1,371.00		\$1,609.25					\$2,980.25
Symphony Tacoma - Saxophone Fusion	4/20/2019	\$905.50	\$1,212.00		\$1,504.00	\$124.50				\$3,746.00
Red Green's "This Could Be It" Tour	4/25/2019	\$3,660.00			\$4,465.00		\$1,421.91	\$2,034.96		\$11,581.87
Mexico Diverso EDU	4/26/2019		\$350.00							\$350.00
Mexico Diverso	4/27/2019		\$1,512.00		\$1,329.00					\$2,841.00
Anoushka Shankar	4/28/2019		\$1,911.00		\$2,994.50					\$4,905.50
MAIL FEE - April									\$123.00	\$123.00
ART	5/2-5/19/19		\$2,382.00		\$2,162.00					\$4,544.00
Symphony Tacoma - Mini Maestros - Peter and the Wolf	5/5/2019	\$610.50	\$75.00		\$479.50	\$49.50				\$1,214.50
Wainwright Intermediate Presents A Night at the Rialto	5/10/2019	\$750.00	\$790.50		\$544.00		\$93.56			\$2,178.06
Tacoma Youth Artists Orchestra Concert #3 - Symphonic	5/11/2019		\$432.00							\$432.00
Symphony Tacoma - Ode to Joy	5/11/2019	\$1,496.50	\$1,659.00		\$3,290.00					\$6,445.50
Rise Up: Hamilton Tribute	5/17/2019		\$2,133.00		\$2,522.00					\$4,655.00
Northwest Sinfonietta - The Beauty of Beethoven	5/18/2019	\$106.50	\$432.00		\$260.75	\$214.50				\$1,013.75
Tacoma Youth Symphony Concert #3 - Hungarian Rhapsody	5/19/2019		\$640.50							\$640.50
SAMI & SOTA Choir Concert	5/23/2019	\$154.00	\$480.00		\$340.00		\$42.70			\$1,016.70
Mojada	5/23-6/1/19	\$80.00	\$372.00		\$699.75		\$69.85			\$1,221.60
SOTA Dance Majors Concert	5/24/2019	\$208.00	\$660.00		\$481.00		\$61.43			\$1,410.43
Elements Orchestras on Tour	5/28/2019	\$80.00	\$435.00		\$287.00		\$38.19			\$840.19
MAIL FEE - May									\$417.00	\$417.00
YMCA - A Dance Through the Met *PRINT ALL*	6/1-6/2/19		\$2,424.00							\$2,424.00
Elite School of Dance 2019 Steps in Time *PRINT ALL*	6/22/2019		\$3,316.00							\$3,316.00
MAIL FEE - June									\$111.00	\$111.00
Summer Musical Theater Camp - James and the Giant Peach	7/8-28/19		\$1,113.00	\$371.00	\$415.50					\$1,899.50
The Kinsey Sicks	7/12/2019		\$1,506.00	\$502.00	\$2,199.75					\$4,207.75
Hawktail	7/20/2019		\$360.00	\$120.00	\$364.50					\$844.50
An Evening with Kristina Kuzmic: The Hope and Humor Tour	7/26/2019	\$1,745.00	\$1,119.00		\$3,359.00		\$1,008.95	\$1,442.80		\$8,674.75
Souful Nights Vol. 1	7/27/2019	\$3,440.00			\$2,870.75		\$988.38	\$1,581.20		\$8,880.33
MAIL FEE - July									\$597.00	\$597.00
Brew Five Three: Tacoma's Beer & Music Festival	8/10/2019		\$4,288.50	\$2,859.00	\$8,396.25					\$15,543.75
August Acting Camp Performance 2019 - Alice in Wonderland	8/17/2019		\$705.00	\$235.00	\$251.25					\$1,191.25
MAIL FEE - August									\$357.00	\$357.00
Symphony Tacoma Gala 2019 - Rhapsody in Blue	9/20/2019		\$76.50							\$76.50
Tacoma Reads: A Conversation with Tommy Orange	9/20/2019		\$200.00							\$200.00
India.Arie	9/20/2019		\$3,015.00	\$1,005.00	\$6,112.50					\$10,132.50
RENT	9/24-9/25/19		\$3,864.00	\$1,288.00	\$7,071.00					\$12,223.00

An Evening with Carlene Carter	9/27/2019		\$399.00	\$133.00	\$443.00				\$975.00
Naturally 7	9/28/2019		\$1,086.00	\$362.00	\$1,289.50				\$2,737.50
MAIL FEE - September								\$357.00	\$357.00
Tacoma Film Festival - Opening Night *PRINT ALL*	10/3/2019		\$511.50						\$511.50
Northwest Sinfonietta - Beethoven Violin Concerto	10/12-10/13/19	\$952.50	\$831.00		\$893.00	\$88.50			\$2,765.00
Tacoma Concert Band - Tie the Knot	10/12/2019	\$417.50	\$679.50		\$478.25	\$160.50			\$1,735.75
Shakespeare in Love	10/17-11/3/19		\$3,780.00	\$1,260.00	\$3,851.50				\$8,891.50
Symphony Tacoma - Romeo and Juliet	10/19/2019	\$1,149.00	\$1,342.50		\$1,582.50	\$226.50			\$4,300.50
Take Me to the Rive: New Orleans LIVE!	10/20/2019		\$2,436.00	\$812.00	\$2,935.25				\$6,183.25
Tacoma Opera - The Elixir of Love (Student Preview) *PRI	10/24/2019		\$125.00						\$125.00
Erth's Preshistoric Aquarium Adventure	10/26/2019		\$1,116.00	\$372.00	\$1,332.75				\$2,820.75
Tacoma Opera - The Elixir of Love	10/26-11/3/19	\$1,093.75	\$1,131.00		\$1,747.75	\$151.50			\$4,124.00
MAIL FEE - October								\$456.00	\$456.00
The Duke Ellington Orchestra	11/2/2019		\$1,779.00	\$593.00	\$2,502.50				\$4,874.50
Warren Miller's Timeless	11/8/2019	\$4,566.00	\$2,080.00		\$2,578.00	\$510.79	\$966.93		\$10,701.72
Tacoma City Ballet - Dracula: The Romantic Ballet	11/9-11/10/19	\$1,512.50	\$1,867.50		\$3,137.00	\$405.00			\$6,922.00
God is a Scottish Drag Queen	11/9/2019		\$1,728.00	\$576.00	\$1,800.00				\$4,104.00
The Hip Hop Nutcracker	11/15/2019		\$3,489.00	\$1,163.00	\$6,440.75				\$11,092.75
Tacoma Distillery Festival 2019	11/16/2019		\$865.00		\$1,822.75				\$2,687.75
Sugar Skull! A Dia de Los Muertos Musical Adventure	11/19/2019		\$1,284.00	\$428.00	\$1,117.75				\$2,829.75
Symphony Tacoma - George Li Plays Enchanting Rachman	11/23/2019	\$1,761.00	\$1,515.00		\$2,681.75				\$5,957.75
Banff Centre Mountain Film Festival World Tour 2019	11/25-11/26/19	\$1,224.00	\$2,806.00		\$1,317.00	\$1,905.75	\$275.80		\$7,528.55
Cirque Dreams Holidaze	11/30/2019		\$3,561.00	\$1,187.00	\$5,921.75				\$10,669.75
MAIL FEE - November								\$564.00	\$564.00
Singing Ourselves Well: SOTA Choirs *PRINT ALL*	12/4/2019		\$408.00						\$408.00
Tacoma Concert Band - Angels in the Architecture	12/6/2019	\$781.00	\$1,036.50		\$967.25	\$294.00			\$3,078.75
Seattle Men's Chorus	12/7/2019		\$3,834.00	\$1,278.00	\$6,623.25				\$11,735.25
Symphony Tacoma - Holiday Favorites	12/8/2019	\$2,127.50	\$1,543.50		\$4,315.50				\$7,986.50
The Mark O'Connor Band Appalachian Christmas	12/8/2019		\$1,896.00	\$632.00	\$3,080.50				\$5,608.50
SOTA - Museum	12/13-12/15/19	\$582.50	\$439.50		\$270.00				\$1,292.00
Tacoma City Ballet - The Nutcracker & The Tale of the Ha	12/13-12/15/19	\$5,607.50	\$3,757.50		\$12,746.70	\$24.00			\$22,135.70
The Christmas Revels 2019	12/14-12/18/19		\$13,364.00		\$9,475.75	\$531.00			\$23,370.75
Symphony Tacoma - Messiah 2019	12/20/2019	\$1,790.50	\$1,329.00		\$3,342.20				\$6,461.70
A Christmas Carol	12/21/2019		\$3,717.00	\$1,239.00	\$5,409.00				\$10,365.00
Northwest Sinfonietta - Baroque In The Ballroom	12/21-12/29/19	\$730.00	\$561.00		\$696.00	\$49.50			\$2,036.50
Film Focus: Disney's The Nightmare Before Christmas	12/22/2019		\$354.00	\$118.00	\$170.25				\$642.25
First Night 2020	12/31/2019		\$4,182.50		\$1,513.50				\$5,696.00
MAIL FEE - December								\$399.00	\$399.00



Performance	Venue	Promotor	Ticket Count	Gross Ticket Revenue
BCC - Summer Musical Theatre Camp - Fame	Class - Studio 1	Tacoma Arts Live	35	\$ 19,588.00
BCC - Summer Acting Camp (all ages 8-18)	Class - Studio 1	Tacoma Arts Live	35	\$ 10,995.00
BCC - Fall Workshop - Ages 8-18 SATURDAY 1	Class - Studio 1	Tacoma Arts Live	17	\$ 572.25
BCC: Fall Workshop (Ages 4-7) - Story Drama	Class - Studio 1	Tacoma Arts Live	5	\$ 127.00
BCC - Fall Workshop - Ages 8-18 SATURDAY 2	Class - Studio 1	Tacoma Arts Live	13	\$ 416.25
BCC - Fall Workshop - Ages 8-18 SATURDAY 3	Class - Studio 1	Tacoma Arts Live	11	\$ 352.25
BCC: Fall Workshop (Ages 4-7) - Puppetry	Class - Studio 1	Tacoma Arts Live	4	\$ 97.00
BCC - Fall Workshop - Ages 8-18 SATURDAY 4	Class - Studio 1	Tacoma Arts Live	20	\$ 632.25
BCC: Fall Workshop (Ages 4-7) - Creative Movement	Class - Studio 1	Tacoma Arts Live	5	\$ 127.00
Take Five Showcase: Rehearsals	Class - Studio 1	Tacoma Arts Live	26	\$ 5,474.00
Spring 2019 Creative Drama Camp: Ages 4-7	Class - Studio 1	Tacoma Arts Live	5	\$ 416.00
Summer 2019 Creative Drama Camp: Ages 4-7	Class - Studio 1	Tacoma Arts Live	12	\$ 1,920.00
Symphony Tacoma Voices - Sing for Joy	Mason Methodist Church	Symphony Tacoma	276	\$ 5,460.00
The Hip-Hop Nutcracker with Kurtis Blow	Pantages Theater	Tacoma Arts Live	1171	\$ 74,360.75
Symphony Tacoma - Symphonie Fantastique	Pantages Theater	Symphony Tacoma	975	\$ 31,620.00
Jane Lynch: A Swingin' Little Christmas!	Pantages Theater	Tacoma Arts Live	1051	\$ 66,450.50
Imago Theatre's Frogz	Pantages Theater	Tacoma Arts Live	764	\$ 9,669.95
Symphony Tacoma - Sounds of the Season	Pantages Theater	Symphony Tacoma	1077	\$ 46,543.50
The Nutcracker Suite	Pantages Theater	Tacoma City Ballet	891	\$ 26,730.00
Tacoma Concert Band - Let it Snow! A Holiday Celebration	Pantages Theater	Tacoma Concert Band	865	\$ 12,014.00
Take 6 - The Most Wonderful Time of the Year	Pantages Theater	Tacoma Arts Live	1058	\$ 56,073.25
Lewis Black: The Joke's on US Tour 2019	Pantages Theater	Live Nation	983	\$ 61,652.00
The Wizard of Oz	Pantages Theater	Tacoma Arts Live	829	\$ 69,427.50
Dan Rather	Pantages Theater	Tacoma Arts Live	878	\$ 73,150.65
Trombone Shorty & Orleans Avenue	Pantages Theater	Tacoma Arts Live	1102	\$ 73,286.75
Jake Shimabukuro	Pantages Theater	Tacoma Arts Live	1121	\$ 73,093.25
Symphony Tacoma - Beyond the Silk Road	Pantages Theater	Symphony Tacoma	882	\$ 27,431.50
L.A. Theatre Works' Steel Magnolias	Pantages Theater	Tacoma Arts Live	501	\$ 19,535.43
Kinky Boots	Pantages Theater	Tacoma Arts Live	1166	\$ 104,234.50
Ailey II EDU	Pantages Theater	Tacoma Arts Live	1800	\$ 16,273.75
Ailey II 2019	Pantages Theater	Tacoma Arts Live	1548	\$ 54,404.49
Monty Python's Spamalot	Pantages Theater	Tacoma Arts Live	1777	\$ 165,228.50
The One and Only Ivan EDU	Pantages Theater	Tacoma Arts Live	2202	\$ 14,961.50
Panto Company's Beauty & the Beast EDU	Pantages Theater	Tacoma Arts Live	2128	\$ 14,319.85
Cirque Eloize: Saloon	Pantages Theater	Tacoma Arts Live	777	\$ 45,745.90
Dragons Love Tacos EDU	Pantages Theater	Tacoma Arts Live	1841	\$ 12,800.75
Legally Blonde	Pantages Theater	Tacoma Arts Live	904	\$ 81,835.25
Symphony Tacoma - Rainier Sunrise	Pantages Theater	Symphony Tacoma	877	\$ 28,302.50
The Deplorables Tour	Pantages Theater	Icon Entertainment Group	383	\$ 23,631.00
Tacoma Concert Band - A Night at the Movies	Pantages Theater	Tacoma Concert Band	784	\$ 11,272.50
Symphony Tacoma - Saxophone Fusion	Pantages Theater	Symphony Tacoma	808	\$ 24,511.50
Mexico Diverso EDU	Pantages Theater	Tacoma Arts Live	1205	\$ 8,020.70
Mexico Diverso	Pantages Theater	Tacoma Arts Live	690	\$ 12,534.40
Anoushka Shankar	Pantages Theater	Tacoma Arts Live	745	\$ 31,061.40
Symphony Tacoma - Ode to Joy	Pantages Theater	Symphony Tacoma	1106	\$ 41,987.25
YMCA - A Dance Through the Met *PRINT ALL*	Pantages Theater	YMCA	1616	\$ -
Elite School of Dance 2019 - Steps in Time *PRINT ALL	Pantages Theater	Elite School of Dance	1658	\$ -
Symphony Tacoma - Gala Fantastique 2018	Registration	Symphony Tacoma	60	\$ 10,850.00
Lea DeLaria: A Man for All Seasons	Rialto Theater	Tacoma Arts Live	428	\$ 12,618.35
Ted Brown - Live it OutLoud Final Concert 2018	Rialto Theater	Ted Brown Music Outreach	314	\$ 3,960.00
Chinese Warriors of Peking	Rialto Theater	Tacoma Arts Live	577	\$ 21,472.85
Magic Men LIVE!	Rialto Theater	Premier Events LLC	616	\$ 22,736.00
Northwest Sinfonietta - French Connections	Rialto Theater	Northwest Sinfonietta	416	\$ 1,964.00
We Banjo 3 & Skerryvore	Rialto Theater	Tacoma Arts Live	580	\$ 21,156.00
Tacoma Concert Band - Pictures at an Exhibition	Rialto Theater	Tacoma Concert Band	610	\$ 7,331.00
Symphony Tacoma - Barber & Tchaikovsky	Rialto Theater	Symphony Tacoma	679	\$ 24,552.00
Beatles vs. Stones - A Musical Showdown	Rialto Theater	La Jolla Booking Agency	363	\$ 15,171.00
Warren Miller's Face of Winter	Rialto Theater	Warren Miller Entertainment	1001	\$ 20,516.50
Tacoma Youth Symphony Concert #1 - Bohemian Forests *PRINT ALL*	Rialto Theater	Tacoma Youth Symphony Association	350	\$ -
Banff Centre Mountain Film Festival World Tour 2018	Rialto Theater	The Mountaineers Tacoma	1353	\$ 14,424.00
SOTA/SAMI/IDEA - Winter Dance Concert	Rialto Theater	Tacoma School of the Arts	622	\$ 2,995.00
Windham Hill Winter Solstice	Rialto Theater	Tacoma Arts Live	534	\$ 25,063.25
Seattle Men's Chorus: Jingle All the Way	Rialto Theater	Tacoma Arts Live	1389	\$ 61,604.25
The Christmas Revels 2018	Rialto Theater	Puget Sound Revels	3151	\$ 85,790.50
Portland Cello Project - Radiohead's OK Computer	Rialto Theater	Tacoma Arts Live	729	\$ 28,325.25
Across the Great Divide	Rialto Theater	Tacoma Arts Live	503	\$ 15,971.15
Northwest Sinfonietta - Classics, Unconducted	Rialto Theater	Northwest Sinfonietta	261	\$ 1,434.00
2019 International Championship of Collegiate A Capella	Rialto Theater	Varsity Vocals	442	\$ 12,496.00
Tacoma Youth Symphony Concert #2 - Sinfonietta *PRINT ALL*	Rialto Theater	Tacoma Youth Symphony Association	100	\$ -
An Evening with Elizabeth Smart	Rialto Theater	Associated Ministries	506	\$ 19,936.00
Dayme Arocena	Rialto Theater	Tacoma Arts Live	307	\$ 5,396.95
The Daffodil Festival - Queen's Coronation 2019	Rialto Theater	Daffodil Festival	322	\$ 3,732.00
Northwest Sinfonietta - Italian Inspirations	Rialto Theater	Northwest Sinfonietta	275	\$ 1,780.00
John Pizzarelli Trio	Rialto Theater	Tacoma Arts Live	429	\$ 13,957.05
Doktor Kaboom: It's Just Rocket Science EDU	Rialto Theater	Tacoma Arts Live	747	\$ 5,286.45
James Forman Jr. - Locking Up Our Own: Crime and Punishment in Black America	Rialto Theater	Philanthropy NW	467	\$ 3,776.25
Red Green's "This Count Be It" Tour	Rialto Theater	Rocklands Entertainment	732	\$ 40,626.00
Wainwright Intermediate Presents A Night at the Rialto	Rialto Theater	Wainwright Intermediate	527	\$ 2,854.00
Tacoma Young Artists Orchestra Concert #3 - Symphonic Variations *PRINT ALL*	Rialto Theater	Tacoma Youth Symphony Association	350	\$ -
Rise Up: Hamilton Tribute	Rialto Theater	Tacoma Arts Live	721	\$ 19,783.75
Northwest Sinfonietta - The Beauty of Beethoven	Rialto Theater	Northwest Sinfonietta	288	\$ 2,165.50
Tacoma Youth Symphony Concert #3 - Hungarian Rhapsody *PRINT ALL*	Rialto Theater	Tacoma Youth Symphony Association	350	\$ -
SAMI & SOTA Choir Concert	Rialto Theater	Tacoma School of the Arts	320	\$ 1,540.00
Elements Orchestras on Tour	Rialto Theater	Tacoma School of the Arts	290	\$ 1,468.00
Symphony Tacoma - Messiah	St. Charles Borromeo	Symphony Tacoma	918	\$ 26,830.25
Symphony Tacoma - Rimsky-Korsakov Quartet	St. Charles Borromeo	Symphony Tacoma	122	\$ 1,961.00
Take Five Showcase: Performance	Studio 3	Tacoma Arts Live	157	\$ 1,406.00
Mojada	Studio 3	UWT	219	\$ 2,085.00
BCC Summer Camp Production: FAME!	Theater on the Square	Tacoma Arts Live	343	\$ 3,489.75

BCC Summer Camp Production: Mysteries	Theater on the Square	Tacoma Arts Live	233	\$	2,192.75
WILLO 5th Annual Storytelling Event	Theater on the Square	Willo	57	\$	-
Film Focus - Disney's Hocus Pocus	Theater on the Square	Tacoma Arts Live	275	\$	1,827.00
Tacoma Opera - Lucia di Lammermoor *PRINT ALL*	Theater on the Square	Tacoma Opera	100	\$	-
Tacoma Opera - Lucia di Lammermoor	Theater on the Square	Tacoma Opera	253	\$	5,571.00
Vanya & Sonia & Masha & Spike	Theater on the Square	Tacoma Arts Live	1108	\$	18,602.25
Harry Potter & the Sacred Text	Theater on the Square	Tacoma Arts Live	333	\$	10,623.75
Film Focus - National Lampoon's Christmas Vacation	Theater on the Square	Tacoma Arts Live	194	\$	1,064.00
SOTA - Romeo & Juliet	Theater on the Square	Tacoma School of the Arts	379	\$	4,005.50
SOTA/SAMI/IDEA - Elements Concert Orchestra & Wind	Theater on the Square	Tacoma School of the Arts	237	\$	1,217.50
Film Focus - Bedknobs & Broomsticks	Theater on the Square	Tacoma Arts Live	214	\$	266.00
Film Focus: Quest	Theater on the Square	Tacoma Arts Live	112	\$	287.00
The Drowsy Chaperon	Theater on the Square	Ascension Productions	210	\$	4,192.00
Ruby Bridges	Theater on the Square	Tacoma Arts Live	348	\$	-
Tacoma Opera - The Rape of Lucretia *PRINT ALL*	Theater on the Square	Tacoma Opera	100	\$	-
Tacoma Opera - The Rape of Lucretia	Theater on the Square	Tacoma Opera	197	\$	4,219.00
Film Focus - Troop Beverly Hills	Theater on the Square	Tacoma Arts Live	104	\$	420.00
Grand Cinema's Academy Awards Party 2019 *PRINT ALL*	Theater on the Square	Grand Cinema	300	\$	-
Tacoma School of the Arts - RENT	Theater on the Square	Tacoma School of the Arts	1546	\$	24,353.00
Tacoma Opera - The Rape of Lucretia	Theater on the Square	Tacoma Opera	266	\$	7,392.50
Make Believe	Theater on the Square	Tacoma Arts Live	524	\$	14,678.50
6 Guitars	Theater on the Square	Tacoma Arts Live	477	\$	15,846.25
ART	Theater on the Square	Tacoma Arts Live	1194	\$	22,090.80
SOTA Dance Majors Concert	Theater on the Square	Tacoma School of the Arts	440	\$	2,080.00
Symphony Tacoma - Mini Maestros - The Great String Thin-A-Machine	UPS - Schneebeck Hall	Symphony Tacoma	338	\$	2,424.50
Symphony Tacoma - Mini Maestros - Brass Ahoy! Shiver Me Timbres	UPS - Schneebeck Hall	Symphony Tacoma	387	\$	2,754.00
Symphony Tacoma - Mini Maestros - Around the World in 80 Drums!	UPS - Schneebeck Hall	Symphony Tacoma	366	\$	2,555.00
Symphony Tacoma - Mini Maestros - Peter and the Wolf	UPS - Schneebeck Hall	Symphony Tacoma	490	\$	3,480.00

Performance	Venue	Promotor	Ticket Count	Gross Ticket Revenue
Summer Musical Theater Camp 2019 - James and the Giant Peach	Class - Studio 1	Tacoma Arts Live	38 \$	22,998.00
Summer August Acting Camp 2019	Class - Studio 1	Tacoma Arts Live	40 \$	13,773.00
Conservatory Fall Family Workshop: Shakespeare in Love	Class - Studio 1	Tacoma Arts Live	7 \$	50.00
Northwest Sinfonietta - Baroque in the Ballroom	Court House Square Ballroom	Northwest Sinfonietta	156 \$	6,055.00
First Night 2020	Downtown	Tacoma Arts Live	2287 \$	23,766.00
An Evening with Kristina Kuzmic: The Hope and Humor Tour	Pantages Theater	Mills Entertainment	746 \$	28,856.00
Soulful Nights, Vol. 1	Pantages Theater	Ocean Records/OMG	927 \$	34,991.60
India. Arie	Pantages Theater	Tacoma Arts Live	1049 \$	74,992.75
RENT	Pantages Theater	Tacoma Arts Live	1338 \$	99,534.82
Tacoma Film Festival - Opening Night *PRINT ALL*	Pantages Theater	Grand Cinema	150 \$	-
Tacoma Concert Band - Tie the Knot	Pantages Theater	Tacoma Concert Band	453 \$	5,213.00
Symphony Tacoma - Romeo and Juliet	Pantages Theater	Symphony Tacoma	895 \$	24,496.50
Take Me to the River: New Orleans LIVE!	Pantages Theater	Tacoma Arts Live	854 \$	43,325.25
Erth's Prehistoric Aquarium Adventure	Pantages Theater	Tacoma Arts Live	479 \$	11,763.70
The Duke Ellington Orchestra	Pantages Theater	Tacoma Arts Live	845 \$	33,841.90
Warren Miller's Timeless	Pantages Theater	Warren Miller Entertainment	947 \$	14,696.50
Tacoma City Ballet - Dracula: The Romantic Ballet	Pantages Theater	Tacoma City Ballet	1245 \$	29,546.75
The Hip Hop Nutcracker	Pantages Theater	Tacoma Arts Live	1176 \$	78,222.00
Sugar Skull! A Dia de Los Muertos Musical Adventure	Pantages Theater	Tacoma Arts Live	479 \$	10,440.96
Symphony Tacoma - George Li Plays Enchanting Rachmaninoff	Pantages Theater	Symphony Tacoma	1010 \$	36,817.00
Cirque Dreams Holiday	Pantages Theater	Tacoma Arts Live	1211 \$	95,853.25
Tacoma Concert Band - Angels in the Architecture	Pantages Theater	Tacoma Concert Band	691 \$	9,183.00
Symphony Tacoma - Holiday Favorites	Pantages Theater	Symphony Tacoma	1029 \$	44,004.75
Tacoma City Ballet - The Nutcracker & The Tale of the Hard Nut	Pantages Theater	Tacoma City Ballet	2505 \$	120,166.25
A Christmas Carol	Pantages Theater	Tacoma Arts Live	1682 \$	56,742.31
The Snowy Day and Other Stories EDU	Pantages Theater	Tacoma Arts Live	1511 \$	10,215.25
Get on the Bus	Pantages Theater	Tacoma Arts Live	610 \$	-
Ozomatli	Pantages Theater	Tacoma Arts Live	621 \$	17,160.05
The Peking Acrobats 2020	Pantages Theater	Tacoma Arts Live	1146 \$	39,976.25
The Peking Acrobats 2020 EDU	Pantages Theater	Tacoma Arts Live	1647 \$	11,676.25
The Choir of Man	Pantages Theater	Tacoma Arts Live	988 \$	46,314.50
Tacoma Opera - Tosca (Student Preview) *PRINT ALL	Pantages Theater	Tacoma Opera	100 \$	-
Tacoma Opera - Tosca	Pantages Theater	Tacoma Opera	1386 \$	49,416.25
Symphony Tacoma - Beethoven and the Electric Universe	Pantages Theater	Symphony Tacoma	864 \$	30,721.25
Lyle Lovett and his Acoustic Group	Pantages Theater	Tacoma Arts Live	1017 \$	90,774.00
Shane Koyczan EDU	Pantages Theater	Tacoma Arts Live	1015 \$	10,000.00
Miss Nelson Has a Field Day EDU	Pantages Theater	Tacoma Arts Live	2271 \$	15,871.25
Tacoma Concert Band - Sousa Spectacular!	Pantages Theater	Tacoma Concert Band	668 \$	11,941.00
B - The Underwater Bubble Show	Pantages Theater	Tacoma Arts Live	962 \$	36,320.20
The Spongebob Musical	Pantages Theater	Tacoma Arts Live	652 \$	73,408.94
Northwest Sinfonietta - Beethoven Violin Concerto	Pioneer Park Pavilion	Northwest Sinfonietta	243 \$	6,740.00
Northwest Sinfonietta - Baroque in the Ballroom	Pioneer Park Pavilion	Northwest Sinfonietta	218 \$	5,790.00
Northwest Sinfonietta - Mozart, Mendelssohn & More	Pioneer Park Pavilion	Northwest Sinfonietta	263 \$	6,237.50
Symphony Tacoma Gala 2019 - Rhapsody in Blue	Registration	Symphony Tacoma	51 \$	9,150.00
The Kinsey Sicks	Rialto Theater	Tacoma Arts Live	518 \$	17,956.50
Hawktail	Rialto Theater	Tacoma Arts Live	278 \$	3,066.15
Tacoma Reads: A Conversation with Tommy Orange	Rialto Theater	Tacoma Public Library	704 \$	-
An Evening with Carlene Carter	Rialto Theater	Tacoma Arts Live	285 \$	4,371.25
Naturally 7	Rialto Theater	Tacoma Arts Live	380 \$	13,417.70
Northwest Sinfonietta - Beethoven Violin Concerto	Rialto Theater	Northwest Sinfonietta	311 \$	7,803.00
Tacoma Opera - The Elixir of Love (Student Preview) *PRINT ALL*	Rialto Theater	Tacoma Opera	100 \$	-
Tacoma Opera - The Elixir of Love	Rialto Theater	Tacoma Opera	756 \$	19,451.75
Banff Centre Mountain Film Festival World Tour 2019	Rialto Theater	The Mountaineers Tacoma	1403 \$	8,160.00
Singing Ourselves Well: SOTA Choirs *PRINT ALL*	Rialto Theater	Tacoma School of the Arts	700 \$	-
Seattle Men's Chorus	Rialto Theater	Tacoma Arts Live	1298 \$	68,074.25
The Mark O'Connor Band Appalachian Christmas	Rialto Theater	Tacoma Arts Live	650 \$	33,545.75
The Christmas Revels 2019	Rialto Theater	Puget Sound Revels	3341 \$	81,204.50
Northwest Sinfonietta - Mozart, Mendelssohn & More	Rialto Theater	Northwest Sinfonietta	337 \$	8,891.75
Jubal Fresh Comedy Tour	Rialto Theater	Ajubalthing Inc LLC	207 \$	5,655.00
The Lonely - Celebrating the Music of Roy Orbison	Rialto Theater	Rock.It Boy Entertainment	345 \$	15,075.00
The Naked Magicians	Rialto Theater	Tacoma Arts Live	726 \$	33,260.75
2020 International Championship of Collegiate A Cappella	Rialto Theater	Varsity Vocals	470 \$	13,240.00
The Good Humor Men	Rialto Theater	Tacoma Arts Live	499 \$	13,542.25
Beatles vs. Stones - A Musical Showdown 2020	Rialto Theater	La Jolla Booking Agency	280 \$	12,943.00
90-Second Newberry Film Festival	Rialto Theater	Tacoma Public Library	418 \$	-
The Black Jacket Symphony presents Pink Floyd's "The Dark Side of the Moon"	Rialto Theater	Emporium Presents	378 \$	9,345.00
Symphony Tacoma - Messiah 2019	St. Charles Borromeo	Symphony Tacoma	886 \$	27,166.00
Musical Theater Camp Performance 2019 - James and the Giant Peach	Theater on the Square	Tacoma Arts Live	419 \$	4,452.00
August Acting Camp Performance 2019 - Alice in Wonderland and a Wrinkle in Time	Theater on the Square	Tacoma Arts Live	278 \$	2,820.00
Shakespeare in Love	Theater on the Square	Tacoma Arts Live	1600 \$	34,888.50
God is a Scottish Drag Queen	Theater on the Square	Tacoma Arts Live	588 \$	18,064.50
SOTA - Museum	Theater on the Square	Tacoma School of the Arts	293 \$	3,492.00
Film Focus: Disney's The Nightmare Before Christmas	Theater on the Square	Tacoma Arts Live	148 \$	826.00
Film Focus: The Goonies	Theater on the Square	Tacoma Arts Live	93 \$	497.00
Oleanna	Theater on the Square	Tacoma Arts Live	1052 \$	21,516.65
Shane Koyczan	Theater on the Square	Tacoma Arts Live	343 \$	6,692.40
SOTA - Dance Majors Concert *PRINT ALL*	Theater on the Square	Tacoma School of the Arts	700 \$	-
Film Focus: Labyrinth	Theater on the Square	Tacoma Arts Live	216 \$	1,421.00
Symphony Tacoma - Mini Maestros - Fiddler on the Hoof	UPS - Schneebeck Hall	Symphony Tacoma	470 \$	3,561.00
Symphony Tacoma - Mini Maestros - Jungle Jams	UPS - Schneebeck Hall	Symphony Tacoma	387 \$	2,817.50
Symphony Tacoma - Mini Maestros - Wild World of Percussion	UPS - Schneebeck Hall	Symphony Tacoma	341 \$	2,510.50

VENUE RENTAL RATES	RAO	Non-Profit	Commercial
<b>PANTAGES THEATER</b>			
*Weekend 12 Hours (Friday - Sunday Performance)	\$1,300.00	\$2,300.00	\$3,060.00
Weekday 12 Hours (Monday - Thursday Performance)	\$1,100.00	\$1,960.00	\$2,615.00
2nd Performance Same Day	\$565.00	\$855.00	\$1,140.00
Weekend Rehearsal Day (Friday - Sunday)	\$780.00	\$1,385.00	\$1,775.00
Weekday Rehearsal Day (Monday - Thursday)	\$665.00	\$1,175.00	\$1,510.00
Dark Day (No Client on Site)	\$530.00	\$1,045.00	\$1,380.00
<b>BOX OFFICE</b>			
First Performance Set-up Fee	\$150.00	\$210.00	\$265.00
Additional Same Set-up Fee	\$50.00	\$100.00	\$125.00
Print-All Ticket Fee (Flat Rate)	\$220.00	\$400.00	\$600.00
Festival Facility Fee (Flat Rate)	\$250.00	\$375.00	\$500.00
Education Facility Fee (Flat Rate)	\$175.00	\$250.00	\$350.00
<b>RIALTO THEATER</b>			
*Weekend 12 Hours (Friday - Sunday Performance)	\$550.00	\$1,155.00	\$1,495.00
Weekday 12 Hours (Monday - Thursday Performance)	\$470.00	\$980.00	\$1,280.00
2nd Performance Same Day	\$350.00	\$525.00	\$700.00
Weekend Rehearsal Day (Friday - Sunday)	\$330.00	\$705.00	\$850.00
Weekday Rehearsal Day (Monday - Thursday)	\$285.00	\$600.00	\$720.00
Dark Day (No Client on Site)	\$175.00	\$490.00	\$610.00
<b>BOX OFFICE</b>			
First Performance Set-up Fee	\$130.00	\$190.00	\$245.00
Additional Same Set-up Fee	\$50.00	\$90.00	\$115.00
Print-All Ticket Fee (Flat Rate)	\$140.00	\$250.00	\$380.00
Festival Facility Fee (Flat Rate)	\$200.00	\$325.00	\$450.00
Education Facility Fee (Flat Rate)	\$125.00	\$200.00	\$300.00
<b>THEATRE ON THE SQUARE (TOTS)</b>			
*Weekend 12 Hours (Friday - Sunday Performance)	\$460.00	\$1,010.00	\$1,325.00
Weekday 12 Hours (Monday - Thursday Performance)	\$390.00	\$850.00	\$1,135.00
2nd Performance Same Day	\$255.00	\$375.00	\$500.00
Weekend Rehearsal Day (Friday - Sunday)	\$280.00	\$620.00	\$755.00
Weekday Rehearsal Day (Monday - Thursday)	\$235.00	\$530.00	\$640.00
Dark Day (No Client on Site)	\$170.00	\$460.00	\$570.00
<b>BOX OFFICE</b>			
First Performance Set-up Fee	\$110.00	\$170.00	\$220.00
Additional Same Set-up Fee	\$50.00	\$80.00	\$105.00
Print-All Ticket Fee (Flat Rate)	\$60.00	\$105.00	\$155.00
Festival Facility Fee (Flat Rate)	\$150.00	\$275.00	\$400.00
Education Facility Fee (Flat Rate)	\$75.00	\$150.00	\$250.00
<b>Tacoma Armory (1101 S. Yakima Avenue)</b>			
12 Hours (Sunday - Saturday Use for Rehearsal or Performance)	\$2,120	\$2,860	\$3,710
<b>Roosevelt Room</b>			
12 Hours (Sunday - Saturday Use)	\$795	\$1,060	\$1,270
<b>BOX OFFICE</b>			
First Performance Set-up Fee	\$150	\$210	\$265
Additional Same Set-up Fee	\$50	\$100	\$125
Venue Customization Fee (For customized reserved seating - not inclusive of First Performance Set-Up Fee)	\$400	\$400	\$400
Print-All Ticket Fee (Fee per ticket - total fee will vary depending on expected event capacity)	\$0.19	\$0.34	\$0.51
Festival Facility Fee (Flat Rate)	\$250	\$375	\$500
Education Facility Fee (Flat Rate)	\$175	\$250	\$350

\*Non-RAO Rental Fees includes Theater and Lobby, Box Office Set-up, Marquee, Website, and Janitorial Service Rates

\*\*All Non-RAO Rentals are charged a Refundable Overage Fee (10% of Exhibit A total estimate)

VENUE RENTAL RATES	RAO	Non-Profit	For Profit
<b>STUDIOS</b>			
Weekend 12 Hours (Friday - Sunday)	\$270.00	\$405.00	\$535.00
Weekday 12 Hours (Monday - Thursday)	\$230.00	\$345.00	\$455.00
Weekend 6 Hours (Friday - Sunday)	\$135.00	\$200.00	\$270.00
Weekday 6 Hours (Monday - Thursday)	\$115.00	\$175.00	\$230.00
<b>PANTAGES LOBBY</b>			
Weekend 12 Hours (Friday - Sunday)	\$1,050.00	\$1,565.00	\$2,090.00
Weekday 12 Hours (Monday - Thursday)	\$890.00	\$1,330.00	\$1,775.00
Weekend 6 Hours (Friday - Sunday)	\$525.00	\$785.00	\$1,050.00
Weekday 6 Hours (Monday - Thursday)	\$445.00	\$670.00	\$890.00
<b>THEATER ON THE SQUARE LOBBY</b>			
Weekend 12 Hours (Friday - Sunday)	\$450.00	\$675.00	\$900.00
Weekday 12 Hours (Monday - Thursday)	\$380.00	\$575.00	\$765.00
Weekend 6 Hours (Friday - Sunday)	\$235.00	\$350.00	\$450.00
Weekday 6 Hours (Monday - Thursday)	\$190.00	\$285.00	\$382.00
<b>BOX OFFICE for LOBBIES or STUDIOS</b>			
First Performance Set-up Fee	\$50.00	\$140.00	\$190.00
Additional Same Set-up Fee	\$50.00	\$70.00	\$95.00
Print-All Ticket Fee (Flat Rate)	\$30.00	\$45.00	\$55.00
Festival Facility Fee (Flat Rate for Non-Ticketed Events)	\$65.00	\$120.00	\$200.00
Education Flat Rate	\$40.00	\$75.00	\$125.00
<b>LOUCKS &amp; DEGHAN LANE CLASSROOMS / 3RD &amp; 4TH FLOOR CONFERENCE ROOMS</b>			
6 Hour	\$108.00	\$130.00	\$180.00
9 Hour	\$162.00	\$200.00	\$270.00
12 Hour	\$216.00	\$265.00	\$360.00
No Minimum for RAOs - RAOs can use Conference Rm for Board Mtgs ONLY at No Charge when available.			
<b>UNIVERSAL BOX OFFICE &amp; MARKETING RATES</b>			
Consignment Fee per Ticket (after 10% of house)	\$1.50	\$2.00	\$2.50
Building Improvement Fee (BIF) per ticket (renter paid)	\$1.50	\$2.00	\$2.50
Facility Fee per ticket (patron paid)	\$2.50	\$3.00	\$3.50
Credit Card Fee (on Window, Phone & Internet Ticket Sales)	N/A	3.5%	3.5%
Offsite Box Office Support Flat Rate (includes 2 Reps for 3 hours)	\$250.00	\$300.00	\$300.00
Hourly Staff Rate During Non-Standard Box Office Hours	\$25.00	\$30.00	\$32.00
Marquee Listing	\$75.00	\$125.00	\$175.00
Website Listing	N/A	\$175.00	\$225.00
RAO Annual Website Fee	\$600.00	N/A	N/A
*Rentals with General Admission Print-All Tickets will receive 10% less of the Theater's seating capacity			
<b>ADDITIONAL RENTAL DISCOUNTS</b>			
35% Discount on Venue Rates for Educational Events (w/ an average ticket price of \$13.00 or less)			
10% Discount on RAO Events from July 1 thru September 10			
*Non-Profit Venue Rates are (about) at a 25% Discount from For Profit/Commercial Rates			
*Monday - Thursday bookings are (about) at a 15% Discount from Weekend Rates			
*Rehearsals are (about) at a 50% Discount from Performance Day Rates			

LABOR RATES	RAO	Non-Profit	For Profit
<b>FRONT OF HOUSE (per Hour or Flat Rate)</b>			
Event Manager	\$33.00	\$35.00	\$37.00
House Manager	\$25.00	\$28.00	\$30.00
Bartender	\$22.00	\$24.00	\$26.00
Runner	\$22.00	\$24.00	\$26.00
Event Aide	\$20.00	\$22.00	\$24.00
Ushers - Pantages	\$100.00	\$200.00	\$250.00
Ushers - Rialto	\$75.00	\$150.00	\$175.00
Ushers - TOTS	\$50.00	\$75.00	\$100.00
Ushers - Armory	\$100.00	\$200.00	\$250.00
Ushers - Pantages/TOTS Lobbies, Studios & Elevator Operator	\$25.00	\$40.00	\$50.00
Merchandise Seller	\$18.00	\$18.00	\$18.00
Janitorial-Pantages	N/A	\$150.00	\$200.00
Janitorial-Rialto	N/A	\$135.00	\$185.00
Janitorial TOTS	N/A	\$120.00	\$170.00
Janitorial-Armory	\$250.00	\$300.00	\$350.00
Janitorial Studios & Lobby	N/A	\$75.00	\$100.00
Security-Pantages Bag Check (minimum of 2 at 4 hours each)	\$208.00	\$256.00	\$256.00
Security-Rialto Bag Check (minimum of 2 at 4 hours each)	\$208.00	\$256.00	\$256.00
Security-TOTS (minimum of 1 for 4 hours)	\$104.00	\$128.00	\$128.00
Security-Studio Bag Check (minimum 1 for 4 hours)	\$104.00	\$128.00	\$128.00
Security	\$26.00	\$32.00	\$32.00
<b>STAGE CREW - ALL VENUES (Hourly Rate at Regular Time Only - See Scott Painter for OT/DT/Holiday Rates)</b>			
Production Stage Manager	\$49.31	\$54.61	\$60.97
Lead Technician	\$41.74	\$46.12	\$51.87
Trainee	\$30.05	\$33.20	\$37.31
Grip	\$35.43	\$39.12	\$44.00
Rigger	\$60.00	\$63.65	\$70.86
Truck Loader	\$60.49	\$62.32	\$69.47
Labor for Transportation of Equipment	Request A Quote		
RESOURCE RATES	RAO	Non-Profit	For Profit
<b>THEATRICAL EQUIPMENT BEYOND PUBLISHED VENUE INVENTORY</b>			
Small Sound System - (w/ 1 Lead Tech for 4 hrs)	\$365.00	\$400.00	\$425.00
Self-powered Lectern	\$55.00	\$60.00	\$85.00
Grand Piano (w/ 1 tuning per performance)	\$345.00	\$360.00	\$375.00
Upright Piano (w/ 1 tuning per performance)	\$280.00	\$310.00	\$345.00
Additional Piano Tuning	\$170.00	\$180.00	\$190.00
Dance Floor - Pantages Lobby/Studios (w/ 2 Event Aides for 4 hrs)	\$190.00	\$210.00	\$235.00
Marley Dance Floor - Theater Stages (labor not included)	included	\$110.00	\$170.00
4x4 Wenger Platforms (24 in stock)	\$20.00	\$25.00	\$30.00
4x8 Wenger Platforms (24 in stock)	\$40.00	\$50.00	\$60.00
Music Stands (beyond inventory)	\$6.00	\$8.00	\$11.00
Music Stand Lights (beyond inventory)	\$6.00	\$8.00	\$11.00
Wireless Microphones (beyond inventory)	\$120.00	\$120.00	\$120.00
Wired Microphones (beyond inventory)	\$16.00	\$21.00	\$27.00
TV on Cart	\$25.00	\$35.00	\$45.00
Mackie 450 Monitor (beyond inventory)	\$45.00	\$55.00	\$65.00
Theatrical Venue Projector (6500 - 8000 lumens)	\$280.00	\$305.00	\$333.00
Studio 2/3 Projector	included	included	included
Portable Classroom Projector (1600 lumens)	\$40.00	\$80.00	\$100.00
Rear Projection Screen (not inclusive of labor)	\$700.00	\$750.00	\$800.00
Tripod Screen	included	\$20.00	\$30.00
White Elephant 28' x 40' Stage (Labor not included)	\$800.00	\$900.00	\$1,000.00
Easels (beyond inventory)	\$10.00	\$15.00	\$20.00
Backstage Wireless Internet (RAOs are per season/Others are per event)	\$100.00	\$100.00	\$150.00
50 Amp Spider Box	\$50.00	\$60.00	\$75.00
50' & 100' Cable	\$10.00	\$15.00	\$25.00
Pipe & Drape	Request A Quote		
Other Production Equipment	Request A Quote		

\*Non-RAO Rental Fees includes Theater and Lobby, Box Office Set-up, Marquee, Website, and Janitorial Service Rates

\*\*All Non-RAO Rentals are charged a Refundable Overage Fee (10% of Exhibit A total estimate)

RESOURCE RATES	RAO	Non-Profit	For Profit
<b>HOSPITALITY RATES</b>			
Hot/Cold Water Dispenser	\$0.00	\$20.00	\$30.00
Coffee/Tea Service	\$50.00	\$60.00	\$70.00
Coffee/Tea/Bottled Water Service	\$60.00	\$70.00	\$80.00
Individual Disposable Beverage Cups	\$0.05	\$0.05	\$0.05
Crown-Back Chairs			60 in stock
Round-Back Chairs			80 in stock
Black Orchestra Chairs - Pantages			120 in stock
Black Orchestra Chairs - Rialto			100 in stock
<b>Items Beyond Published Venue Inventory (at Outsourced Rental Rate)</b>			
54x54" Linens	\$6.00	\$6.00	\$6.00
54x90" Linens	\$6.00	\$6.00	\$6.00
54x120" Linens	\$6.00	\$6.00	\$6.00
85"x85" Linens	\$6.00	\$6.00	\$6.00
60" Round Table Linens	\$6.00	\$6.00	\$6.00
60" Round Tables (22 in stock)	\$12.00	\$12.00	\$12.00
30" Bistro Tables (20 in stock)	\$11.00	\$11.00	\$11.00
6' Rectangle Tables	\$11.00	\$11.00	\$11.00
Folding Chairs	\$3.00	\$3.50	\$4.00
Platforms (24 in stock)	\$13.00	\$13.00	\$13.00
Bath Towels	\$1.00	\$1.00	\$1.00
<b>BAR RATES (per Drink - contact Emily Alm for specific brand pricing)</b>			
Well Spirits			\$8.00
Premium Spirits			\$12.00
<b>PARKING (contact FOH Staff for current rates)</b>			
Barricade Parking Flat Fee (inclusive of Administrative Labor)			\$75.00

\*Non-RAO Rental Fees includes Theater and Lobby, Box Office Set-up, Marquee, Website, and Janitorial Service Rates

\*\*All Non-RAO Rentals are charged a Refundable Overage Fee (10% of Exhibit A total estimate)

	Rental	Rental Discounts	Box Office Services	F&B	FOH Labor	Liquor	Other Production	Patron Paid Ticket Fees	Security	Stage Labor	Usher Services	Building Rental (Jones)	Total
<b>Building Rental (Jones)</b>	-	-	-	-	-	-	-	-	-	-	-	<b>53,985</b>	<b>53,985</b>
Jones Building Rental	-	-	-	-	-	-	-	-	-	-	-	53,985	53,985
<b>External Venue Rental</b>	<b>49,081</b>	<b>(6,311)</b>	<b>8,010</b>	<b>10,165</b>	<b>19,721</b>	<b>21,553</b>	<b>8,353</b>	<b>35,222</b>	<b>13,679</b>	<b>70,482</b>	<b>3,918</b>	-	<b>233,874</b>
APCC Thousand Faces Chinese Opera	750	-	150	224	330	119	73	1,720	278	3,779	78	-	7,501
Arts Impact Summer Institute	860	(301)	-	-	204	-	55	-	-	158	-	-	976
ArtsWA Consortium	325	(325)	-	-	118	-	70	-	-	-	-	-	188
Banff Mountain Film Festival	1,205	-	180	864	598	3,201	180	3,479	406	1,044	200	-	11,358
Battle of the DJ's	-	-	-	157	-	2,976	-	975	-	-	-	-	4,109
Beatles Reunion	576	-	245	-	-	-	-	29	-	-	-	-	850
Beatles vs Stones	655	-	245	161	448	931	498	327	490	1,859	133	-	5,746
Bourbon & Bacon Fest	-	-	800	-	-	-	-	1,125	-	-	-	-	1,925
Careage Holiday Party	990	-	-	25	619	1,243	-	-	175	-	33	-	3,084
COT City Council Mtg	445	(445)	-	-	263	-	80	150	-	1,183	50	-	1,726
COT Continuous Improvement	110	-	-	-	102	-	24	-	-	-	-	-	236
COT IT meeting	110	-	-	-	102	-	-	-	-	-	-	-	212
COT OMB Mtg	110	-	-	-	96	-	-	-	-	-	-	-	206
Daffodil Fest Coronation	315	-	190	150	370	-	670	1,440	468	985	94	-	4,682
Dobre Bros	900	-	380	696	816	399	545	1,091	651	1,028	133	-	6,638
Downtown on the Go	18	-	-	-	72	-	-	-	-	149	-	-	239
Fall Workshops	413	-	400	-	38	-	-	-	-	-	-	-	851
Farmers Market	754	-	-	-	-	-	-	-	-	-	-	-	754
Grand Cinema	570	-	105	-	469	-	290	330	234	2,217	47	-	4,261
Horrific Bellydance Show	1,190	-	245	397	546	1,252	323	2,319	280	958	63	-	7,572
ICCA	855	-	190	290	298	352	105	139	546	1,408	125	-	4,308
Killing Joke Release Aparty	1,055	(745)	-	18	367	275	78	-	104	245	25	-	1,421
Kkocdoosae	1,125	(605)	-	84	478	97	226	150	391	1,820	50	-	3,816
Krownless Kids Showcase	190	(190)	-	-	158	-	-	-	92	198	13	-	461
Lee Moon Sae	1,800	-	265	343	617	615	609	6,253	468	18,668	205	-	29,843
Life Center	1,525	-	-	328	266	-	427	188	215	1,437	155	-	4,540
Magic Men	1,455	(1,183)	245	298	333	2,788	412	448	1,134	2,104	133	-	8,167
Mallet Camp	547	-	-	-	120	-	-	-	-	-	-	-	667
My Mother's Italian	11,060	-	1,460	1,747	3,715	2,788	557	3,129	2,394	4,581	672	-	32,104
Philthy Rich Sem God Tour	-	-	-	13	-	266	40	-	-	-	-	-	318
Planned Parenthood	370	-	190	53	235	316	354	617	124	616	94	-	2,968
Poetry Out Loud	-	-	-	100	255	-	-	113	126	625	24	-	1,242
Pride Fest 2018	265	(265)	-	12	292	124	315	-	84	-	12	-	838
Puget Sound Clean Air Agency	710	-	-	-	400	-	133	244	854	892	100	-	3,332
Russian Grand Ballet Nutcracker	-	-	-	-	-	-	-	(421)	-	-	-	-	(421)
Saturn Barter	-	-	-	-	199	-	-	-	200	597	-	-	995
Screaming Butterflies 4/8/18	408	-	-	-	-	-	-	-	-	-	-	-	408
Simmons/Shields Wedding	690	-	-	-	462	-	259	-	152	383	24	-	1,970
Smooth Operators	1,300	-	360	194	667	374	258	114	351	2,908	250	-	6,777
Spotlight Dance Cup	9,635	-	-	2,096	2,695	-	184	844	1,216	10,002	615	-	27,286
Sue's Tech Kitchen - 4 dates	-	-	1,500	351	-	-	-	1,398	-	-	-	-	3,249
Ted Brown Live it Out Loud	400	(182)	130	394	300	-	12	842	454	2,571	50	-	4,973
Timeless Tales of Love Concert	1,580	-	210	147	416	97	444	2,922	286	1,662	205	-	7,969
Transform Open House	500	(500)	-	-	76	-	6	-	-	-	13	-	95
Transform Theatre District	-	-	-	-	204	-	80	-	84	-	-	-	368
UW Tacoma Clybourne Park Series	-	-	50	401	762	483	134	-	530	2,575	-	-	4,936
UWT Meeting	18	-	-	-	-	-	-	-	-	-	-	-	18
Warren Miller	1,200	-	360	479	592	2,856	770	5,144	686	2,606	266	-	14,958
Wells Fargo Event	92	-	-	73	303	-	124	-	104	-	31	-	727
WILLO 5th Annual Storytelling Festival	2,005	(1,570)	110	73	323	-	18	113	104	1,226	25	-	2,426
<b>RAO - NW Sinfonietta</b>	<b>2,590</b>	-	<b>390</b>	<b>329</b>	<b>674</b>	<b>530</b>	<b>18</b>	<b>2,030</b>	<b>704</b>	<b>2,639</b>	<b>144</b>	-	<b>10,048</b>
NWS Bernstein Centennial	790	-	130	157	205	213	6	667	168	746	47	-	3,129
NWS French Connection	790	-	130	113	228	167	6	887	368	831	50	-	3,570



NWS Inspirations from the Past	790	-	130	59	205	151	6	476	168	1,061	47	-	3,093
NWS Misc	220	-	-	-	36	-	-	-	-	-	-	-	256
<b>RAO - Opera</b>	<b>16,830</b>	<b>-</b>	<b>1,400</b>	<b>2,063</b>	<b>2,996</b>	<b>4,898</b>	<b>1,199</b>	<b>5,037</b>	<b>2,281</b>	<b>22,300</b>	<b>575</b>	<b>-</b>	<b>59,578</b>
Carmen	10,170	-	620	1,377	1,319	3,680	1,009	2,870	819	9,688	324	-	31,876
Lucia di Lammermoor	2,880	-	280	173	655	500	123	482	748	6,630	63	-	12,533
The Merry Widow	3,780	-	500	512	1,022	718	68	1,685	714	5,982	188	-	15,169
<b>RAO - Revels</b>	<b>4,520</b>	<b>-</b>	<b>380</b>	<b>2,202</b>	<b>1,276</b>	<b>2,997</b>	<b>30</b>	<b>3,545</b>	<b>1,213</b>	<b>9,599</b>	<b>300</b>	<b>-</b>	<b>26,063</b>
Puget Sound Revels	4,520	-	380	2,202	1,276	2,997	30	3,545	1,213	9,599	300	-	26,063
<b>RAO - Symphony Tacoma</b>	<b>20,800</b>	<b>(1,400)</b>	<b>2,095</b>	<b>2,344</b>	<b>4,855</b>	<b>5,794</b>	<b>3,141</b>	<b>9,870</b>	<b>3,713</b>	<b>26,235</b>	<b>804</b>	<b>-</b>	<b>78,250</b>
Classic I: Barber & Tchaikovsky	1,335	-	130	246	532	588	465	764	581	2,388	63	-	7,091
Classics II: Fantastique	3,335	(1,250)	150	444	469	1,018	865	1,215	811	3,857	96	-	11,010
Classics III	1,225	-	130	219	374	251	179	741	341	2,767	47	-	6,274
Classics III Gig Harbor	-	-	150	-	-	-	-	414	-	-	-	-	564
Classics IV	1,265	-	130	431	332	932	191	765	331	2,340	47	-	6,764
Classics V	3,180	-	150	280	739	884	212	801	357	4,191	78	-	10,872
Gala	-	-	130	-	-	-	-	68	-	-	-	-	198
Messiah	-	-	150	-	-	-	-	1,281	-	-	-	-	1,431
Mini Maestros 3-2-1 Brass Off	-	-	110	-	-	-	-	256	-	-	-	-	366
Mini Maestros Once Upon A String	-	-	235	-	-	-	-	131	-	-	-	-	366
Mini Maestros Percussion on Parade	-	-	110	-	-	-	-	256	-	-	-	-	366
Mini Maestros Peter & the Wolf	-	-	110	-	-	-	-	256	-	-	-	-	366
POPS	2,470	-	150	386	323	698	36	856	200	2,895	78	-	8,091
Simply Symphonic - 2 dates	2,925	-	-	-	974	-	635	525	252	3,238	312	-	8,861
Sounds of the Season	3,070	-	150	322	277	777	313	1,212	253	3,645	83	-	10,101
Spring Auditions - 2 dates	1,040	-	-	-	114	-	-	-	336	914	-	-	2,404
Symph Tac ED Candidates May	585	-	-	15	528	451	186	-	252	-	-	-	2,017
Symph Tac ED Welcome Reception	370	(150)	-	-	192	197	60	-	-	-	-	-	669
Turning of the Seasons	-	-	110	-	-	-	-	329	-	-	-	-	439
<b>RAO - Tacoma Arts Live &amp; EDU</b>	<b>31,356</b>	<b>-</b>	<b>2,598</b>	<b>1,089</b>	<b>6,071</b>	<b>1,732</b>	<b>410</b>	<b>4,534</b>	<b>2,765</b>	<b>39,886</b>	<b>1,253</b>	<b>-</b>	<b>91,694</b>
BCC Creative Drama Summer Camp	64	-	50	-	-	-	-	-	-	-	-	-	114
Heritage Arts Summit	125	-	-	-	72	-	50	-	-	-	-	-	247
How I Became A Pirate	1,650	-	200	60	474	-	-	263	137	3,894	156	-	6,833
Mexico Diverso	1,181	-	200	-	474	-	60	263	126	1,045	156	-	3,505
My Father's Dragon	1,650	-	200	-	474	-	60	263	116	2,365	156	-	5,283
Petra and the Wolf	1,556	-	200	-	463	-	60	263	116	1,642	156	-	4,455
Shadow Theater Fireflies	-	-	150	-	-	-	-	8	-	-	-	-	158
Spring Classes & Production	2,688	-	100	45	243	54	-	56	84	896	12	-	4,177
Summer Acting Camp Aug 2019	3,829	-	210	260	450	173	-	201	397	5,796	50	-	11,365
Summer Musical Camp-Fame Jr	5,892	-	260	104	568	104	-	325	552	10,808	75	-	18,688
Thurgood	11,540	-	828	621	2,386	1,401	120	2,630	1,061	12,023	336	-	32,945
Treasure Island	1,181	-	200	-	468	-	60	263	179	1,418	156	-	3,925
<b>RAO - Tacoma Concert Band</b>	<b>12,385</b>	<b>-</b>	<b>780</b>	<b>1,844</b>	<b>2,681</b>	<b>3,132</b>	<b>731</b>	<b>6,037</b>	<b>1,299</b>	<b>14,594</b>	<b>455</b>	<b>-</b>	<b>43,937</b>
Concert Band	3,850	-	280	730	1,065	1,126	403	2,469	598	5,648	133	-	16,301
Concert Band rehearsals 5/23-6/20	550	-	-	-	180	-	-	-	-	-	-	-	730
TCB Celebrate w/ A Winter Rhapsody	2,400	-	150	340	487	679	250	1,228	210	2,780	78	-	8,602
TCB Celebration! A Special Concert	2,510	-	150	469	541	1,126	78	1,338	215	2,566	78	-	9,071
TCB Nutcracker	3,075	-	200	306	408	200	-	1,002	276	3,600	166	-	9,233
<b>RAO - Tacoma Youth Symphony</b>	<b>18,558</b>	<b>(2,362)</b>	<b>1,080</b>	<b>142</b>	<b>2,078</b>	<b>-</b>	<b>105</b>	<b>1,665</b>	<b>861</b>	<b>3,522</b>	<b>191</b>	<b>-</b>	<b>25,838</b>
TYSA	830	(208)	270	11	228	-	-	402	236	949	50	-	2,769
TYSA - Misc 2017/2018	7,410	-	-	-	702	-	-	-	-	-	-	-	8,112
TYSA General Use 2018/2019	8,683	(2,155)	-	-	551	-	-	-	-	-	-	-	7,079
TYSA March Concert	623	-	270	42	205	-	-	396	221	933	47	-	2,736
TYSA May Concerts - 2 dates	1,013	-	540	89	392	-	105	867	404	1,639	94	-	5,143
<b>SOTA</b>	<b>10,125</b>	<b>(3,265)</b>	<b>500</b>	<b>1,055</b>	<b>1,767</b>	<b>-</b>	<b>539</b>	<b>1,577</b>	<b>3,082</b>	<b>20,965</b>	<b>188</b>	<b>-</b>	<b>36,533</b>
SOTA Alumni Reunion	255	(130)	-	-	126	-	54	-	92	-	13	-	410
SOTA Elements Concert	480	(120)	110	-	184	-	6	293	92	910	-	-	1,955
SOTA General	2,210	(1,220)	-	-	51	-	-	-	-	851	-	-	1,892
SOTA Romeo & Juliet	5,130	(1,283)	260	571	818	-	169	531	2,358	15,446	125	-	24,126
SOTA Showcase	1,335	(334)	-	-	192	-	310	-	403	2,413	-	-	4,319

SOTA Winter Dance Concert	715	(179)	130	483	396	-	-	752	138	1,345	50	-	3,831
<b>Tacoma Arts Live</b>	<b>56,150</b>	<b>(215)</b>	<b>9,837</b>	<b>16,044</b>	<b>20,197</b>	<b>38,771</b>	<b>12,526</b>	<b>370,274</b>	<b>11,119</b>	<b>135,501</b>	<b>2,904</b>	<b>-</b>	<b>673,107</b>
BC on the Road (close in Oct)	-	-	-	-	247	-	-	-	-	-	-	-	247
BCPA/RAO Board Reception	-	-	-	96	152	-	124	-	-	187	12	-	571
Board Retreat	110	-	-	-	36	155	152	-	-	-	-	-	453
Brew53	1,015	-	150	208	2,092	229	252	2,604	2,050	6,000	113	-	14,713
Cabaret	2,255	-	150	498	362	1,697	1,036	1,540	137	19,067	95	-	26,836
Centennial Celebration	-	-	-	201	318	-	365	-	84	75	12	-	1,055
Centennial Sneek Peak	-	-	-	6	364	222	60	-	92	831	83	-	1,658
Chinese Warriors of Peking	445	-	130	334	208	389	60	1,311	518	1,563	50	-	5,007
Civil Rights Legacy Tour	1,528	-	110	93	230	18	-	56	84	9,507	24	-	11,650
Closure & Moving Expenses	7,000	-	-	-	-	-	-	-	-	-	-	-	7,000
David Sedaris	1,225	-	150	308	332	1,193	-	2,530	95	560	95	-	6,486
Deepak Chopra	1,150	-	150	490	349	1,590	-	1,915	84	1,218	78	-	7,023
Dennis Miller	1,225	-	150	302	198	1,477	-	1,265	116	663	78	-	5,473
Dixie's Tupperware Party	1,225	-	150	400	332	1,162	46	1,449	242	2,160	95	-	7,260
Film: Hocus Pocus	435	-	110	335	172	183	-	589	184	316	25	-	2,350
Film: Mary Poppins	435	-	110	296	187	102	-	320	84	187	24	-	1,743
Film: Nat'l Lampoon Christmas Vacation	435	-	110	234	160	216	-	390	92	316	25	-	1,979
FROGZ	1,225	-	150	596	496	369	72	756	322	5,072	96	-	9,153
Harry Potter & The Sacred Text	675	-	160	152	320	450	48	712	184	1,147	50	-	3,898
Hip Hop Nutcracker	1,040	-	150	1,040	373	1,985	388	2,613	523	13,460	96	-	21,669
Improvised Shakespeare	675	-	160	169	344	705	60	1,134	179	812	48	-	4,286
Indigo Girls	520	-	130	440	397	1,497	128	1,418	257	1,792	47	-	6,625
Ira Glass	645	-	130	208	309	673	-	1,600	158	2,241	64	-	6,026
Jane Lynch Swingin Little Christmas	1,225	-	150	492	410	2,024	688	2,330	167	2,255	96	-	9,836
JOSE ANTONIO RODRIGUEZ	435	-	110	99	212	411	99	590	168	705	24	-	2,853
Lea Delaria	520	-	130	226	178	1,299	-	601	299	600	50	-	3,902
Lyle Lovett & R.E Keen	1,225	-	150	441	515	2,684	379	2,445	184	3,977	95	-	12,095
Marc Cohn & Blind Boys of Alabama	1,225	-	150	334	377	2,315	765	2,393	147	1,869	95	-	9,670
Michael Feinstein	1,225	-	150	221	391	785	456	1,107	147	1,521	95	-	6,098
Non Specific	5,133	(215)	-	316	2,038	561	1,639	304,317	100	3,881	24	-	317,793
Paula Poundstone	1,225	-	150	354	360	1,458	95	2,536	95	742	95	-	7,109
Pink Martini	1,225	-	150	672	630	2,559	919	2,488	200	2,544	95	-	11,481
Season Announce Event	81	-	-	-	72	-	60	-	-	-	-	-	213
Seattle Mens Chorus	1,105	-	180	681	437	1,738	-	3,157	276	2,555	100	-	10,230
Sistine Chapel	-	-	3,900	2,241	-	269	76	14,895	-	-	-	-	21,381
Star Chefs 2018	1,850	-	150	-	1,511	146	447	333	244	10,344	83	-	15,108
Take 6 Holiday Concert	1,225	-	150	605	459	1,539	654	2,382	569	1,756	96	-	9,434
Telemarketing - Fall/Winter 2018	408	-	-	-	38	-	-	-	-	-	-	-	446
Telemarketing - Spring/Summer 2018	510	-	-	-	-	-	-	-	-	-	-	-	510
The Mountaintop	1,225	-	150	323	332	680	96	1,609	105	2,832	95	-	7,447
The Weepies	520	-	130	116	175	589	272	1,122	189	1,493	47	-	4,653
Theater Group	-	-	-	-	38	94	100	-	-	-	-	-	232
Think & Drink	-	-	-	-	120	-	-	-	-	37	12	-	169
Todrick Hall	1,150	-	150	284	419	794	749	563	252	3,829	78	-	8,268
Todrick Hall - Behind the Curtain	435	-	110	3	137	-	-	29	84	299	24	-	1,122
Twilight Zone Unscripted	1,725	-	150	377	198	1,210	60	1,205	221	2,458	78	-	7,681
Vanya & Sonia & Masha & Spike - 8 dates	7,250	-	510	1,254	2,126	1,447	204	1,480	1,524	20,604	251	-	36,650
Velveteen Rabbit reborn	675	-	507	112	258	31	60	12	105	637	48	-	2,445
Volunteer Appreciation Event	125	-	-	-	76	9	-	-	-	-	-	-	210
We Banjo 3 & Skerryvore	520	-	130	270	275	1,224	1,198	1,261	397	2,354	50	-	7,677
Windham Hill Winter Solstice	645	-	130	217	442	593	720	1,217	167	1,038	63	-	5,231
<b>Tacoma Arts Live &amp; External Renter Co-Proc</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>1,612</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>1,612</b>
Brian Regan	-	-	-	-	-	-	-	1,612	-	-	-	-	1,612
<b>TAL Stage Crew Reim</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>37,624</b>	<b>-</b>	<b>-</b>	<b>37,624</b>
Pantages Interior	-	-	-	-	-	-	-	-	-	37,624	-	-	37,624
<b>Total</b>	<b>222,395</b>	<b>(13,553)</b>	<b>27,070</b>	<b>37,277</b>	<b>62,313</b>	<b>79,407</b>	<b>27,053</b>	<b>441,402</b>	<b>40,715</b>	<b>383,347</b>	<b>10,732</b>	<b>53,985</b>	<b>1,372,143</b>

Sum of Total	Column Labels												Total All
	Patron Paid Ticket Fees	Rental	Rental Discounts	Box Office Services	Food and Beverage	Liquor	Usher Services	Stage Labor	Security	FOH Labor	Other Production	Jones Building Rental	
Row Labels													
<b>Non Specific</b>													
Non Specific	\$370,630	\$3,527	-\$675	\$700	\$744	\$335	\$26	\$10,247	\$184	\$1,024	\$1,020	\$0	\$387,763
Pantages Interior	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$80,336	\$0	\$0	\$0	\$0	\$80,336
<b>Ballet</b>													
Ballet - Dracula	\$1,188	\$5,000	\$0	\$250	\$1,125	\$1,925	\$249	\$17,868	\$1,139	\$622	\$0	\$0	\$29,365
Ballet - Marketing Photos	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$158	\$0	\$32	\$0	\$0	\$190
Ballet - Nutcracker	\$599	\$6,440	\$0	\$300	\$4,447	\$4,182	\$332	\$21,919	\$1,392	\$1,086	\$128	\$0	\$40,825
<b>Barefoot Collective</b>													
Barefoot Collective Dance Series	\$0	\$1,000	-\$875	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$125
BCC Creative Drama Summer Camp	\$0	\$64	\$0	\$50	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$114
BCC Reunion Party	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$38	\$72	\$0	\$110
BCC Shakespeare in Love	\$0	\$163	\$0	\$50	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$213
BCC Spring Break Camp	\$0	\$0	\$0	\$50	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$50
BCC Spring Take	\$143	\$3,216	\$0	\$150	\$121	\$90	\$26	\$554	\$299	\$429	\$0	\$0	\$5,028
BCC Sugar Skulls-Fall	\$0	\$75	\$0	\$50	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$125
<b>BCRA</b>													
BCRA 30th Anniversary	\$0	\$2,315	-\$1,475	\$0	\$0	\$0	\$0	\$1,068	\$173	\$714	\$265	\$0	\$3,060
<b>Building Rental (Jones)</b>													
Jones Building Rental	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$53,885	\$53,885
<b>Camps</b>													
Summer Acting Camp	\$529	\$3,877	\$0	\$210	\$201	\$160	\$50	\$5,026	\$368	\$274	\$0	\$0	\$10,694
<b>CRLT</b>													
CRLT	\$56	\$1,901	\$0	\$110	\$138	\$153	\$25	\$9,712	\$196	\$312	\$0	\$0	\$12,603
<b>Film</b>													
TGC Film Awards	\$308	\$1,365	-\$675	\$105	\$0	\$0	\$0	\$1,882	\$385	\$470	\$305	\$0	\$4,145
<b>Film Festival</b>													
Banff Mountain Film Festival	\$3,878	\$1,110	\$0	\$280	\$1,296	\$3,802	\$200	\$1,131	\$728	\$558	\$12	\$0	\$12,995
<b>Films</b>													
FF Nightmare Before Christmas	\$266	\$460	\$0	\$110	\$97	\$117	\$25	\$356	\$184	\$148	\$0	\$0	\$1,763
Film: Bedknobs & Broomsticks	\$86	\$435	\$0	\$110	\$0	\$0	\$25	\$316	\$184	\$178	\$0	\$0	\$1,334
Film: Hocus Pocus	\$0	\$0	\$0	\$0	\$76	\$11	\$0	\$0	\$0	\$0	\$0	\$0	\$87
Film: Quest	\$92	\$435	\$0	\$110	\$26	\$0	\$25	\$316	\$184	\$172	\$0	\$0	\$1,361
Film: Troop Beverly Hills	\$151	\$435	\$0	\$110	\$63	\$76	\$25	\$277	\$92	\$178	\$6	\$0	\$1,413
<b>Fundraising</b>													
Gala Event	\$0	\$445	\$0	\$0	\$0	\$0	\$0	\$732	\$0	\$231	\$0	\$0	\$1,408
Telefund	\$0	\$697	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$697
Telemarketing May - Aug 2019	\$0	\$833	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$833
Theater Angel Membership	\$0	\$0	\$0	\$0	\$11	\$16	\$0	\$0	\$0	\$0	\$0	\$0	\$26
Theater Group	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$19	\$50	\$0	\$69
<b>Meetings - Various</b>													
Affordable Housing Cons	\$0	\$630	-\$630	\$0	\$0	\$0	\$28	\$158	\$112	\$226	\$72	\$0	\$596
American Ldship Forum	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$19	\$50	\$0	\$69
BOARD RETREAT	\$0	\$115	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$57	\$102	\$0	\$274
City Mgr's Office Recruitment Mtg	\$0	\$110	-\$110	\$0	\$0	\$0	\$0	\$158	\$0	\$70	\$12	\$0	\$240
Corp. Relations Exp.	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$80	\$0	\$0	\$80
COT Affinity Reception	\$0	\$200	\$0	\$0	\$48	\$220	\$13	\$0	\$0	\$103	\$24	\$0	\$608
COT Continuous Improvement	\$0	\$225	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$204	\$72	\$0	\$501
COT Pass the Torch	\$0	\$110	-\$110	\$0	\$0	\$0	\$0	\$0	\$92	\$38	\$0	\$0	\$130

Densho Video Shoot	\$0	\$325	-\$110	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$215
Donor Social Members	\$0	\$0	\$0	\$0	\$6	\$0	\$13	\$119	\$92	\$381	\$403	\$0	\$1,014
Downtown on the Go	\$0	\$2,220	-\$2,220	\$0	\$0	\$0	\$0	\$514	\$0	\$228	\$54	\$0	\$796
Farmers Market	\$0	\$800	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$800
Festival Latinx	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$731	\$0	\$0	\$0	\$0	\$731
GeoEngineers Shareholder Mtg	\$0	\$4,245	-\$1,811	\$0	\$0	\$0	\$217	\$3,621	\$280	\$1,498	\$587	\$0	\$8,637
Lip Sync Battle	\$0	\$550	-\$550	\$0	\$83	\$136	\$0	\$316	\$92	\$64	\$0	\$0	\$691
Master Builders Assn Mtg	\$0	\$1,055	-\$260	\$0	\$49	\$470	\$33	\$0	\$98	\$520	\$212	\$0	\$2,177
Pierce County LENS	\$0	\$0	\$0	\$1,050	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$1,050
PopUp Magazine	\$0	\$1,535	\$0	\$265	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$1,800
Pride Fest 2019	\$0	\$785	-\$785	\$0	\$15	\$436	\$13	\$0	\$184	\$178	\$435	\$0	\$1,260
PSE Staging	\$0	\$455	\$0	\$0	\$0	\$0	\$33	\$0	\$357	\$344	\$90	\$0	\$1,279
Puget Sound Clean Air Agency	\$244	\$845	\$0	\$0	\$0	\$0	\$100	\$892	\$819	\$487	\$24	\$0	\$3,411
Saturn Barter	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Study Mission Lunch Sea Chamber	\$0	\$2,250	-\$1,840	\$0	\$0	\$0	\$28	\$522	\$112	\$220	\$60	\$0	\$1,352
Tacoma Arts Museum	\$0	\$145	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$145
Tacoma Creates Com Conv	\$0	\$370	-\$370	\$0	\$0	\$0	\$0	\$198	\$184	\$126	\$0	\$0	\$508
Tacoma Creates Meeting	\$0	\$115	-\$115	\$0	\$0	\$0	\$13	\$0	\$92	\$51	\$0	\$0	\$156
Tacoma Distillery Festival	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Tacoma LENS	\$0	\$0	\$0	\$200	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$200
Tacoma LENS FY 19/20	\$0	\$0	\$0	\$100	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$100
Teacher Workshops	\$0	\$200	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$200
Travel Tacoma Annual Meeting	\$100	\$1,410	\$0	\$0	\$8	\$962	\$28	\$522	\$133	\$720	\$555	\$0	\$4,438
TYSA	\$1,171	\$2,180	-\$545	\$810	\$535	\$336	\$150	\$2,710	\$1,208	\$614	\$0	\$0	\$9,169
TYSA General Use 2018/19	\$0	\$9,042	-\$2,261	\$0	\$0	\$0	\$0	\$0	\$0	\$684	\$265	\$0	\$7,731
TYSA General Use 2019/20	\$0	\$9,099	-\$2,545	\$0	\$0	\$0	\$0	\$0	\$0	\$532	\$0	\$0	\$7,086
TYSA Summer Auditions	\$0	\$230	-\$58	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$173
Volunteer Appreciation Event	\$0	\$135	\$0	\$0	\$73	\$20	\$0	\$0	\$0	\$38	\$0	\$0	\$266

#### Northwest Sinfonietta

NWS Baroque in the Ballroom	\$178	\$0	\$0	\$660	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$838
NWS Beethoven Violin	\$651	\$835	\$0	\$180	\$122	\$303	\$50	\$752	\$368	\$216	\$6	\$0	\$3,482
NWS Classics, Unconducted	\$496	\$790	\$0	\$130	\$74	\$138	\$50	\$712	\$368	\$216	\$6	\$0	\$2,980
NWS Italian Inspiration	\$213	\$790	\$0	\$439	\$104	\$122	\$50	\$752	\$368	\$204	\$6	\$0	\$3,047
NWS The Beauty of Beethoven	\$539	\$790	\$0	\$130	\$114	\$227	\$50	\$831	\$368	\$222	\$521	\$0	\$3,791

#### Opera

Opera Elixir	\$673	\$3,815	\$0	\$500	\$806	\$1,412	\$200	\$5,764	\$1,702	\$1,035	\$541	\$0	\$16,447
Opera Lucretia	\$0	\$0	\$0	\$0	\$210	\$371	\$0	\$0	\$0	\$0	\$0	\$0	\$582
Opera The Elixir of Love	\$398	\$1,075	\$0	\$110	\$0	\$0	\$25	\$3,048	\$316	\$214	\$109	\$0	\$5,295
Opera The Rape of Lucretia	\$393	\$2,795	\$0	\$380	\$131	\$350	\$63	\$6,112	\$725	\$639	\$399	\$0	\$11,986

#### SOTA

SOTA 2023 Welcome	\$0	\$445	-\$111	\$0	\$0	\$0	\$50	\$475	\$121	\$179	\$155	\$0	\$1,313
SOTA Choir	\$709	\$915	-\$276	\$400	\$376	\$0	\$100	\$2,700	\$914	\$362	\$350	\$0	\$6,550
SOTA Dance	\$556	\$1,370	-\$343	\$160	\$322	\$0	\$50	\$3,096	\$742	\$288	\$265	\$0	\$6,506
SOTA Dance Classes	\$0	\$5,980	-\$1,748	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$4,232
SOTA General	\$0	\$1,980	-\$990	\$0	\$0	\$0	\$0	\$178	\$0	\$102	\$0	\$0	\$1,270
SOTA Orchestra on Tour	\$364	\$445	-\$111	\$130	\$132	\$0	\$50	\$752	\$276	\$166	\$175	\$0	\$2,379
SOTA Production #1: Museum	\$97	\$6,910	-\$2,419	\$260	\$89	\$0	\$100	\$16,002	\$2,375	\$636	\$0	\$0	\$24,050
SOTA Rent	\$2,502	\$8,010	-\$2,018	\$360	\$1,873	\$0	\$150	\$20,779	\$3,881	\$1,070	\$80	\$0	\$36,688
SOTA Showcases	\$0	\$3,850	-\$1,073	\$0	\$0	\$0	\$0	\$6,211	\$1,041	\$556	\$1,030	\$0	\$11,615

#### Symphony Tacoma

Symph Tac	\$262	\$0	\$0	\$150	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$412
Symph Tac 80 Drums	\$208	\$0	\$0	\$110	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$318
Symph Tac Brass Ahoy	\$202	\$0	\$0	\$110	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$312
Symph Tac Classics	\$4,371	\$11,780	\$0	\$600	\$1,575	\$4,660	\$384	\$14,423	\$2,933	\$2,321	\$1,383	\$0	\$44,430

Symph Tac Gala	\$57	\$0	\$0	\$130	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$187
Symph Tac Great String	\$181	\$0	\$0	\$110	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$291
Symph Tac Messiah	\$444	\$0	\$0	\$400	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$844
Symph Tac Peter & Wolf	\$356	\$0	\$0	\$110	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$466
Symph Tac Rachmanionoff	\$591	\$2,940	\$0	\$150	\$578	\$1,198	\$96	\$3,796	\$684	\$431	\$190	\$0	\$10,654
Symph Tac Romeo & Juliet	\$1,019	\$2,940	\$0	\$150	\$510	\$980	\$96	\$4,245	\$696	\$431	\$224	\$0	\$11,291
Symph Tac Simply Symphonic	\$525	\$2,925	\$0	\$0	\$0	\$0	\$332	\$2,413	\$299	\$1,014	\$1,080	\$0	\$8,588
Symph Tac Sing for Joy	\$556	\$0	\$0	\$130	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$686
Symph Tac Sounds of Season	\$557	\$2,455	\$0	\$150	\$630	\$1,149	\$83	\$3,299	\$575	\$289	\$60	\$0	\$9,246
Symphony Auditions	\$0	\$1,040	\$0	\$0	\$0	\$0	\$0	\$880	\$420	\$57	\$0	\$0	\$2,397
<b>Tacoma Concert Band</b>													
TCB Angels in the Architecture	\$845	\$2,540	\$0	\$150	\$499	\$468	\$83	\$1,701	\$403	\$621	\$78	\$0	\$7,388
TCB Tie the Knot	\$581	\$2,540	\$0	\$150	\$362	\$417	\$83	\$2,690	\$391	\$602	\$78	\$0	\$7,894
<b>Tacoma Film Festival</b>													
Tacoma Film Festival Opening	\$604	\$1,810	-\$980	\$150	\$260	\$564	\$0	\$1,436	\$497	\$79	\$0	\$0	\$4,420
<b>TAL Produced Shows</b>													
Silence Pantages	\$0	\$4,535	-\$600	\$265	\$0	\$0	\$0	\$7,872	\$798	\$862	\$20	\$0	\$13,752
Tacoma Reads	\$150	\$890	-\$890	\$130	\$117	\$333	\$50	\$554	\$242	\$266	\$18	\$0	\$1,859
<b>UW Tacoma</b>													
UW Tacoma	\$0	\$630	-\$630	\$0	\$5	\$87	\$13	\$158	\$92	\$341	\$110	\$0	\$806
UW Tacoma - Mojada	\$0	\$1,960	-\$1,960	\$50	\$61	\$93	\$0	\$2,508	\$1,133	\$788	\$0	\$0	\$4,634
<b>Venue Rental</b>													
A Christmas Carol	\$2,833	\$1,865	\$0	\$200	\$2,607	\$2,469	\$192	\$4,971	\$851	\$609	\$13	\$0	\$16,610
Ailey II	\$2,966	\$4,395	\$0	\$400	\$245	\$300	\$332	\$8,979	\$1,047	\$1,108	\$264	\$0	\$20,034
Anoushka Shankar	\$1,449	\$1,225	\$0	\$150	\$5	\$7	\$96	\$2,502	\$397	\$451	\$136	\$0	\$6,416
Beauty & The Beast	\$263	\$1,181	\$0	\$200	\$0	\$0	\$166	\$1,958	\$190	\$529	\$60	\$0	\$4,546
Brew53	\$3,216	\$820	\$0	\$250	\$412	\$187	\$126	\$6,490	\$2,057	\$2,296	\$250	\$0	\$16,105
Carlene Carter	\$299	\$520	\$0	\$130	\$181	\$681	\$50	\$989	\$403	\$312	\$307	\$0	\$3,871
Cirque Eloize Saloon	\$1,673	\$1,225	\$0	\$150	\$335	\$793	\$96	\$10,827	\$546	\$370	\$60	\$0	\$16,075
Concert Band	\$1,184	\$3,685	\$0	\$300	\$505	\$593	\$83	\$3,659	\$489	\$792	\$180	\$0	\$11,469
Daffodil Fest Coronation	\$1,135	\$730	-\$394	\$130	\$190	\$0	\$100	\$1,044	\$721	\$408	\$575	\$0	\$4,640
Dan Rather	\$1,832	\$1,225	\$0	\$150	\$333	\$1,239	\$96	\$593	\$368	\$354	\$0	\$0	\$6,189
Dayme Arocena	\$416	\$520	\$0	\$130	\$149	\$357	\$50	\$1,009	\$150	\$213	\$414	\$0	\$3,407
Deplorables Tour	\$341	\$2,100	\$0	\$265	\$511	\$1,874	\$217	\$881	\$413	\$495	\$685	\$0	\$7,781
Dr. Kaboom	\$188	\$581	\$0	\$180	\$0	\$0	\$100	\$1,009	\$144	\$500	\$0	\$0	\$2,701
Dragons Love Tacos	\$263	\$1,181	\$0	\$200	\$0	\$0	\$166	\$1,108	\$138	\$529	\$60	\$0	\$3,644
Drowsy Chaperone	\$378	\$5,515	-\$3,705	\$330	\$197	\$163	\$75	\$3,452	\$886	\$558	\$0	\$0	\$7,847
Duke Ellington Orchestra	\$1,354	\$1,300	\$0	\$150	\$563	\$1,589	\$96	\$1,938	\$374	\$394	\$150	\$0	\$7,908
Dustbowl Revival	\$952	\$520	\$0	\$130	\$320	\$714	\$50	\$1,859	\$276	\$246	\$164	\$0	\$5,232
Elite Dance	\$2,487	\$7,395	-\$1,935	\$930	\$1,458	\$1,828	\$434	\$4,438	\$1,162	\$1,049	\$0	\$0	\$19,246
Elizabeth Smart	\$2,467	\$535	\$0	\$190	\$110	\$132	\$100	\$739	\$406	\$335	\$332	\$0	\$5,345
Erth's Prehistoric Aquarium Adv	\$837	\$1,225	\$0	\$150	\$407	\$157	\$83	\$1,947	\$380	\$234	\$87	\$0	\$5,507
Girls on the Run	\$0	\$175	-\$175	\$0	\$0	\$0	\$13	\$198	\$106	\$314	\$108	\$0	\$739
God is a Scottish Drag Queen	\$1,296	\$715	\$0	\$160	\$500	\$1,526	\$50	\$1,484	\$468	\$404	\$51	\$0	\$6,654
HaHaPalooza	\$0	\$555	\$0	\$245	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$800
Hawktail	\$270	\$550	\$0	\$130	\$128	\$255	\$50	\$831	\$253	\$253	\$61	\$0	\$2,780
Hip Hop Nutcracker	\$2,657	\$1,300	\$0	\$150	\$1,588	\$2,518	\$96	\$14,654	\$679	\$409	\$203	\$0	\$24,253
Holidaze tree lighting show	\$2,691	\$1,570	\$0	\$150	\$1,641	\$1,894	\$96	\$17,546	\$736	\$358	\$0	\$0	\$26,681
ICCA	\$159	\$1,370	-\$455	\$190	\$373	\$541	\$133	\$1,664	\$798	\$370	\$0	\$0	\$5,142
Indie.Arie	\$2,261	\$1,965	\$0	\$150	\$1,019	\$5,064	\$83	\$5,634	\$955	\$862	\$1,112	\$0	\$19,105
Jake Shimabukuro	\$2,519	\$1,225	\$0	\$150	\$527	\$1,711	\$96	\$989	\$615	\$418	\$464	\$0	\$8,714
James & Giant Peach camp	\$835	\$6,942	\$0	\$260	\$227	\$287	\$75	\$10,325	\$552	\$434	\$0	\$0	\$19,937
James Forman Jr	\$653	\$1,620	-\$1,125	\$200	\$87	\$147	\$100	\$435	\$273	\$281	\$536	\$0	\$3,207
John Pizzarelli Trio	\$682	\$520	\$0	\$130	\$153	\$358	\$50	\$949	\$345	\$207	\$325	\$0	\$3,718

Kinky Boots	\$2,604	\$2,255	\$0	\$150	\$749	\$2,431	\$96	\$35,495	\$817	\$412	\$170	\$0	\$45,178
Kinsey Sicks	\$1,130	\$550	\$0	\$130	\$442	\$1,287	\$50	\$831	\$351	\$211	\$53	\$0	\$5,034
KNKX Grand Opening	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$2,196	\$0	\$0	\$0	\$0	\$2,196
Kristina Kuzmic	\$1,662	\$2,100	\$0	\$265	\$1,088	\$3,328	\$217	\$1,933	\$511	\$537	\$1,029	\$0	\$12,670
Kutless	\$0	\$1,473	\$0	\$327	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$1,800
Ladies Night Out	\$699	\$2,100	\$0	\$265	\$679	\$5,648	\$217	\$1,896	\$700	\$426	\$0	\$0	\$12,630
Legally Blonde	\$1,962	\$2,255	\$0	\$150	\$872	\$1,940	\$96	\$28,564	\$725	\$421	\$478	\$0	\$37,463
Lewis Black	\$4,330	\$2,735	\$0	\$265	\$635	\$2,899	\$217	\$1,223	\$0	\$513	\$1,197	\$0	\$14,015
Make Believe	\$983	\$675	\$0	\$160	\$405	\$699	\$50	\$1,216	\$426	\$458	\$50	\$0	\$5,122
Mark O'Conner Band	\$1,442	\$550	\$0	\$130	\$525	\$610	\$50	\$1,187	\$518	\$244	\$0	\$0	\$5,255
Mexico Diverso	\$1,397	\$2,545	\$0	\$350	\$1,021	\$1,661	\$166	\$1,942	\$483	\$840	\$126	\$0	\$10,531
Naturally 7	\$815	\$550	\$0	\$130	\$340	\$499	\$50	\$1,187	\$414	\$268	\$219	\$0	\$4,471
Poetry Out Loud	\$113	\$985	-\$876	\$0	\$582	\$717	\$25	\$692	\$265	\$272	\$0	\$0	\$2,774
Portland Cello Project	\$1,618	\$520	\$0	\$130	\$307	\$1,349	\$50	\$1,741	\$460	\$320	\$151	\$0	\$6,646
PSR Christmas Revels	\$10,066	\$4,985	\$0	\$380	\$2,981	\$2,320	\$300	\$9,609	\$2,494	\$1,208	\$60	\$0	\$34,403
Red Green	\$964	\$455	\$0	\$245	\$554	\$1,427	\$133	\$734	\$441	\$371	\$434	\$0	\$5,759
Rent	\$2,923	\$4,180	\$0	\$200	\$1,432	\$3,836	\$192	\$32,958	\$1,024	\$785	\$597	\$0	\$48,127
Rise Up	\$1,600	\$520	\$0	\$130	\$550	\$1,189	\$50	\$1,355	\$460	\$209	\$636	\$0	\$6,699
Seattle Mens Chorus	\$2,956	\$900	\$0	\$180	\$987	\$2,272	\$100	\$2,032	\$863	\$406	\$60	\$0	\$10,755
Shakespeare in Love	\$2,880	\$7,000	\$0	\$560	\$1,443	\$2,786	\$250	\$16,015	\$1,936	\$2,178	\$540	\$0	\$35,588
Six Guitars	\$1,036	\$675	\$0	\$160	\$378	\$672	\$50	\$1,622	\$466	\$385	\$36	\$0	\$5,480
Spamalot	\$3,950	\$3,015	\$0	\$200	\$1,460	\$4,625	\$192	\$34,054	\$1,001	\$766	\$72	\$0	\$49,335
Spotlight Dance Cup	\$563	\$8,995	-\$780	\$0	\$1,092	\$0	\$434	\$6,931	\$1,806	\$1,787	\$400	\$0	\$21,227
Steel Magnolias	\$951	\$1,225	\$0	\$150	\$451	\$907	\$83	\$3,535	\$414	\$276	\$72	\$0	\$8,063
Sugar Skulls the Musical	\$963	\$1,100	\$0	\$150	\$530	\$824	\$83	\$1,503	\$299	\$232	\$0	\$0	\$5,684
Take Me to the River	\$1,852	\$735	\$0	\$300	\$622	\$1,940	\$96	\$4,249	\$592	\$419	\$183	\$0	\$10,988
Tara Tinsley Music Video	\$0	\$2,615	-\$1,950	\$0	\$0	\$0	\$0	\$734	\$154	\$108	\$205	\$0	\$1,866
The Choir of Man	\$12	\$0	\$0	\$0	\$0	\$0	\$0	\$791	\$0	\$64	\$0	\$0	\$867
The One and Only Ivan	\$263	\$1,181	\$0	\$200	\$0	\$0	\$166	\$1,659	\$161	\$523	\$60	\$0	\$4,212
TOGETHER: Live! Tech	\$0	\$1,575	\$0	\$0	\$0	\$0	\$0	\$9,105	\$308	\$288	\$700	\$0	\$11,976
Trombone Shorty	\$2,495	\$1,225	\$0	\$150	\$773	\$3,598	\$96	\$3,353	\$667	\$411	\$589	\$0	\$13,356
Wainwright	\$686	\$785	-\$657	\$130	\$288	\$0	\$50	\$949	\$368	\$146	\$135	\$0	\$2,881
Warren Miller	\$1,239	\$3,199	\$0	\$390	\$912	\$4,267	\$434	\$1,761	\$700	\$660	\$0	\$0	\$13,562
Wizard of Oz	\$1,778	\$1,255	\$0	\$150	\$773	\$1,288	\$96	\$25,385	\$679	\$447	\$232	\$0	\$32,082
YMCA Dance	\$1,818	\$8,290	-\$3,500	\$640	\$1,620	\$0	\$166	\$7,086	\$874	\$1,003	\$6	\$0	\$18,002

**Unknown**

Art 18 days	\$1,787	\$7,140	\$0	\$560	\$536	\$981	\$250	\$15,101	\$2,099	\$1,980	\$60	\$0	\$30,494
Arts Impact Summer Inst	\$0	\$1,340	-\$762	\$0	\$0	\$0	\$0	\$0	\$0	\$204	\$0	\$0	\$783

**LENS**

Creative Forces LENS	\$0	\$0	\$0	\$200	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$200
<b>Total All</b>	<b>\$498,804</b>	<b>\$290,887</b>	<b>-\$48,480</b>	<b>\$26,361</b>	<b>\$57,912</b>	<b>\$109,700</b>	<b>\$11,940</b>	<b>\$652,221</b>	<b>\$72,730</b>	<b>\$64,030</b>	<b>\$26,905</b>	<b>\$53,885</b>	<b>\$1,816,896</b>

Patron Paid Ticket Fees	Rental	Rental Discounts	Box Office Services	Food and Beverage	Liquor	Usher Services	Stage Labor	Security	FOH Labor	Other Production	Jones Building Rental	Total All
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# City of Tacoma 2016-2020 Management Agreement/Investment

City of Tacoma Investment	2015	2016 <i>Incl Current Contract Extension</i>	2017	2018	2019	2020	2015-2020 TOTAL
<b>OPERATING</b>							
Management Agreement	675,000	675,000	700,000	721,000	742,630	764,909	4,278,539
Monthly	56,250	56,250	58,333	60,083	61,886	63,742.41	
In Kind Rent from CoT	26,304	26,304	26,304	26,304	26,304	26,304	157,824
Performance Incentive (Cap of \$30,000 per year)	-	-	30,000	30,000	30,000	30,000	120,000
Other Expenses (estimated) (Utilities, City Assmts, Insurance)	180,000	180,000	180,000	180,000	180,000	180,000	1,080,000
<b>OPERATING SUBTOTAL</b>	<b>881,304</b>	<b>881,304</b>	<b>936,304</b>	<b>957,304</b>	<b>978,934</b>	<b>1,001,213</b>	<b>5,636,363</b>
<b>CAPITAL EXPENSES</b>							
Contracted Capital Expense	500,000	500,000	500,000	500,000	500,000	500,000	3,000,000
City Council Pledge via City Resolution 39108	750,000	750,000	1,500,000	1,500,000	1,250,000	1,250,000	7,000,000
<b>CAPITAL SUBTOTAL</b>	<b>1,250,000</b>	<b>1,250,000</b>	<b>2,000,000</b>	<b>2,000,000</b>	<b>1,750,000</b>	<b>1,750,000</b>	<b>10,000,000</b>
<b>TOTAL</b>	<b>\$ 2,131,304</b>	<b>\$ 2,131,304</b>	<b>\$ 2,936,304</b>	<b>\$ 2,957,304</b>	<b>\$ 2,728,934</b>	<b>\$ 2,751,213</b>	<b>\$ 15,636,363</b>

## **Capital Projects in City Owned Theaters 2006 – 2020 - \$21,779,462**

### **2006 \$4.5M**

Pantages Lobby expansion/restroom construction \$4.5M

### **2007 \$87k**

Pantages ADA hearing system \$25k

Pantages classroom construction \$62k

### **2008 \$608k**

Pantages elevator rebuild \$16k

Pantages carpet \$43k

Architectural planning for remodel \$73k

ADA improvements \$57k

Pantages door hardware replacement \$102,180

Pantages boiler replacement \$317k

### **2009 \$368k**

Pantages plumbing/hot water replacement \$36k

Pantages Studio 2 infrastructure upgrade \$297k

Pantages Architectural lighting upgrades \$17k

Pantages Studio 1 infrastructure upgrades \$5k

Pantages roofing upgrade \$13k

### **2010 \$75k**

TOTS architectural lighting lobby/control \$59k

Pantages carpet \$10k

TOTS water heater \$6k

### **2011 \$444k**

Pantages power system upgrade \$25k

Pantages fire escape surface recoating \$31k

TOTS Green Room, Studio 2, 3 infrastructure upgrades \$230k

Pantages architectural study \$158k

### **2012 \$1.3M**

Pantages Box Office remodel and safety gates \$90k

Pantages/TOTS HVAC upgrades \$245k

Pantages/annex roof repair \$15k

Pantages elevator rebuild \$172k

Pantages fire suppression/ fire panel \$118k

Pantages eliminate step/lift, stair lighting \$25k

Pantages orchestra pit \$463k

Pantages energy efficient architectural lighting upgrades \$89k



Catwalk safety improvements architectural design \$110k  
TOTS restroom flooring \$9k

**2013 \$1.26M**

Pantages catwalk \$458k  
Pantages/TOTS HVAC replacement \$588k  
Annex elevator rebuild \$105k  
Pantages roofing upgrade \$15k  
TOTS stage/proscenium rebuild/upgrade \$91k

**2014 \$2.84M**

Studio 3 seating and tables for Black Box Theater \$75k  
Jones Building basement storage \$70k  
Pantages drop off/lobby entrance, hard legs, stage level structural improvements, dressing rooms, load in area \$2M  
Pantages ADA upgrades in balcony \$270k  
Architectural fee to 30 design for remodel \$425k

**2015 \$497,462**

Jones Bldg concession storage \$15k  
Jones Bldg bathrooms floor 4-7 \$117k  
TOTS roof replacement and project management \$175k  
Pantages dressing rooms/basement \$85K  
Pantages cast bathroom/basement \$65k  
Pantages new flooring/basement \$17k  
Pantages laundry room/basement \$23K

**2016 \$2.5M**

Pantages/Jones full exterior envelope, window replacement, energy upgrades \$2.1M  
Pantages basement level bathrooms \$330k  
Pantages bathrooms for classrooms \$80k  
Jones Bldg stairs and halls \$10k

**2017-2019 \$7.3M**

Pantages remodel \$7.3M  
Seating replacement  
Marquee signs (Pantages and Rialto)  
Historic Interior: plaster and paint, flooring, box seats, lighting, skylight, lighting booth and follow spots, seismic and structure, camera mounts, canopy 9<sup>th</sup> and Commerce, acoustical door, lobby paint and plaster, lobby roof, orchestra shell, public restrooms, elevator  
Pantages and Jones electrical gear

## COT Performing Arts Venues Capital Requirements v03-29-21

Theater	Project Proposal	Priority Level	Est Cost
Rialto	Full Roof Analysis and Repair/Replace as Required	1	TBD
Pantages/TOTS	Heating Hot Water Pipe Replacement	1	\$1,200,000
Rialto	Replace Carpet Throughout Building	1	\$100,000
Pantages	Basement Areas Concrete Floor Repair	1	\$25,000
Rialto	Replace 3 Chandeliers	2	TBD
TOTS	Full Roof Replacement	2	TBD
Pantages	Replace Main roof	2	TBD
Pantages/TOTS	Install New Variable Refrigerant Flow System to Replace Steam	2	\$1,300,000
Pantages/TOTS	HVAC Pump Replacement (4 total)	2	\$190,000
Rialto	HVAC Rooftop Unit Replacement	2	\$160,000
TOTS	Replace Carpeting	2	\$150,000
Pantages	Replace Carpeting	2	\$150,000
Rialto	Replace Bathroom Stalls	2	\$50,000
Rialto	Interior Walls Repaint	2	\$20,000
Pantages	Foyer Roof Cleaning & Repairs	2	\$15,000
Rialto	Ceiling Tile Repair/Replace	2	\$10,000
Pantages/TOTS	Air Handling Unit 1 Refurbishment	3	\$80,000-\$350,000
TOTS	Replace Theater Seating	3	\$210,000
Pantages/TOTS	Exhaust Fan Replacement	3	\$190,000
Pantages/TOTS	Return Air Fan 1 Replacement	3	\$160,000
Pantages/TOTS	Air Handling Unit 2 Replacement	3	\$160,000
TOTS	Replace Fire Panel	3	\$100,000
TOTS	Replace Exhaust fans	3	\$75,000
Rialto	Exterior Stucco Repairs & Paint	3	\$15,000
Rialto	Repair Parapet on North Side of Building	4	TBD
Rialto	Replace Theater Seating	4	\$1,300,000



## Project Details

**CLIENT:** Tacoma Arts Live

**ARCHITECT:** BCRA

**PROJECT DELIVERY:** Design–Build

**COMPLETED:** November 2018

**SQUARE FOOTAGE:** 17,320 square feet

**CONSTRUCTION COST:** \$6.5 million

**PROJECT FEATURES:** Historic renovation; expanded stage and backstage areas; major mechanical and electrical upgrades; new elevator; restoration of historic plaster details; seismic upgrades to historic stained–glass skylight; accessibility upgrades; acoustical upgrades; and new LED lighting, paint, furnishings, and artistic details.

### CLIENT CONTACT

Tacoma Arts Live  
Mr. Scott Painter  
253.591.5894  
[spainter@tacomaartslive.org](mailto:spainter@tacomaartslive.org)

# Pantages Theater Historic Renovation

## Tacoma, Washington

Originally constructed in 1918, the Pantages Theater is listed on the National Register of Historic Places. As one of the oldest buildings in Tacoma, the theater is an important asset to the greater community and a popular entertainment venue in the downtown Theater District.

Korsmo Construction was hired by Tacoma Arts Live to complete significant and complex renovations that would allow the historic Pantages Theater to continue its longstanding contribution to Northwest performing arts.

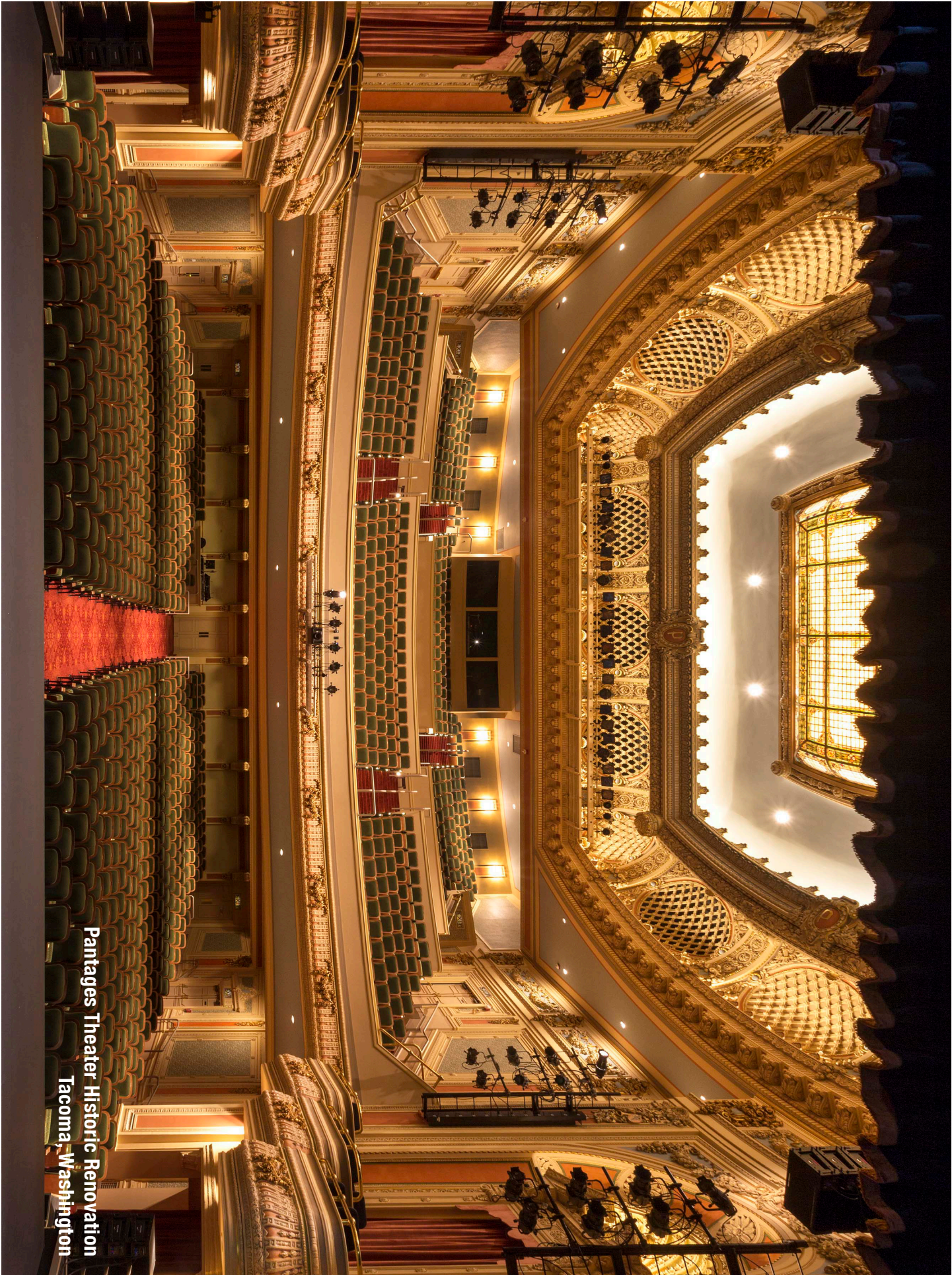
The design–build project involved significant expansion of the stage and backstage areas, increased storage space, and a new green room and dressing rooms, allowing for quieter, more efficient backstage operations. The expansion of the stage also allows the theater to host a wider variety of performances.

The project added greater efficiency with new LED lighting and better acoustics with system control upgrades. To improve ADA accessibility, a center aisle was installed in the main floor seating area. The project also restored the theater's original elegance with restored plaster elements, new paint, furnishings, and significant artistic detail. The work was performed on a very tight timeline to accommodate a strict performance schedule.



1940 East D Street, Suite 300 • Tacoma, WA 98421  
PHONE 253.582.6712 • FAX 253.582.6788  
[www.korsmo.com](http://www.korsmo.com)





Pantages Theater Historic Renovation  
Tacoma, Washington



**AGREEMENT  
By and Between**

**THE BROADWAY CENTER FOR THE PERFORMING ARTS**

**and**

**INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES,  
MOVING PICTURE TECHNICIANS, ARTISTS AND ALLIED CRAFTS OF THE  
UNITED STATES, ITS TERRITORIES AND CANADA, AFL-CIO**

**LOCAL NO. 15**

**July 1, 20157 – June 30, ~~2017~~2021**

## TABLE OF CONTENTS

I.	ARTICLE I - SCOPE OF AGREEMENT AND RECOGNITION .....	3
II.	ARTICLE II - OBLIGATION TO THE INTERNATIONAL .....	3
III.	ARTICLE III - RIGHTS OF THE PARTIES .....	3
IV.	ARTICLE IV - ACCESS TO PREMISES, JOB STEWARDS .....	3
V.	ARTICLE V - UNION SECURITY .....	4
VI.	ARTICLE VI - UNION LABEL .....	4
VII.	ARTICLE VII - SAFETY .....	4
VIII.	ARTICLE VIII - LABOR/MANAGEMENT COMMITTEE .....	5
IX.	ARTICLE IX - GENERAL CONDITIONS .....	5
X.	ARTICLE X - JOB CLASSIFICATIONS .....	7
A.	PRODUCTION MANAGEMENT .....	7
	Stage Department Coordinator .....	7
	Crew Chief .....	8
	Large Musicals .....	8
B.	PANTAGES THEATER .....	8
	Department Head and Masters .....	8
	Head Carpenter .....	9
	Head Fly .....	9
	Master Electrician .....	9
	Property Master .....	9
	Master Sound Engineer .....	9
C.	RIALTO THEATER AND TOTS .....	10
D.	OTHER JOB CLASSIFICATIONS .....	10
	Departmental Assistants .....	10
	Key Workers .....	10
	Grips .....	11
	Truck Loaders .....	11
	Riggers .....	11
	Builder Carpenter .....	12
	Truss Follow Spot Operators .....	12
	Trainee .....	12
XI.	ARTICLE XI - WAGES, HOURS AND WORKING CONDITIONS .....	13
	CALENDAR DAY .....	13
	WORKDAY .....	13
	WORKWEEK .....	13
	SEVENTH DAY .....	13
	MIDNIGHT .....	13
	HOLIDAYS .....	14
	MEALS .....	14
	CALLS .....	15
	REPLACEMENT .....	15
	EXTRA PERFORMANCES .....	15
	PAY PERIODS .....	15
	PRODUCTION CLASSIFICATIONS .....	15
	WAGE RATES .....	16
XII.	ARTICLE XII - FILM AND ELECTRONIC TRANSMISSION AND/OR REPRODUCTION .....	16
XIII.	ARTICLE XIII - HEALTH AND WELFARE .....	17
XIV.	ARTICLE XIV - RETIREMENT .....	17
XV.	ARTICLE XV - PAID TIME OFF .....	18
	TRAINING FUND .....	19
XVI.	ARTICLE XVI - MATERNITY/PATERNITY LEAVE AND LEAVE OF ABSENCE .....	19
XVII.	ARTICLE XVII - DISMISSAL FOR CAUSE .....	20
XVIII.	ARTICLE XVIII - SEVERABILITY .....	21
XIX.	ARTICLE XIX - GRIEVANCE AND ARBITRATION .....	21
XX.	ARTICLE XX - STRIKES AND LOCKOUTS .....	22
XXI.	ARTICLE XXI - MATTERS COVERED AND COMPLETE AGREEMENT .....	22
XXII.	ARTICLE XXII - DURATION OF AGREEMENT .....	22
XXIII.	ARTICLE XXIII - DOCUMENTS REQUIRED .....	22
	APPENDIX A .....	23
	SIDE LETTER .....	23

This Agreement, by and between The Broadway Center for the Performing Arts, Tacoma, Washington, operating the Pantages and Rialto Theaters and the Theater On The Square, and hereinafter referred to as the "Employer," and Local No. 15 of the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists And Allied Crafts of The United States, its Territories and Canada, AFL-CIO, Seattle, Washington, hereinafter referred to as the "Union" shall constitute an Agreement between the parties hereto for the work, territory, conditions and wage rates provided for herein.

#### **I. ARTICLE I - SCOPE OF AGREEMENT AND RECOGNITION**

A. The agreement shall apply to and cover all Employees whose classifications are set forth in this Agreement, who are employed by the Employer to provide services as Stage Employees in the Geographical Jurisdiction of the Union. The Geographical Jurisdiction of the Union shall be defined as the territory extending in any direction halfway to the nearest affiliated Local Union.

B. The Employer recognizes the Union as the sole and exclusive bargaining representative of all Employees whose classifications are contained in this Agreement. No person other than an Employee of the Employer, working under the terms of the Agreement, shall at any time perform the work of the job classifications herein.

~~B-C.~~ Armory work involving BCPA stage equipment will fall under this agreement.

~~C-D.~~ It is further agreed that in recognition of the growing business operations of the Employer, that the Union and the Employer will continue to discuss rates and the numbers of employees for events produced or serviced by the Employer in venues other than the Pantages and Rialto Theaters.

#### **II. ARTICLE II - OBLIGATION TO THE INTERNATIONAL**

As the Union is a member of the International Alliance Of Theatrical Stage Employees, Moving Picture Technicians, Artists And Allied Crafts Of The United States Its Territories and Canada, nothing in this Agreement shall ever be construed to interfere with any obligation that the Union owes to such International Alliance by reason of prior obligation, provided that the foregoing shall in no event be construed or applied so as to contravene any applicable Federal or State law.

#### **III. ARTICLE III - RIGHTS OF THE PARTIES**

A. The Employer retains all rights except as those rights are limited by the express and specific language of the subsequent provisions of this Agreement. Nothing contained in this Agreement shall be construed to impair the rights of the Employer to conduct all its business in all particulars except as expressly and specifically modified in this Agreement.

B. The Union has all rights which are specified in the subsequent provisions of this Agreement and retains all rights granted by law, except as such rights may be limited by the provisions of this Agreement.

#### **IV. ARTICLE IV - ACCESS TO PREMISES, JOB STEWARDS**

A. The Business Representative or any other duly elected representative of the Union is to be admitted at all reasonable times to all areas wherein the work is done, provided there is no slowdown of the

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Employers business. No person, other than the assigned Employee(s) shall have access to the Employer's work premises without permission from the Employer.

- B. The Employer shall recognize the Job Steward appointed by the Union for all calls. Any problems in regard to the interpretation or enforcement of this Agreement which occur on the job should be referred to the Job Steward. The Union agrees to identify the Job Steward to the Employer at the beginning of the call. If the Job Steward is unable to resolve a problem, other than a safety issue, at the job site, work shall continue and the problem shall be referred to step one of the grievance procedure, as outlined in Article XVII. No steward shall be subject to penalty, discipline, layoff, or discharge for any act in the performance of his or her duties as a steward.

#### **V. ARTICLE V – UNION SECURITY**

- A. All employees who are currently members of the Union shall be required, as a condition of continued employment, to remain members of the Union during the term of this Agreement. All employees hereafter engaged shall be required as a condition of continued employment, to apply for and maintain membership in the union on or after their seven hundred fiftieth (750<sup>th</sup>) hour of employment. An employee who fails to apply for and maintain membership in the Union as herein defined, shall be given two (2) weeks notice of dismissal by the Employer upon receipt of written notice from the Union.
- B. The obligation, under this clause, to apply for Union membership and/or maintain Union membership shall be satisfied by the employee's payment of an Agency Fee, which shall be not more than the regular initiation fee and the regular dues uniformly required by the Union of its member. The Union shall not unreasonably deny membership to, nor unreasonably fail to maintain the membership of, any employee who applies for or maintains such membership, as herein provided. The Agency Fee, payable by non-members of the Union, shall represent the employee's fair share of the Union's cost relating to representational activities such as collective bargaining, contract administration and grievance processing.
- C. Nothing contained herein shall, however, require the Employer to discharge or in any way discriminate against any employee who is denied membership in the Union or has had his/her membership in the Union terminated for any reason other than the failure of such employee to tender periodic dues and initiation fees uniformly required by the Union of its members.

#### **VI. ARTICLE VI - UNION LABEL**

- A. All scenery, properties, equipment or other materials constructed by Employees shall bear the I.A.T.S.E. Local No. 15 stencil, which shall be provided by the Union. The stencil shall remain the property of the Union.
- B. The Employer agrees to publish in the show program it produces the following words: "All stage work performed by employees represented by I.A.T.S.E. Local No. 15." The Employer agrees to include this requirement in its rental contracts.

#### **VII. ARTICLE VII - SAFETY**

- A. In situations that are in the direct control and responsibility of the Employer, the Employer shall act



promptly whenever bona fide, unsafe factors are brought to its attention by a member of the house crew.

- B. The Employer shall provide adequate lighting in all work areas.
- C. In the interest of preventing injury and/or damage to equipment, the BCPA Executive Director or their designated representative may assist onstage as requested by the Head Carpenter or Lead Technician.
- D. Safety orientation shall be completed every two weeks, or at any time a new crew member or client arrives. A BCPA Safety Committee shall meet at least quarterly to address issues before it. Any member of the Safety Committee may call a meeting sooner to address safety concerns. The Safety Committee shall be comprised of one representative from the Stage Crew and other work groups. The Safety Committee will discuss safety issues and problems, and make recommendations to BCPA management as to how best to address safety issues and concerns.

#### **VIII. ARTICLE VIII – LABOR/MANAGEMENT COMMITTEE**

A Labor/Management Committee shall be established by the Employer. The Employer and the Union will be equally represented. The Union's Business Representative, or his/her authorized representative and the Executive Director, or his/her authorized representative, shall participate in all meetings of this committee. The committee shall meet at least once per calendar quarter for consultation and resolution of operational issues.

#### **IX. ARTICLE IX – GENERAL CONDITIONS**

- A. The Employer agrees, in hiring persons to perform services covered by the terms of the Agreement, in that the Employer shall give consideration of employment to those persons who have previously been employed under contract with the Union as stage employees.
- B. The Employer shall keep a list of crew members designated as House Staff as identified below in Section IX-D. Each House Staff will be offered work whenever his/her department is activated. If a member of the House Staff is unable to work, then his/her position will be offered to other qualified House Staff member as long as such calls do not put the individual employee into overtime or 7<sup>th</sup> day. Such open positions shall be offered to the employee with appropriate skills in crew seniority order. Seniority shall be based on an employee's hiring date, with the earliest date being the most senior.
- C. House staff shall have the right of first refusal of any work offered when their department is not activated including work outside the season defined below, and shall not be paid less than their base hourly rate. However, from June 30th to October 1st of each year, the Employer may assign work to meet guaranteed minimum hours of Tier 1. Otherwise, contractual provisions regarding work for House Staff shall apply.
- D. House staff's guaranteed hours are in 2 tiers.
  - 1. Head Carpenter, Master Electrician, Master Sound Engineer, and Stage Department Coordinator will be offered 45 weeks work, totaling 1620 hours annually; paid at a minimum

of 135 per month.

2. Head Fly, Lead Technician Rialto, and Lead Technician TOTS will be offered 37 weeks of seasonal employment, totaling 1024 hours annually; paid at a minimum 90 hours per month.
  3. All time off contract will be mutually agreed upon ~~t-Three (3) months in advance-~~. Tier 1 will have 7 weeks, and Tier 2 will have 2 weeks. There will be no penalty for refusing work during time off contract.
  4. The annual hours shall be measured by BCPA fiscal year periods, July 1 to June 30. If the Employer offers work to a designated House staff with ten (10) days notice and the Employee declines the offered work, the Employer may deduct the work hours declined from the guarantee. Guaranteed hours are based on straight-time equivalents. The offered work may include a multitude of functions as assigned by the Employer irrespective of an Employee's normal job duties so long as the work can reasonably be categorized as traditional stagecraft and stagehand duties, event related duties, and special projects that directly support the business of events, but shall not include janitorial services.
- E. Any House Position that becomes vacant shall be opened for hire within thirty (30) days of the last day of employment of the person who holds that position. The employer shall notify the Union Hall with a complete job description and closing date prior to advertising to the general public. No position will be left vacant for more than sixty (60) days, unless both the Union and the employer agree that there were no qualified applicants to fill the position. At such time the hiring process will begin again until the position is filled. The employer will consider the Unions input in filling any vacant positions.
- F. Whenever the Employer requires stage employees for any job, the Employer's Executive Director or their designated representative shall procure employees by calling IATSE Local 15 dispatch. The Employer shall attempt to provide such notice at least Seven (7) days (168 hours) in advance of the call. No later than forty-eight (48) hours prior to the call, the Union shall provide the Employer with the list of properly trained and competent employees for the call. Should the Union be unable to fill the call requirements with employees deemed competent and properly trained by the BCPA Executive Director, or their designated representative, within 48 hours of the call, the Employer may employ any suitable applicants on its own. All stagehands employed on any production must bring basic tools as deemed appropriate to the event and as listed in Local 15 Dispatch Rules.
- G. The Employer shall have the right to select for and fill any job openings.
- H. The Employer shall provide safety gear and protective equipment as per state regulations.
- I. All Employees in view of any Broadway Center patrons, inside or outside the theaters, shall be appropriately dressed, as determined by the BCPA Executive Director, or their designated representative, when the dispatch call is made.
- J. House Staff shall not be obligated to accept work with the employer with less than Fourteen (14) calendar days advance notice, or outside the core season. House crew has first right of refusal for off-season work, except as related to Guaranteed Hours noted above. House Staff shall be compensated for four (4) hours at their base hourly rate for cancellation of scheduled work with less

than twenty-four (24) hours notice, except in cases of cancellation due to circumstances beyond the Employer's control.

- K. The Union and the Employer agree that no Employee shall be discriminated against because of race, creed, color, sex, marital status, religion, national origin, age, lifestyle or union membership or in any manner prohibited by local, state or federal laws and regulations.
- L. No Employee shall be permitted to donate his or her services gratis, except by permission of the Business Representative.
- M. (1) Nothing contained in this Agreement shall prevent the Employer from agreeing to pay any Employee higher wages or to grant any Employee better conditions than called for by the minimum scale or conditions contained herein.  
  
(2) All contracts negotiated between an individual Employee and the Employer shall be approved by the Business Representative of the Union. However, the Union shall not withhold its approval of said individual contract if it does not violate the provisions of this Agreement or the Constitution and By-Laws of the Union.
- N. All power tools, where required by the nature of the work, shall be provided by the Employer.
- O. Turnkey System for Lighting and Sound

It is agreed and understood that Turnkey usage shall be acceptable in cases where the BCPA is donating the use of Pantages, Rialto or TOTS to a local non-profit organization, and has informed the Job Steward in advance of such usage. Such usage shall be subject to the conditions below.

- 1. Lighting: BCPA Executive Director, or their designated representative, shall have access to the Lighting systems for the purposes of meeting illumination, non-technical rehearsals and limited demonstration of the system for clients, with the following conditions:
  - a. No level adjustments other than an initial setting or cue recording is required.
  - b. There will be no movement of lighting equipment during the event.
  - c. One no color circuit of overhead strip or stage wash lights, two no color lectern lights, and/or a simple front wash is used.
- 2. Sound: BCPA Executive Director, or their designated representative, shall have access to the Sound systems for the purposes of meeting amplification, non-technical rehearsals and limited demonstration of the system for clients, with the following conditions:
  - a. A maximum of two (2) microphones is used.
  - b. No level monitoring or cue execution is required.
  - c. There will be no movement of Sound equipment during the event.
  - d. A standard patch/set up is used, which shall include audio playback for system demonstration.
  - e. The Infrared system is in use when the Master Sound Engineer or Lead Technician is not on the call.

**X. ARTICLE X – JOB CLASSIFICATIONS**

A. Production Management:

1. Stage Department Coordinator shall be:
  - a. A member of the House Crew and bargaining unit.
  - b. Performs as member of the crew or Crew Chief as needed for any work call.
  - c. Organizes and submits payroll to BCPA Finance Office.
  - d. Under the direction by the Executive Director or their assignee, schedules Stage Crew for work calls and events.
2. Crew Chief:
  - a. The Crew Chief shall be a member of the House Crew who has been assigned by the Executive Director or his assignee to advance work for upcoming events. The Crew Chief will work with the Event Managers to help manage events with the customer's needs and BCPA's mission, vision, values and promises foremost.
  - b. The Crew Chief will be given a budget, a number of staff on the call, and a schedule of the event. Anything that increases the cost of an event must be approved by the client and the Event Manager prior to the cost being incurred and then be reported to the Event Manager for formal documentation and billing.
  - c. The Crew Chief involved will also be responsible to see that the sign in sheet for the call is filled out correctly.
3. In reducing costs for large shows, shows with crews larger than 15 IATSE Employees at up to four (4) times a year or with the Business Agent's approval:
  - a. Changing Double time from Midnight till 8:00 AM, and 1:00 AM till 7:00 AM
  - b. There would be the ability to replace 50% of the crew on the load-out to maintain continuity the running crew would be part of the 50% that remains on the call.
  - c. The minimums on a call back after a break of more than two (2) hours to a 2-hour minimum (now 4 hours) stage hands would also be guaranteed a daily minimum of 8 hours if they receive more than a 2-hour break in a day.

B. Pantages Theater:

1. Departmentalization of the IATSE staff as set forth below outlines the general and predominant work rules for departmentalization. In the rare instance that conditions arise that may not clearly require departmentalization, the BCPA Executive Director, or their designated representative, shall consult with the Head Carpenter to assess the labor needs on the following prioritized criteria:
  - a. Labor needs necessary to insure a safe work environment.
  - b. Labor needs to ensure work is completed on deadline.
  - c. Labor needs to ensure a high quality artistic product (in consultation with the independent 3<sup>rd</sup> party Artist Representative)
  - d. Labor needs necessary to provide appropriate economic balance.
  - e. Labor needs appropriate to the traditionally defined work of the theater stagehands.

The BCPA Executive Director or their designated representative shall assess these criteria in good faith and shall be the final arbiter, notwithstanding the adopted grievance policy.

2. Department Heads and Masters:
  - a. Department Heads shall be the Head Carpenter, Head Fly, Master Electrician, Property

Master and Master Sound Engineer.

- b. There shall be a minimum of one Department Head or Master for any stage call. Work calls, technical rehearsals and performances shall require Department Head and or master for all activated departments.
    - c. For events that require employees with no departments specified, Department Heads and masters will remain responsible for their department first, but will work together with all other stage employees as directed by the BCPA Executive Director, or designated representative, in consultation with the Head Carpenter in setting up the event, working the event, and striking the event, provided the appropriate Department Heads are employed.
    - d. Department Heads and masters shall be employed as required by the "Yellow Card", Production Technical Rider or the production or activity's needs as determined by the BCPA Executive Director, or their designated representative, and the Pantages Head Carpenter in consultation, as herein outlined.
3. A Head Carpenter shall be called in whenever:
  - a. Supervision of a crew or other Department Masters and or heads is necessary.
  - b. Any time a Head Fly is required.
  - c. A production or event utilizes any scenery, properties, or other stage related equipment.
  - d. At the discretion of the BCPA Executive Director, or their designated representative, for certain on-stage rehearsals, the Head Carpenter may be the sole house crew employed.
4. A Head Fly shall be called in whenever:
  - a. Supervision of a departmental crew is required.
  - b. Any use of the fly system which requires a weight change of more than thirty (30) pounds.
  - c. A production or event requires any "air moves" or fly cues for a rehearsal or performance.
5. A Master Electrician shall be called in whenever:
  - a. Supervision of a departmental crew is required.
  - b. Any tie-in, disconnection or use of stage power to supply theatrical equipment is required.
  - c. A production or event utilizes any lighting (excluding work lights) or electrical effect equipment for other than Turnkey use.
6. A Property Master shall be called in whenever:
  - a. Supervision of a departmental crew is required.
  - b. Set up and removal of any dance flooring
  - c. Set up and removal of any musical pit, or when an on-stage musical program requires twenty (20) or more music stand lights.
7. A Master Sound Engineer shall be called in whenever:
  - a. Supervision of a departmental crew is required.
  - b. Any access to, or use of a sound system other than Turnkey or client supplied portable boom box is required.
  - c. Any use of BCPA-owned microphones for and including broadcasting or recording, other

than public announcement or Turnkey.

8. All Department Heads and Masters, Assistants, Lead Technicians and Trainees may have an annual performance review.
9. The Head Carpenter shall be allowed to operate a traveling drape from the stage floor, and set in a pre-hung Projection Screen and existing masking. The Head Carpenter may act as a "Ground Rigger" if it is deemed appropriate to the event.
10. Department Heads shall be compensated for at least four (4) hours at the base hourly Department Head rate for every Workday.

C. Rialto Theater and TOTS:

1. Small Venues shall always have a minimum of one Lead Technician on each call.
2. The Lead Technician shall be employed as required by the Production Technical Rider, or the Employer, as herein outlined:
  - a. Supervision of a stage crew is required;
  - b. For any maintenance or operation of sound and lighting equipment other than Turnkey (as defined in Article VII, Section H);
  - c. Such calls that require work performed by stagehands.
3. For attractions traveling under national IA contract ("Yellow Card"), which require Department Heads, Department Heads shall be employed as required by the "Yellow Card" under the rates and conditions described in Article X, Section A.
4. The Lead Technician shall be compensated for at least four (4) hours at the base hourly Lead rate for every workday.

D. Other Job Classifications:

1. Departmental Assistants:
  - a. Departmental Assistants may be used whenever the Department Head or Master and Head Carpenter in consultation with the BCPA Executive Director, or their designated representative, determine a need for them.
  - b. Departmental Assistants shall be compensated for at least four (4) hours at the base hourly Departmental Assistant rate for every Workday.
2. Key Workers:
  - a. Key Workers shall be Dimmer Board Operators, Sound Board Operators, Front Spot Operators, Bridge Light Operators, Turntable and Winch Operators, Forklift Drivers, Grid workers, Special Effects Workers, Fly Rail Workers, and Generator Operators.
  - b. Key Workers shall be compensated for at least four (4) hours at the base hourly rate for every call. After a four (4) hour minimum at Key Worker rate, the Employee may be compensated at the prevailing Grip rate, provided the Employee is no longer performing as a Key Worker. If work performed later falls under the classification of Key Worker and lasts more than one (1) hour, the Employee must again be classified as Key Worker, subject to those conditions. Time worked as Grip may be reclassified as time worked as a Key Worker to fulfill the minimum Key Worker call. If such later

work performed by an Employee in the classification of Key Worker lasts less than one (1) hour, the employee shall be compensated at the prevailing Key Worker rate for that hour.

3. Grips:

- a. Grips shall be all Employees not otherwise specified in this Agreement.
- b. Grips shall be compensated for at least four (4) hours at the base hourly rate for every call.

4. Truck Loaders:

- a. Truck Loaders shall work within the confines of trucks or other conveyances which are transporting scenery, costumes, props, electrics, or other equipment which is necessary for a production.
- b. Truck Loaders shall not be responsible for moving anything past the door or exit of any truck or conveyance. There shall be no other employees working inside any truck or conveyance.
- c. Truck Loaders shall be employed as required by the "Yellow Card", Production Technical Rider or as determined by the BCPA Production Director and Production Stage Manager in consultation with the Head Carpenter or Lead Technician.
- d. Truck Loaders shall be compensated at Key Worker rate plus \$10.00 per hour for a minimum of three (3) hours, and continue at this rate until the trucks or conveyances are fully loaded or unloaded.

5. Riggers

- a. Overhead Riggers shall be Employees working with cables, pulleys, tackle, winches or other gear associated with the lighting or supporting of objects above the floor. Overhead Rigger(s) shall be employed to install, maintain and dismantle the physical means of support for the overhead equipment related to the Employer's production where no means of support exists. All rigging calls shall include a minimum of one (1) Ground Rigger to work on the deck while overhead rigging is being done. There shall be one (1) Ground Rigger for every two (2) Overhead Riggers. Spotting on lines from the grid for an incoming attraction shall not be classified as rigging.
- ~~b. After a rigging call is completed and it is required to redo or adjust the rigging, an Employee may be assigned to do such work and shall be compensated for such work as an Overhead Rigger. If such Employee performs overhead work for more than one (1) hour, the Employee shall be classified as an Overhead Rigger. If such Employee performs overhead rigging for less than one (1) hour, the Employee shall be compensated for that one (1) hour at the prevailing hourly rate for an Overhead Rigger.~~
- ~~c.~~ Rigging shall also include installation and maintenance of new or existing stage equipment permanently suspended which cannot be made accessible from the deck and the building or assembly of any scaffold or structure after twenty-eight (28) feet in height.
- ~~d.~~ Any Employee called upon to perform any work from a temporary or portable structure in excess of twenty-eight (28) feet in height from the nearest point of impact, or from any suspended platform or man-lift, or from any other elevated location not accessible to the deck, shall be paid at rigging rate on an hourly basis while performing such work. If such work is performed for more than one (1) hour,

the worker becomes classified as a Rigger and subject to those conditions.

~~e.d.~~ When Riggers are called, they shall be compensated for at least ~~three (3)~~ four (4) hours at the prevailing Rigging rate, ~~for each call~~ On a call back for the load-out on the same day as the load-in, the Rigger will receive a three (3) hour minimum, unless otherwise provided for in this Agreement. An employee who has not been called as a Rigger or Ground Rigger and is so assigned by her or his department head, the BCPA Production Director or BCPA Executive Director, or their designated representative, shall be paid at the appropriate rigging rate on an hour by hour basis while such work is being performed. If such work is performed for more than ~~one (1)~~ two (2) hours per call, the employee shall be compensated for at least ~~four (4)~~ three (3) hours at the appropriate prevailing rate. ~~On a call back for the load-out, the same day as the load-in the Rigger will receive a 3 hour minimum.~~

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6. Builder Carpenter:

- a. Employees engaged in fabricating scenery, properties, and/or electrical effects, or are engaged in reconstruction of scenery, properties and/or electrical effects and employees engaged in making additions or modifications to the stage or its surroundings, shall be classified as Builder Carpenter.
- b. There shall be a Head Builder Carpenter on each building call.
- c. Builder Carpenters shall be compensated for at least four (4) hours at the prevailing Department Head rate.
- d. Additional Builder Carpenters shall be compensated for as Key Workers.

7. Truss Follow Spot Operators:

- a. All Employees that operate a Truss Follow Spot shall be compensated for at least four (4) hours at the Truss Follow Spot Operator base hourly rate.

8. Trainee:

- a. The Trainee will be an entry-level position up to 2 individuals per year designed to assist a person develop the skills to become a stage hand, with a maximum two (2) year term of employment, beginning October 1st to September 30th.
- b. The Trainee must pass the Union's dispatch examination and interview process and be placed on the dispatch roster within thirty (30) days of commencement of employment.
- c. The selection process will be by a committee consisting of the BCPA Executive Director or their designated representative, Stage Department Coordinator, and Pantages Theater Head Carpenter. The BCPA Executive Director or designated representative will have the final decision with input from the committee. The Committee will meet every six (6) months to review the Trainee's progress.
- d. The Trainee will learn basic lighting, sound, stage and projection skills as are applicable to the Broadway Center Theaters.
- e. The trainee may be employed for any call at the BCPA, and shall be compensated for at least four (4) hours at the base hourly Assistant Technician rate for every Workday. At no time shall the Assistant Technician work in an unsupervised capacity, or be employed in lieu of a Department Head or Assistant, or a Lead Technician.
- f. The Lead Technician shall be allowed to schedule the Assistant Technician in conjunction with the Tacoma School of the Arts and be allowed to use volunteer student help as deemed appropriate to the event by the Lead Technician, the Tacoma



School for the Arts and BCPA Executive Director, or their designated representative.

9. Working in Higher Paying Classification:

- a. ~~Working in Higher Paying Classification~~ Employees may be assigned to higher paying classifications as required by the nature of the work and for safety reasons. If such assignment is for one (1) hour or less, employees shall be paid for one (1) hour at the prevailing rate for that classification. If such assignment is for more than one (1) hour, the employee shall be paid at least the minimum call for that classification. Time worked in a ~~lower~~ paying classification may be classified as time worked in a higher paying classification to fulfill the minimum call.

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A. Calendar Day:

1. A calendar day shall be classified as a workday whenever an Employee works at least four (4) hours during a twenty-four (24) hour period beginning between midnight and midnight; provided that any call of at least four (4) hours beginning before midnight and extending less than four (4) hours into the next calendar day shall be classified as a workday.
2. A calendar day shall be classified as a day of work whenever an employee is required to work at least four (4) hours past midnight from a call starting the day before. (This does not mean that Department Heads get another four (4) hour minimum. It does mean that the day will count towards an Employee's seventh day.

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B. Workday:

1. Hours worked in excess of eight (8) hours in any workday shall be compensated at the rate of one and a half (1 1/2) times the base hourly rate; hours in excess of twelve (12) hours in any workday shall be compensated at the rate of two (2) times the base hourly rate; hours worked in excess of twenty-two (22) hours in any workday shall be compensated at the rate of three (3) times the base hourly rate. Overtime rates will be paid only on hours actually worked.
2. Employees shall receive an eight (8) hour break between workdays. In the event that such a break is not provided, employees shall be compensated at the rate of at least two (2) times the base hourly rate of pay for all hours worked, until an eight (8) hour break is received.
3. Reasonable efforts will be made to give the crew an eight (8) hour break during daylight-savings time changes.

C. Workweek:

1. After forty (40) hours called straight-time during the Employer's workweek, which runs Monday to Sunday, time shall be compensated for at least the rate of one and one-half (1 & 1/2) times the base hourly rate. The first eight (8) hours called time on holidays shall count towards the forty (40) hours called straight time during a workweek. Overtime shall be paid on more than forty (40) straight time hours in the work week.

D. Seventh Day:

1. The first ~~twelve (12)~~ eight (8) hours worked on an employee's seventh (7th) consecutive day of work shall be compensated at the rate of two (2) times the base hourly rate. Additional hours worked up to twelve (12) hours shall be compensated at three (3) times the base hourly rate. ~~Beyond twelve hours shall be compensated at four (4) times the base hourly rate.~~ Hours worked between 12:00 midnight and 8:00 a.m. shall be compensated at three (3) times the base hourly rate.

2. The seventh (7th) day shall start at midnight and end at midnight and continue until the employee receives a break of at least eight (8) hours. The employee's eighth (8th) consecutive day worked reverts to the straight-time rate and begins a new workweek.
3. If a load out extends three (3) hours into the seventh (7th) consecutive day, the seventh (7th) day rate shall not apply for those three (3) hours.

E. Between Midnight and 8:00 a.m.

1. All hours worked between the hours of midnight and 8 a.m. shall be compensated at the rate of two (2) times the base hourly rate and be computed in one half (1/2) hour increments.
2. Unused time on a call between the hours of midnight and 8 a.m. shall be compensated at the base hourly rate.

F. Holidays:

1. The first eight (8) hours of called time on any of the designated holidays shall be compensated at two (2) times the base hourly rate. Called time in excess of eight (8) hours shall be compensated at three (3) times the base hourly rate. Called time between 12:00 midnight and 8:00 a.m. shall be compensated at three (3) times the base hourly rate.
2. Holidays shall be on the official day designated by the Federal government.
3. Holidays are:

NEW YEAR'S DAY	LABOR DAY
MARTIN LUTHER KING, JR. DAY	VETERANS DAY
PRESIDENTS' DAY	THANKSGIVING DAY
MEMORIAL DAY	CHRISTMAS EVE
INDEPENDENCE DAY	CHRISTMAS DAY

4. Holiday rates shall start at midnight and end at midnight or continue until the employee has had a break of at least eight (8) hours, except that Holiday rates for New Year's Day shall begin at Six o'clock (6:00 p.m.) on December 31st.

G. Meals:

1. Employees shall be allowed an uncompensated meal period of one (1) hour, which shall commence no less than two (2) hours nor more than five (5) hours from the beginning of the shift.
2. If a meal break is not called at the end of the fifth (5th) hour of work, compensation of two (2) times the prevailing rate at the beginning of the sixth (6th) hour must be paid until a meal break is called. Meal periods may be scheduled by the employer based on the demands of any given event.
3. A one-half hour meal break may be called in lieu of an hour meal break with the condition that the Employee is paid for the full hour and is provided by the Employer with a balanced meal, appropriate to the time of day, or a twenty (\$20.00) cash meal buyout for which the Employee will sign a receipt. However, once a day, a half-hour meal break may be taken with no meal provided as long as the employee is given sixteen (16) hours notice.
4. Meal periods shall be on the Employer's own time when the Employee is required to remain on the premises or at a prescribed work site in the interest of said Employer.
5. Employees shall be allowed an uninterrupted rest period of not less than fifteen (15) minutes on Employer's time for each four (4) hours of working time. Rest periods shall be scheduled as nearly as possible to the midpoint of the work period. Where the nature of the work allows the Employees to take unscheduled rest periods as needed, scheduled rest periods are not

required. When departments are established, then breaks may be staggered by department. The Head Carpenter shall communicate with the Employer, clients and employees to keep them informed of all impending breaks and meals.

6. If a break of more than two (2) hours is given, both the initial call and call-back shall be paid as at least two four (4) hour minimum calls; however, overtime will be paid only on actual hours worked.
7. No meal break shall be taken by a person acting as a department Head or Master, Lead Technician, or Key Worker when deemed necessary for artistic quality and safety as assessed by BCPA Executive Director, or their designated representative, and the Client Artistic representative, in consultation with the Head Carpenter or designated crew lead during a performance of a musical or musical performance, opera, play or dance. For Special events lasting more than five (5) hours from the last meal break (such as auctions and fashion shows) the BCPA Executive Director, or their designated representative, in consultation with the Lead on the call shall have the option of charging a meal penalty or scheduling a relief hand or operator for the running crew.

#### H. Calls

1. Crew(s) shall be called at least one-half hour prior to the performance (show) time which shall be included as part of the minimum call.
2. A fraction of an hour shall constitute one (1) hour, notwithstanding when employees are paid at premium rates (premium rates are anything more than straight time, including meal penalty, *when the prevailing rate is not straight time*) when a fraction of a half-hour shall constitute one-half (1/2) hour. A one-half (1/2) hour of straight time may be paid when an Employee is moving to a higher rate as in meal penalty or double time after midnight, or filling out a minimum call. However, any call may be made on the half-hour and therefore end on the half-hour. For the purposes of computing time worked when a meal break occurs within an hour increment, the fractions of the hour on either side of the break shall be added together to make a complete hour. So a day could run from 8:00 am to 12:30 p.m., then from 1:30 p.m. to 5:00 p.m. and from 7:30 p.m. to 11:30 p.m. and be paid at 8 hours straight and 4 hours overtime.
3. For the purpose of computing time worked a call shall be considered that period of time that begins when the crew is called to the job site until the time they leave the job site for more than two (2) hours.

#### I. Replacement:

1. The Employer shall not replace Employees on any call in order to avoid payment of higher rates; provided that separate crews may be scheduled by the Employer to maintain reasonable health standards, which at the Employer's discretion may include without limitation, a work day that exceeds sixteen (16) "clock" hours. The Employer is not to be held responsible except as provided by State ~~Labor and Industry Industrial~~ for employees injured on the job and/or accidents arising out of the employee's choice to work long hours. The call shall conclude with a load-out of a production; except established ~~H~~ouse Staff shall continue from production to production as needed and be compensated for all applicable overtime worked for the Employer.

2. On separate events for a separate Client, the Employer may replace ~~H~~ouse Staff with other qualified House Staff to avoid 7<sup>th</sup> day penalty or overtime from working more than 40 hours in one week.

~~2-3.~~ The Employer may request from the local #15 dispatch list, one (1) employee by name, or

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10% of the crew call if House Staff, whichever is greater, per call. Employees requested by name will be paid at minimum of the Department Assistant rate.

J. Extra Performances:

1. If the number of performances with intermissions exceeds two (2) in any given day, or eight (8) in any given week, the employees shall be compensated for each extra performance at the rate of one and one-half (1 1/2) times the prevailing hourly rate.

K. Pay Periods:

1. All wages for employees shall be paid no later than two (2) weeks following the close of the Employer's regular pay period, on the Employer's established pay date. If payment is not made, provisions of state law shall apply.

L. Production Classifications:

1. A Standard Call is any call that covers the typical workday and any duties therein.
2. Commercial Calls are calls that involve any clients that are not an IRS designated 501(c) 3, or a governmental entity.

J. Wage Rates:

1. Classifications and Wage rates are set forth in appendix A.

**XII. ARTICLE XII - FILM AND ELECTRONIC TRANSMISSION AND/OR REPRODUCTION**

- A. All employees shall be compensated at FETR scale for all called time classified as FETR.
- B. Taping or live telecast shall not be classified as FETR when such taping or live telecast is used for broadcast on a news program or for a portion of a magazine program or advertisement not to exceed three (3) minutes air time, or by a governmental entity.
- C. The Employer(s) will be permitted to make tapes which are for archival purposes only. Should there be any further release, distribution, sale or any other usage made of these tapes, the EMPLOYER(S) agrees to compensate all Employees according to this Agreement.
- D. All Employees working during filming or taping for motion pictures and/or television or for the reception of a live telecast and electronic recording or broadcasting, for immediate or future use, shall be compensated at the FETR scale. Closed circuit broadcast will be excluded from FETR when it is not sent outside the BCPA complex.
1. All work specifically performed for the set-up, rehearsal or move-out of equipment for live telecast or broadcast or recording of audio or video shall be classified as FETR. Set up and move out work for a production shall be excluded from Levels #1 and #2 FETR compensation when the recording of a rehearsal or performance is part of a regularly scheduled performance run, and no additional work is required to set up or move out recording equipment.
  2. Classified FETR work will consist of three levels of activity with a specific pay scale for each level.
    - a. Level #1: Archival/Non-Distribution (Base pay)

Audio and video recordings made for grant and archival purposes only. The client shall be required to sign an addendum to the rental agreement stating the purpose of the recording, and that there will be no distribution of the recording.

- b. Level #2: Limited Distribution/Non-Profit Broadcast (Base pay plus Fifteen percent)  
Audio and video recording made available to company members, their families, the immediately attending audience, or broadcast on Public Radio or Television. The client shall be required to sign an addendum to the rental agreement stating that the recordings shall not be distributed for profit.
  - c. Level #3: Commercial (Base Pay plus Fifty percent)  
Audio, video or film recording for commercial Television or Radio Broadcast or internet transmission for monetary gain, Film production or sale to the general public.
- 3. All set construction or other building related exclusively to sections D.1 or D.2 shall be classified as FETR.
  - 4. All work done for Industrial Trade Shows or Commercial Product Demonstrations shall be compensated at the Level #3 FETR scale.

#### **XIII. ARTICLE XIII - HEALTH AND WELFARE**

- A. The Employer agrees to participate in the Local No. 15 Theatrical Stage Employees Health & Welfare Trust, and to abide by the Trust Agreement, as now in force, and hereafter legally amended by the Trustees. It is further agreed that the Employer shall maintain the contributions during any period of contract negotiations.
- B. Employer Contributions shall be paid on all compensable hours worked by the Employees, at the rate of 8% of the Employee's gross pay. Contributions shall be due on the tenth (10th) day of the month following the month in which the Employees worked. The Employer agrees to forward copies of the payrolls with contributions to the Trust for reporting hours worked and contributions paid.
- C. Should legal action for the collection of delinquent contributions become necessary, venue for such action may be laid in King County. In the event of a delinquency, the Employer shall pay the greater of twenty dollars (\$20.00) or twenty percent (20%) per month liquidated damages on all delinquent amounts; and further the Employer shall pay all attorney's fees and costs incurred by the Trust Fund in connection with the collection of any amounts due them by the Employer.

#### **XIV. ARTICLE XIV - RETIREMENT**

- A. The Employer agrees to participate in the International Alliance Of Theatrical Stage Employees Local No. 15 Retirement Plan Trust, and to abide by the Trust Agreement, as now in force, and hereafter legally amended by the Trustees. In recognition of the Trustees' selection of the Western Employees Benefit Trust as the investment vehicle, the Employer agrees to forward contributions to the bank or other depository designated by the Western Employees Benefit Trust administrator. It is further agreed that the Employer shall maintain the contributions during any period of contract negotiations.

B. The Employer agrees to recognize pre-tax deferral elections made by employees to their 401K retirement plan covered under this agreement. Employees may elect or modify such deferrals once per calendar year.

1. In order to make functional both the Employer's and Labor's desire to responsibly and legally fund the IATSE employee's retirement, the BCPA offers up to match employee elective deferrals of up to 4% of annual salary for the house Staff as identified in Section IX D. In order to qualify, the employees must direct the BCPA in pre-tax withholding to be deposited in the current 403(b) or 401(k) plan; the BCPA will match elective contributions of up to 4% of annual salary in the BCPA authorized 401(k) or 403(b) retirement program. For all union employees, the BCPA will contribute 2% to the Western Employees Benefit Trust, without any match requirement. The amount of the match is ultimately determined by the overall financial performance of the organization in a given fiscal year. The chart below outlines the variables used to calculate the match. Any amount above the guaranteed match will be remitted after the audit of the complete fiscal year is completed.

Operating Results	Employee 403(b)	Employer Western Trust *	Employer 403(b) **	Total Employer Contribution **
Guaranteed	4%	2%	1%	3%
Meet Budget	4%	2%	4%	6%
Bottom Line 100K over Budget	4%	2%	7%	9%

\* Requires No Employee Contribution

\*\* Requires Employee Contribution

- C. The Employer agrees to forward a copy of the payroll to the Western Employees Benefit Trust administrator, for the purpose of verifying hours worked and contributions paid. Contributions and verification shall be due on the fifteenth (15th) day of the month following the month in which the employees worked.
- D. The Employer agrees to provide such information with respect to employees covered by this agreement as may be needed by the administrator of the Trust to complete any required IRS discrimination tests.
- E. Should legal action for the collection of delinquent contributions become necessary, venue for such action may be laid in King County. In the event of a delinquency, the Employer shall pay one percent (1%) per month liquidated damages on all delinquent amounts; and further the Employer shall pay all attorney's fees and costs incurred by the Trust Fund in connection with the collection of any amounts due them by the Employer.
- F. In the event that the Trustees of the International Alliance Of Theatrical Stage Employees Local No. 15 Retirement Plan Trust select a different investment vehicle during the term of this agreement, the Employer agrees to forward contributions as directed by the International Alliance Of Theatrical Stage Employees Local No. 15 Retirement Plan Trustees.

- G. Any increases in Employer contributions to retirement for non-Union employees will result in equal increases in contributions to retirement benefits for employees covered by this Agreement.

#### **XV. ARTICLE XV – PAID TIME OFF**

- A. Tier 1 and Tier 2 employees will accrue Paid Time Off (PTO) based upon hours worked and tenure. Tenure will be measured by continuous employment as House Crew. Accruals will occur with each payroll and be reported on an employee paycheck stub.
- B. PTO accruals are calculated per hour as outlined by tenure level below:

Tenure 1 (0-2 years)	0.025 Per Hour
Tenure 2 (3- <del>14</del> 9years)	0.0465 Per Hour
<u>Tenure 3 (10-14 years)</u>	<u>0.06075 Per Hour</u>
Tenure <del>3</del> 4 (15+ years)	0.0750 Per Hour

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- C. The Maximum amount of accrued PTO is ~~80~~ 100 hours.

C.

~~D. Upon mutual execution of this contract, Tier 1 employees will receive a one time accrual of ten (10) hours, and Tier 2 employees will receive a one time accrual of six (6) hours.~~

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- F-D. PTO will be paid at the discretion of employee and upon the approval of their supervisor. The supervisor's approval must be documented on the BCPA Time Off Request Form that must be forwarded to payroll.

- E. PTO will apply to House Staff only and will fulfill all the requirements for the City of Tacoma's Sick Leave Ordinance. No other members of the collective bargaining agreement are eligible for PTO or the City of Tacoma's Paid Sick Leave Ordinance provisions. The Union agrees to waive the sick leave requirements as allowed under the City of Tacoma ordinance 28275 section 18.10.090 for all other members of the collective bargaining agreement.

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#### G-F. Training Fund:

1. Effective July 1, 2011, the Employer agrees to contribute \$0.20 (Twenty Cents) for each hour worked by all employees represented by the union to the Western Washington Technical Training Trust each calendar quarter.

#### **XVI. ARTICLE XVI - MATERNITY/PATERNITY LEAVE AND LEAVE OF ABSENCE**

- A. In case of a serious personal emergency, such as the death or critical illness or injury of an immediate family member, Broadway Center House Staff, when they are scheduled will be allowed up to three (3) consecutive eight (8) hour straight time days of emergency leave with pay per emergency. For purposes of this section "immediate family member" means your mother, father, sister, brother, child, step-child, spouse, father-in-law, mother-in-law, sister-in-law, brother-in-law, daughter-in law, son-in-law, grandchild, grandparent or any significant person living in your household. If additional time is necessary you may request a leave of absence without pay. Emergency leave must be in writing and approved by the Broadway Center Executive Director.

- B. An employee is expected to request a leave of absence in writing from the employer within a reasonable period of time for the circumstance before the leave is to be taken. Such request shall include the reason for the leave and the expected date of return. Leave that extends beyond 90 calendar days may result in discharge.
- C. The duration of employment prior to delivery is primarily a medical question to be determined by the employee and her physician. In unusual or extreme cases, special consideration may be given to the following factors if it is felt advisable or necessary that the employee take a longer maternity leave of absence than she desires:
  - 1. Her personal medical safety.
  - 2. Employment conditions
  - 3. Efficiency
  - 4. Her willingness to continue to work during pregnancy
- D. A maternity/paternity leave of absence will extend to a maximum of eight weeks after delivery. If the Employee does not notify the Union and the Employer at the end of the sixth (6th) week after delivery of an intention to return to work, the employee will be deemed to have forfeited re-employment rights. An extension of post-delivery leave may be granted under extenuating medical circumstances.
- E. As with other types of leave, the employee is expected to request a leave of absence in writing from the Employer within a reasonable period of time before the leave is to be taken.
- F. Employees returning from maternity/paternity leave within the allotted eight-week period, or agreed upon extension period after delivery, will be reinstated to their original job or to a position of like status and pay, without loss of service credits and vacation rights. No continuation of salary will be given during leaves of absence unless the employee has accrued sick leave, and then said sick leave can be paid during this absence.
- G. Upon request from the Employer and the Union, an Employee must provide a doctor's release before returning to work.

**XVII. ARTICLE XVII - DISMISSAL FOR CAUSE**

- A. The Employer may terminate any employee at any time for just cause. Employer reserves the right to discharge any employee who is incapable or incompetent. The Employer shall be the sole judge of competency. The Union may pursue grievance procedures as to the questions of the good faith of such exercise of judgment.
- B. Employees who violate the Employers work rules and requirements, including safety rules, or who are performing unsatisfactorily will be subject to discipline. The first step of discipline for cause shall be written warning to the employee by the Employer with a copy submitted to the Union. Subsequent violation of a similar character or continued unsatisfactory performance will then be the basis of further disciplinary action that may include conditional suspension, without pay, or termination, as determined by the Employer. In cases where the employee disagrees with the employer as to the cause for discipline, the employee shall be granted a meeting with the Employer



to discuss the incident. The employee has the right to Union representation at the meeting. The Employer may terminate the individual contract of a staff employee at any time for just cause. Intermittent employees may be terminated for just cause by sending a "Do Not Dispatch Letter" to the Union. Just cause for immediate termination shall include cases of serious misconduct such as, but not limited to the following:

1. Impaired job performance due to abuse of alcohol or drugs, illegal or prescription.
2. Use and/or sale of illegal drugs in the workplace.
3. Chronic failure to obey directives of immediate supervisor, posted theater rules, or personnel policies.
4. Willful or malicious destruction, vandalism or theft of Employer's property or leasehold (including performance theater and rehearsal facilities) or of property brought into such performance or rehearsal facilities.
5. Excessive or repeated verbal abuse of the Employer or any of its employees.
6. Threats or perpetration of physical violence against the Employer or any of its employees.
7. Discrimination or harassment based on race, color, creed, religion, national origin, political affiliation handicap, gender, sexual orientation, marital status, age or Union membership.
8. Safety violations.
9. Violation of the "Conduct with Minors" Policy.
10. Excess absenteeism or tardiness.
11. Bringing a weapon on the premises that is not a tool or a prop.
12. Excessive use of unapproved leave and repeated unavailability for performance related overtime.

- C. Any termination shall be final unless the employee involved invokes the grievance procedure.
- D. If a terminated employee invokes the grievance procedure and is found innocent of the termination charge, the Employer must pay the Employee for lost time while suspended and reinstate the employee to his/her previous position.

#### **XVIII. ARTICLE XVIII - SEVERABILITY**

- A. If any Article or Section of this Agreement is found to be in violation of Municipal, State or Federal law, or declared to be invalid by a court of competent jurisdiction, such invalidation shall apply only to the specific part of the Agreement named. In the event of such invalidation, the parties shall negotiate replacement language.

#### **XIX. ARTICLE XIX - GRIEVANCE AND ARBITRATION**

- A. All questions, complaints, or disputes concerning the rights of the individual Employee and the interpretation or application of any provision of this Agreement shall be presented verbally by the Employee to the BCPA Director of Operations within ten (10) days after the occurrence in question, or the same shall be deemed waived. If the BCPA Director of Operations is unable to resolve the issue within three (3) working days, the matter shall be referred, in writing to the BCPA Director of Operations at Step One.
- B. Employer Grievances, and grievances presented by the Union in the interests of the Bargaining Unit shall be presented in writing at Step One or Two, at which level there is proper authority to resolve

the issue.

- C. (1) Step One: If the BCPA Director of Operations, Job Steward and the affected Employee(s) are unable to resolve the issue within three (3) working days after receipt of written notice of the dispute by the BCPA Director of Operations, the matter shall be referred to Step Two.
- (2) Step Two: If the BCPA Executive Director and the Union's Business Representative or their designees are unable to resolve the issue within ten (10) working days after referral of the dispute thereto, the matter shall be referred to Step Three.
- (3) Step Three: If a Board Of Adjustment, consisting of two representatives designated by the Employer and two representatives designated by the Union, is unable to resolve the matter within five (5) working days after referral of the dispute thereto, the matter shall be referred to Step Four (Binding Arbitration).
- (4) Step Four: If the Employer and the Union agree on an impartial arbitrator within ten (10) days after referral of the matter to Step Four, the aggrieved party shall request the Federal Mediation and Conciliation Service to furnish a list of nine (9) names, from which the impartial arbitrator shall be selected. The method of selection of the impartial arbitrator from the list of names shall be by unanimous agreement by the representatives of the parties, or if this fails, by the Union's representatives and the Employer's representatives alternately striking a name from the list with the last remaining name being selected as the arbitrator.
- D. A decision by the Arbitrator shall be final and binding of all parties.
- E. The expenses of the Arbitrator shall be borne half by the Union and half by the Employer.
- F. No Board of Adjustment or Arbitrator shall have the authority to add to, delete from or modify any of the terms of this Agreement.

**XX. ARTICLE XX - STRIKES AND LOCKOUTS**

- A. The Union agrees not to cause any strikes, sympathy strikes or to participate in any work stoppages and the Employer agrees not to lock out during the term of the Agreement.

**XXI. ARTICLE XXI – MATTERS COVERED AND COMPLETE AGREEMENT**

- A. The parties acknowledge that during the negotiations which resulted in this Agreement, each has had the unrestricted right and opportunity to present demands and proposals with respect to any matter subject to collective bargaining.
- B. THEREFORE, the Employer and the Union freely agree that during the period of this Agreement neither party shall be obligated to bargain with respect to any matter or subject not covered or referred to in this Agreement except as required under applicable law, nor with respect to any matter or subject referred to in this Agreement except in the manner specified herein, unless the parties mutually agree in writing to modification of such matter or subject of the Agreement.

**XXII. ARTICLE XXII - DURATION OF AGREEMENT**

A. Except otherwise provided herein, this Agreement shall remain in full force and effect from July 1, 2015 through June 30, 2017 and shall continue thereafter from year to year unless at least sixty (60) days prior to June 30, either party shall file written notice with the other of its desire to amend, modify or terminate this Agreement.

**XXIII. ARTICLE XXIII – DOCUMENTS REQUIRED**

The Employer and the Union shall execute all documents required to effectuate the agreement.

IN WITNESS WHEREOF the parties hereto have executed this Agreement this \_\_\_\_\_ day of \_\_\_\_\_, 2015.

INTERNATIONAL ALLIANCE OF  
THEATRICAL STAGE EMPLOYEES,  
MOVING PICTURE TECHNICIANS,  
ARTISTS AND ALLIED CRAFTS  
OF THE UNITED STATES, ITS  
TERRITORIES AND CANADA,  
LOCAL NO. 15, AFL-CIO

BY:

\_\_\_\_\_  
Business Representative, Stage

BROADWAY CENTER FOR THE  
PERFORMING ARTS  
901 BROADWAY  
TACOMA, WASHINGTON 98402

BY:

\_\_\_\_\_  
Executive Director  
Broadway Center for the Performing Arts  
901 Broadway, Suite 700  
Tacoma, WA 98402  
(253) 591-5890

## APPENDIX A

### Consolidated Rates for ~~July 1st to June 30<sup>th</sup>~~ February 1 2017 to January 1 2018

Title	Non-Profit	<del>Non-Profit (2% increase after 02/01/2016)</del>	Commercial	<del>Commercial (2% increase after 02/01/2016)</del>
Stage Dept Coordinator/Head Carpenter	<del>\$23.38</del> <u>\$24.42</u>	<del>\$23.85</del>	<del>\$25.66</del> <u>\$26.80</u>	<del>\$26.17</del>
Dept Heads/Lead Technicians	<del>\$23.05</del> <u>\$24.07</u>	<del>\$23.51</del>	<del>\$25.30</del> <u>\$26.42</u>	<del>\$25.80</del>
Dept Assistant/Key Worker	<del>\$22.69</del> <u>\$23.70</u>	<del>\$23.14</del>	<del>\$24.92</del> <u>\$26.03</u>	<del>\$25.42</del>
Trainee	<del>\$17.09</del> <u>\$17.85</u>	<del>\$17.43</del>	<del>\$18.06</del> <u>\$18.86</u>	<del>\$18.42</del>
Grip	<del>\$20.00</del> <u>\$20.89</u>	<del>\$20.40</del>	<del>\$21.49</del> <u>\$22.45</u>	<del>\$21.92</del>
Rigger	<del>\$33.23</del> <u>\$34.70</u>	<del>\$33.89</del>	<del>\$36.48</del> <u>\$38.10</u>	<del>\$37.21</del>
Truck Loader/Key plus \$10	<del>\$32.69</del> <u>\$33.70</u>	<del>\$33.34</del>	<del>\$34.92</del> <u>\$36.03</u>	<del>\$35.62</del>

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### CPI/Future Adjustments

Wage increase as of February 1<sup>st</sup> of each year of the agreement shall be rate adjustments for 2017, shall be based on the Seattle-Tacoma-Bremerton C.P.I. (Consumer Price Index) for all urban consumers (CPI-U) reporting through the 12-month period immediately preceding ~~November 30th of 2016~~ December 31<sup>st</sup>. Adjustments shall fall within a range of no less than 2% and no more than ~~3.5~~ 4%.

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### SIDE LETTER:

- A. The parties agree that the Head Carpenter may fly out the projection screen before the performance begins for the limited purpose of presenting a promotional projection about the Broadway Center. Flying out must occur no less than five minutes prior to the start of the show.
- B. A separate document will exist for the 2018-2019 Pantages Theater closure.

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### Work rule and guaranteed hour changes

The Broadway Center has been approached by SOTA about dramatically increasing their use of the Broadway Center in TOTS and the Rialto. UWT is also increasing their Drama classes to create a Drama Department here in Tacoma. There are two components that ideally will involve the bargaining unit:

1. serving as teaching-artists focusing on practical stagecraft;
2. supporting students who shadow crew members in gaining practical knowledge while working within the Broadway Center's new theater producing program and/or BCC productions.

#### Additional details:

1. Classes: the SOTA Theater have a two period class in the afternoon that total 3 hours we will schedule members of the stage dept. to teach practical application of some aspects of live production, in most venues. Periodically, in order to gain more experience, students will shadow stage dept. members during Broadway Center projects
2. During the 2018-2019 season, SOTA is planning a full production of RENT with 6 to 8 performances in TOTS and the Broadway Center is planning 2 full productions with approximately 11 performances each. During the 2019-2020 season, the plan is to double the productions, 2 SOTA and 4 Broadway Center. During these productions, there would be 3 members of the stage dept. running the light, sound and Deck positions, each shadowed by a student, additional labor would come from students giving them the ability to gain practical knowledge. When mutually agreed, if additional union stagehands are needed for reasons of safety or skill level, additional stagehands will be added.
3. SOTA desires to bring their 6 showcases a year back to the Rialto from Urban Grace. And on these events, we would have the stage dept. shadow students, coaching them along in their learning. These shows are always on a Friday during school hours, the audience is SOTA students and staff.
4. As UWT increases their use of the Broadway center, we want to be able to offer their students the opportunity to work and learn from professional stagehands.
5. This program will also include BCC productions

If we can mutually agree to these terms, we are proposing an amendment to the bargaining agreement for the 2018-2019 season, as follows: *EFFECTIVE OCT 1, 2018*


1. Tier 1 will remain unchanged
2. Tier 2 will be offered 37 weeks of work and have their monthly guarantee raised to 135 hours per month, then match tier 1 and raising their annual guarantee 1,332 hours
3. To reduce to 1 trainee used mainly in the Pantages and Rialto to allow the trainee to getting the opportunity to learn as much as possible.

Before the 2019-2020 season, we will assess these programs and if working the way we all plan, as long as SOTA continues their program, and our new production program continues as planned, we would continue to adjust tier 2's guaranteed hours to match tier 1.

David Fischer

Executive Director

Broadway Center for the Performing Arts



Date

*8-21-18*

Andrea Friedland

Business Agent

IATSE local 15

\_\_\_\_\_  
Date

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David Fischer

Executive Director

Broadway Center for the Performing Arts



Date

*8-21-18*

Andrea Friedland

Business Agent

IATSE local 15

Date

## 2020 Crew Pay Rates

2/1/20 - 1/31/21

	<u>Non-Profit</u>	<u>Commercial</u>
Head Carp	\$26.55	\$29.15
Dept Heads	\$26.17	\$28.73
Dept Assistant/Key	\$25.77	\$28.30
Trainee	\$19.41	\$20.51
Grip	\$22.72	\$24.42
Rigger	\$37.73	\$41.42
Truck Loader	\$35.99	\$38.52
887 Lead	\$25.77	\$28.30
887 Grip	\$24.16	\$27.12

## PANTAGES MAIN FLOOR SEATING

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# CITY OF TACOMA THEATERS INVENTORY as of: 03/15/19

Asset description	Acq Year	Useful Life	Cummulative Acquisition Value	Accumulated Ordinary Depreciation
Pantages Fire Curtain	2004	20	52,249.48	-39,187.05
Pantages Stage Curtain	2004	20	57,002.33	-39,215.80
Pantages Backflow Valve	2004	20	10,425.22	-7,818.90
Piano Steinway (1985) Pantages	1985	50	100,000.00	-68,000.00
Stage Rigging (Broadway) (1993)	1993	20	16,355.63	-16,355.63
Pantages Concession Equipment	2007	20	8,800.38	-5,280.24
Cyberlock Key System Phase 1 Pantages	2008	20	30,343.50	-16,688.97
Pantages - Infrastructure	2010	20	504,636.06	-227,086.20
2018 Pantages Renovation New Seating	2018	20	673,787.99	-33,689.40
Marquee Sign - (Pantages) (1988)	1988	50	54,594.23	-33,848.28
Pantages Reader Board New Image Signs Inv 7136	2018	10	121,563.90	-12,156.39
Pantages Sound and Lighting Production Equipment	2018	15	561,573.54	-37,438.24
Rehearsal Hall Renovations (Pant) (1988)	1998	20	30,713.72	-30,713.72
Opera Boxes (Pantages) (1989)	1999	10	37,476.00	-37,476.00
Pantages Facade Restoration	2001	27	680,001.19	-352,593.22
Pantages Roof Repair	2003	27	302,231.67	-152,326.44
Pantages Cooling Tower	2004	27	25,300.40	-14,055.75
Pantages Theater -Renovation to building	2007	27	2,363,641.05	-1,050,507.12
Pantages roofing system'	2007	27	41,598.18	-18,488.04
Pantages electrical system	2007	27	463,888.57	-192,914.17
Pantages Heating/cooling system	2007	27	624,227.57	-261,715.16
Pantages HVAC Controls	2007	27	102,509.82	-45,559.92
Pantages plumbing system	2007	27	294,328.42	-130,711.20
Pantages Fire Protection System	2007	27	146,336.48	-65,038.44
Pantages Conveyance Elevator	2007	27	75,025.31	-33,344.64
Pantages roll up doors	2007	27	4,085.53	-1,815.84
Pantages Concession area	2007	27	12,256.62	-5,447.40
Pantages Floor coverings	2007	27	232,188.66	-101,239.38
Pantages Cabinets/Poster cases	2007	27	19,538.28	-8,683.68
Pantages Donor Plaques	2007	27	17,439.18	-7,750.80
Pantages Exterior Canopy	2007	27	38,026.99	-16,900.92
Pantages Man Doors	2007	27	176,490.61	-78,440.28
Pantages mirrors	2007	27	11,464.57	-5,095.32
Pantages Ornamental Railings	2007	27	101,324.70	-45,033.24
Pantages skylights	2007	27	159,374.42	-70,833.12
Pantages Stone countertops	2007	27	28,500.04	-12,666.72
Pantages windows	2007	27	31,164.34	-13,850.76
Pantages - HVAC	2010	27	77,900.65	-25,966.89
Pantages - Jones Building	2009	27	36,584.90	-13,550.00
Pantages - Hearing Impaired equipment	2007	27	17,482.31	-7,769.88
Pantages Rehearsal Hall and Associated Rooms	2009	27	315,744.66	-116,942.49
Pantages - Fire System & Safety Upgrade	2012	27	99,636.58	-25,535.40
Pantages - Orchestra Pit Improvements	2012	27	490,558.66	-125,040.38
Pantages - Elevator rebuild	2012	27	171,703.50	-42,241.17
Pantages - Box Office remodel	2012	27	89,990.01	-23,330.72
Pantages - Basement Reconfiguration	2012	27	25,000.00	-6,481.51
Pantages Catwalk Replacement	2012	27	541,277.28	-140,331.17
Pantages hard leg replacement	2014	27	2,060,135.76	-381,506.60
Pantages Envelope Restoration	2017	27	2,195,176.83	-243,908.55
Pantages Interior Renovation	2018	27	7,682,984.58	-284,554.98
Pantages Art Work	2007	30	19,296.02	0.00

Asset description	Acq Year	Useful Life	Cummulative Acquisition Value	Accumulated Ordinary Depreciation
Rialto - Flooring	2010	27	10,392.25	-3,464.10
Rialto - roofing	2010	27	28,521.83	-9,507.24
Rialto - electrical	2010	27	52,932.65	-16,529.55
Rialto - heating	2009	27	1,892.62	-701.00
Rialto - hearing impaired system	2007	27	7,703.64	-3,423.84
Rialto Stage Curtain (1997)	1997	20	4,926.12	-4,926.12
Cyberlock Key System Phase 1 Rialto	2008	20	31,325.56	-17,229.07
Rialto Sound System 2004	2004	5	32,139.30	-32,139.30
Rialto Reader Board New Image Signs Inv 7137	2018	10	53,226.91	-5,322.69
Rialto Theater (1991)	1991	50	1,760,300.00	-1,032,346.51
RIALTO HVAC SYSTEM 2005	2006	27	87,883.52	-40,240.65
Terra Cotta Parapet Rialto	2006	27	38,859.58	-18,710.12
Theater on the Square - Fly System	2009	20	8,261.37	-4,130.70
Broadway Theater (1994)	1994	50	7,624,985.40	-3,864,538.89
Theater on the Square lobby carpeting 2007	2007	27	29,578.62	-11,199.99
Theater on the Square - HVAC	2007	27	650,028.73	-167,861.18
Theater on the Square - electrical	2009	27	119,499.04	-40,946.44
Theater on the Square - heating	2008	27	7,533.90	-3,069.33
Theater on the Square - hearing impaired system	2007	27	12,593.20	-5,596.92
TOTS pit cover and platform system	2012	27	90,564.78	-23,479.75
Cyberlock Key System Phase 1 Broadway Center	2008	20	31,325.54	-17,229.07
9th & Commerce recon - classrooms	2007	27	235,264.13	-101,474.82

## TECHNICAL SPECIFICATIONS AND INVENTORY

### PANTAGES THEATER

#### GENERAL DESCRIPTION:

The Pantages Theater is a 1918 restored Vaudeville house with three anti-proscenium boxes on each side, and one balcony. There is a 40 musician orchestra pit extending partially under the apron. Lighting control booth is at balcony rear. Sound console and racks position center main floor. The stage is standard proscenium configuration.

#### Seating:

Total seats: 1,169

Orchestra configuration: Continental - 709 seats, 12 removable for handicap

Balcony configuration: Standard - 444 seats

Box configuration: 16 seats - 8 each side

Scenery Load-In:

Location: West side of building on Broadway

Type: Double doors

Height from ground: 0'0" *Note: Ramp down 2'0" to stage level. Ramp is 4'4" wide.*

Door dimensions: 5'2"W x 12'0"H

***Note: Parking permit required for this location between the hours of 8:30 a.m. and 6:00 p.m. Arrange prior to arrival with Technical Director.***

#### STAGE:

Floor:

Masonite on suspended plywood, condition excellent. Floor can be nailed or drilled into.

No traps or elevators.

A marly type dance floor (black) is available for rent.

Dimensions:

Proscenium: 29'H x 41'W

Plaster line to back wall: 34'5"

Plaster line to apron edge: 4'2"

Plaster line to grand drape: 1'4"

Plaster line to center of orchestra pit cover: 11'2"

Stage height above house floor: 4'0"

Wall to wall (unobstructed): 65'3"

Stage, right wing (unobstructed) 12'4"

Stage, left wing (unobstructed) 9'6"

CL to SR (rail): 34'

CL to SL: 30'

Wing height: 59'

Clearance under fly floor: 26'

Grid height: 67'

Maximum trim height: 59'

Orchestra pit: Curved, 15' maximum depth, width 44', clearance under apron 5'6", 3 sections, and 40 player cap.

**Rigging:**

Type: T track single purchase counterweight

Number of sets: 53

Number of sets available: 47

Line centers: 6"

Number of lines per set: 5

Batten length: 50' (3' extensions available each end)

Arbor Capacity: 1,000 lbs.

Counterweight available: 12,000 lbs at rep hang, 15,000 lbs fully stripped.

Fly floor location: Gallery over S.R.

Loading floor location: Gallery at grid level SR

**Dressing Rooms:**

Star: Three on stage level. Each with lighted mirror shower, restroom.

Corps: 8-each with lighted mirrors. Access to restrooms with showers. Halls and stairs are not waxed (metallic interlock finish).

**Wardrobe:**

A large open area directly adjacent to chorus dressing rooms is available for wardrobe. Laundry facilities are available. 2 Washers, 2 Dryers.

Equipment Available:

Music stands: 70 (have lights and extension cords for 60) 20 of 70 music stands

Chairs (Black): 100

**Band risers:**

16- 4' x 8' Wenger (Leg size 8", 16", 24" 32")

2- 4' x 4' Wenger

3- 4' x 8' x 8H"

4- 4' x 8' x 16H"

3- 4' x 8' x 24H"

2- 24" Step Units 24"H

Iron and board: 2 each

Ladders: 1- 12', 2-8'

1 - 24' Aluminum. Extension

Step unit 6"- 48"

Prop tables: 3 - 8' x 30" folding

4 - 6' x 30" folding

**Pianos:**

1 - 9' Steinway concert grand available for rental, two weeks notice required for tuning.

1 - Charles Walter upright

Uniforms:

Stage crew is not uniformed. If it is anticipated crewmembers will be making scene shifts in view of audience, please notify Technical Director in advance so that proper attire can be arranged.

**GOODS INVENTORY:**

House Valance:

Type: Jabeaux

Material: Dark Gold velour with gold rope trim

Size: 50'W x 30'H

House Act Curtain:

Type: Draw of guillotine- Pull stage right (draw), fly rail (guillotine)

Material: Dark Gold velour

Size: 50'W x 30'H

Borders (5 each):

Material: Black velour

Size: 50'W x 12'H

Legs (5 sets):

Material: Black velour

Size: 16'W x 30'H

Traveler:

Material: Black velour

Size: 50'W x 30'H with fullness

Full stage drop:

Material: 2-Black velour

Size: 50'W x 30'H

Scrim:

Black and White seamless sharks tooth

Size: 50'W x 30'H (sewn flat)

Cyclorama:

Material: White Leno

Size: 50'W x 30'H

Movie screen:

Material: Harkness Super-glow front projection sound screen

Size: 40'W x 18"H

Throw Dist: Approximately 80' from booth

Orchestra shell:

Type: Wenger "Stagemaster"

Color: Blonde wood grain

Size: 44' wide at downstage edge, tapering in to 36'

Depth is 33'6" from plaster line

Capacity: 80 musicians

**LIGHTING SYSTEM:**

Control:

Type: Grand MA2 light

Location: Console is portable and may be located in control booth or in house.

Dimmers:

Quantity: 250 at 2.4k and spares

Circuits:

Plug: Grounded stage pin

Circuit capacity: 250 at 2.4k

*Notes: Circuits 1-100 available at road patch board, stage left (grounded stage pin)*

Patching:

Softpatch at board

Auxiliary Power:

Three 400 amp, 3 phase, 5 wire, 129/208v feeders, for a total of 3,600 Amps Company switches  
Stage left wall. Distance from plaster 20'. Connections are lugs.

Positions:

Front of House: High angle rail - 58' to plaster line, 29' above stage

Box Booms: 2 each side

1 - 24' L & R from center line, 12'8" to 22'8" above stage

2 - 33' L & R from center line, 25'8" to 35'8" above stage

Permanent Electrics:

4 (*Note: see ground plan for locations*)

House Circuits:

1st Electric Pipe - 30 Circuits Lineset 6

2nd Electric Pipe - 24 Circuits Lineset 22

3rd Electric Pipe - 24 Circuits Lineset 38

4th Electric Pipe - 27 Circuits Lineset 49

House Lights:

Control: Light Board or separate control station

Location: Booth, stage right and left plaster, FOH

#### **LIGHTING INVENTORY:**

F.O.H. Permanent Inventory:

6- ETC Source 4 Zoom 15-30

4- ETC Source 4 5Deg

18- ETC Source 4 10Deg

3 Robert Juliat "OZ" 600w LED follow spots

Stage & Boom Inventory

12- ETC Source 4 19Deg

42- ETC Source 4 26Deg

42- ETC Source 4 36Deg

18- ETC colorsource Par (Deep Blue)

16- ETC D60 LED Par

8- Colorforce 2 LED cyc lights

6- Iris pack

Top Hat

½ Top Hats

Pattern holders (A, B size)

LeMaitre G300 Fogger w/fan

Barrel Inventory:

2- ETC Source 4 5 Deg

20- ETC Source 4 19Deg

4- ETC Source 4 26Deg

10- ETC Source 4 36Deg

15- ETC Source 4 50Deg

32- ETC Source 4 Lens Kit for Pars

Automated Inventory: (for extra charge)

9-Martin Encore CLD LED

Hardware:

6-12' Boom and Base

Floor stands

Assorted pipe

Twofers

Cable: Jumpers all sizes

**SOUND SYSTEM INVENTORY:**

House Console:

DoGiCo SD9 Digital

Play Back:

1- Denon Compact Disc DN-600F

Wireless Mic System:

9- Shure ULX 54 Receiver

9- Shure SM58 Wireless mics

8- Shure ULX Lavalier

1- Shure WH30 Headset Mic

Microphones:

8- Shure SM-58

10 - Shure SM-57

5- Crown PCC-160 directional floor mics

3- Crown PZD

2- Beyer M88

2- EV 308

1- EV 408

7- EV 757

2- AKG C414 B-ULS

3- AKG C451E

4- Countryman 2H Guitar mics

1- Countryman 4H Guitar Mic

1- Sennheizer ME80/K3-U

DI:

4- Countryman

Snakes:

1- 30' 4 Channel

1- 25' 6 Channel

1- 50' 6 Channel

1- 75' 9 Channel

House Sound System:

2— 8 Meyer M'elodie arrays

Flown sound system

4- Meyer UPM-1P front fills

2- Meyer A600HP subwoofers

1- Meyer Galileo 616 processor

Monitors System:

8- Meyer MJF 210 wedges

2- Meyer MJF 212 wedges

Intercom:



Type: Clearcom, two channel Input: Single muff headset, handset with push to talk switch

Locations: Control booth, Stage right and left on plaster, upstage left and right, fly gallery, in house, dimmer rack, scene shop throughout offices and dressing rooms.

Monitor/paging:

Monitor PZM microphone on balcony rail feeds intercom channel B and monitor speakers. Paging microphones

Located on stage left and right at plaster and in offices.

Speaker Locations:

In dressing room areas, offices and shop. Talkback speaker in proscenium cluster (zone selectable at mic.)

**SOUND/LIGHTING Location:**

The "House Sound Mixing Console" is located "House center" in the last row of the main floor. "House Lighting Console" is located Top center balcony.

Local #15 I.A.T.S.E. requires forty-eight (48) hours notice of cancellation of stagehand calls. If less than 48 hours is given, the User may be charged a minimum call at the prevailing rates for each stagehand.

## TECHNICAL SPECIFICATIONS AND INVENTORY

### Rialto Theater

Updated: 7/16/19

#### GENERAL DESCRIPTION

The theater is a well-lit and heated, restored movie/vaudeville house with one balcony. There is a thrust stage that extends from the proscenium for 28'. There is no orchestra pit; however the first four rows of seats house right can be removed to accommodate a small orchestra. Sound console and light board are located in orchestra level rear, house left. Sound rack and power are stage left. There is no functional fly. FOH Lighting positions are accessed via motorized truss and ladder to the box booms. Wi-Fi is spotty at best FOH and doesn't currently work back stage at all.

#### SEATING

Total seats: 742

Orchestra configuration: Standard four aisles - 598 seats

Balcony configuration: Standard - 144 seat

#### STAGE

**Floor:** Masonite on suspended plywood. No orchestra pit. Floor can be screwed or drilled into (within reason.) A Marley-type dance floor (black) is available for rent.

#### **Stage Dimensions:**

Proscenium: 17'-0" H x 29'-6" W

Plaster line to back wall: 12'-6"

Plaster line to center from stage: 27'-6"

Stage width (at widest point): 51'-6"

Wall to wall unobstructed: 59'-0"

Stage right wing unobstructed: 5'-0" Wing height: 10'-0"

Stage left wing unobstructed: 24'-0" Wing height: 10'-0"

#### **THERE IS NO FLY SYSTEM**

#### SCENERY LOAD IN

**Location:** Court "C" through front door of theater Type: Double doors Capacity: One semi-trailer height from ground: Two feet from Court "C" level to front entrance. Door dimensions: 6'-0" W x 6'-8"H

*Note: Parking permit required for this location between the hours of 8:00am and 6:00pm. Arrange prior to arrival with Tacoma Arts Live staff.*

#### DRESSING ROOM

Two locations. On stage level and one floor above stage level with stair access.

**Two dressing rooms:** on upper level accommodate 6-10 each have direct access to toilet facilities and shower.

**Two dressing rooms:** on Stage Level accommodate 1-3 each with a shared washroom between

**Wardrobe:** with prior arrangement, laundry facilities are available in the Pantages Theater which is a block down the street. Iron, ironing board and steamer available.

**Available Equipment**

100 music stands (single lip)  
100 black armless orchestra type chairs

**PIANO**

(Available for Rental. Specific instrument availability subject to change. Tuning requires two weeks notice and an additional fee)

1 - 9' Concert grand  
1 – Charles Walter upright

**RIGGING**

Only ground supported scenic elements are allowed.

**GOODS INVENTORY****Movie screen:**

See Video section below

**LIGHTING SYSTEM****Control:**

ETC ion xe (with external fader wing)  
2 - flat panel monitors (touch screen)  
RFU (Remote Focus Unit)  
Location: Console is portable and primarily is situated in the back of the house.

**Patching:**

Softpatch in board

**Dimmers:**

48- ETC Sensor 2.4k

**Auxiliary Power:**

None

**House Circuits:**

Diamond (over stage) truss has Circuits 3 of which power the LED lights  
FOH Truss has: Circuits 3 of which power the LED lights  
Box Booms have: Circuits each  
Up Stage of the curtain has: Circuits on the wall DL

*Note: Circuits up stage of the curtain appear in two locations on the wall*

**House Lights:**

Controlled through the Lighting Board

**Lighting Inventory (currently in use in the house plot):**

6 Robe T-1 Profile moving lights  
4 iQ mirrors  
16 Color Source LED pars  
20 Source 4 Pars  
24 Source 4 Ellipsoidals  
Follow Spots: 2- Lycian HP Midget 575w

**Miscellaneous Hardware:**

Irises  
Barn doors  
Top Hats & ½ Top Hats  
Pattern Holders

**Cables:**

All Sizes

**SOUND SYSTEM****Speaker System:**

6 – Meyer M'elodie speakers per side  
1- Meyer 600-HP Sub per side  
4- Meyer UPM1 front fill speakers

**Monitors:**

6 - Mackie 450 Floor Wedge (1 per side is set for fill as rep)  
Meyer monitors (subject to availability):  
8-MJF 210  
2-MJF 212A

**FOH Processing:**

1 – Digico SD9 with 96 Channel digital mixing console (core 2) with onboard EFX and processing.

**Playback:**

1 Denon DN-615 rackmount cd deck

**Snakes:**

2 – Digital 32x8 D-rack

**Microphones (Additional available upon request):**

RF Microphones --  
1 - Shure ULX dual wireless receivers  
2- Shure SM58 wireless handheld Mics  
Wired Microphones --  
2 - Shure SM58's  
2 - Shure SM57's  
Note: More upon request

**DI's:**

2 – active DI's.

**Com:**

ClearCom System  
1 - PL Pro RM440 4 channel base station  
7 - 501 single channel belt packs w/ headsets  
Note: Wireless belt packs may be available for extra fee if available

**Video (Additional Charges May Apply)**

A Christie DHD 700 is available with prior arrangements. Availability is subject to other venues needs  
Screen is 29'-6"-W x 16'-0"-H and is permanently mounted just upstage of the curtain.  
Throw distance is 87'-0" - from ADA seating or 92'-0" from the front of the Balcony.

Additional equipment (subject to availability)

- 1- dual use 26'-6" screen is available with full frame and dress kit
- 2-Roland V-1HD 4x1 video switcher (HDMI)
- 2-Laptops
- 2- 32" flat panel monitors

**ADDITIONAL INFORMATION**

Because of our safety system, theatrical fog and haze affects are strictly prohibited.

No guaranteed secure valuable storage is available.

Local #15 I.A.T.S.E. requires forty-eight (48) hours notice of cancellation of stage hand calls. If less than 48 hours is given, the User may be charged a minimum call at the prevailing rates for each stagehand.

## TECHNICAL SPECIFICATIONS AND INVENTORY

### THEATER on the SQUARE

Updated: 1/9/19

#### **GENERAL DESCRIPTION**

Theatre on the Square is an intimate contemporary theater built in the early 1990's. Lighting and sound control are located in a single control booth one floor above the lobby level. A Follow Spot position is located one floor above the control booth. There is a non-mechanical orchestra pit located beneath the apron, as well as limited traps. FOH Lighting positions are accessed via a grid and catwalk system. Wi-Fi is available.

#### **SEATING**

Total seats: 300

Standard four aisle configuration. No Balcony.

#### **STAGE**

**Floor:** Masonite on suspended plywood. Manual orchestra pit. Floor can be screwed or drilled into (within reason.) A Marley-type dance floor (black) is available for rent.

#### **Stage Dimensions:**

##### **Width:**

SR wall to SL rail 75'

Front edge 45'

##### **Proscenium Opening:** (unique angle walls create different widths)

Narrowest point 33'

Widest 37'

##### **Depth:**

Front of Apron to Backwall 42'

Front of Apron to Crossover 36'

Total Depth of Apron 6'

Plaster Line to Crossover 30'

##### **Height:**

Proscenium 19'

Stage Floor to Grid 32'

*Note: Total Space (wing to wing, front edge to backwall, up to grid) 75'W x 42'D x 32'H*

*Main playing space with soft goods, cyc, and apron 33'W x 36'D x 19'H*

*Main playing space with pit open 33'W x 30'D x 19'H*

#### **SCENERY LOAD IN**

**Location:** Street Level Freight Elevator (through Studio 2)

**Note:** In some cases, due to previously scheduled events, alternate stage access may be requested.

##### **Dimensions of Elevator:**

##### **Elevator Interior**

H 9'-6", W 7'-2", Depth 11'-10"

##### **Elevator Door**

H 8'-0", W 5'-6", Diagonal 9'-6"

*Note: Parking permit required for this location between the hours of 8:00am and 6:00pm. Arrange prior to arrival with Production Stage Manager.*

### **DRESSING ROOM**

Located one floor below stage level with stair access.

**Three dressing rooms:** Two accommodate 2-3, one accommodates 10-15. The large dressing room and one of the smaller ones have direct access to toilet facilities and shower.

**Wardrobe:** Laundry facilities are available in the Pantages Theater. Iron, ironing board and steamer available.

### **PIANO**

(Available for Rental. Specific instrument availability subject to change. Tuning requires two weeks notice and an additional fee)

1 - 9' Concert grand

1 – Charles Walter upright

### **RIGGING**

Type: T track (**Double**) Purchase Counterweight System

Distance from deck to high bottom trim 32'

Number of Linesets available: 23

Number of lines per set: 5

Batten length: 50'

Safe load: 1,000 lbs.

Weight available: 1,000 lbs. per set

Fly location: S.L.

Loading floor location: Gallery at grid level S.L.

### **GOODS INVENTORY**

**House Act Curtain/Traveler:**

Black Velour Traveler with 100% fullness, typically on Lineset 2 or 18

**Borders:**

4 – Black Flat 50'x12'

**Legs:**

4 – Full 15'x25'

**Scrim:**

Black Sharkstooth

**Cyclorama:**

Full Natural

**Movie screen:**

24'x15' Front Projection

### **LIGHTING SYSTEM**

**Control:**

ETC ion (with external fader wing)

2 - flat panel monitors (touch screen)

RFU (Remote Focus Unit)

Location: Console is portable and may be located in control booth or in house.

**Patching:**

Softpatch in board

**Dimmers:**

250 – 2.4k

**Auxiliary Power:**

None

**House Circuits:**

1st Electric has 30 Circuits on Lineset 4

2nd Electric has 24 Circuits on Lineset 11

3rd Electric has 18 Circuits on Lineset 20

4th Electric has 12 Circuits on Lineset 31

*Note: Four 4-Circuit drop boxes available from loading bridge.*

**House Lights:**

Controlled independently & or in the Lighting Board

**Lighting Inventory:**

40° Leko – 4

30° Leko – 30

20° Leko – 15

15° Leko – 4

6x9 Strand – 8

6x12 Strand – 15

8" Fresnels (Strand) – 6

6" Fresnels (Strand) – 8  
(Altman) – 5

50° Source 4 – 2

36° Source 4 – 14

26° Source 4 – 14

Source 4 PARnels – 21

Source 4 PARs – 48

Zip Strip (Cyc Light) – 8 Units

**Miscellaneous Hardware:**

Irises

Barn doors

Top Hats & ½ Top Hats

Pattern Holders

4 - 12' Boom and Base stands/Assorted pipe

**Cables:**

All Sizes

**SOUND SYSTEM****Speaker System:**

4 - Mackie 1232 full range speaker cabinets (2 per side)

2 - Mackie 450 speaker (1 per side)



**Monitors:**

2 - Mackie 450 Floor Wedge (1 per side)

**FOH Processing:**

1 – Digico SD9 with 48 Channel digital mixing console with onboard EFX and processing.

**Playback:**

1 - Denon DN C-615 rackmount CD deck

**Snakes:**

1 – Digital 32x8 D-rack

**Microphones:**

RF Microphones --

4 - Shure ULX dual wireless receivers

4 - Shure SM58 wireless handheld Mics

4 - Shure ULX belt pack transmitters

4 - Shure UR-1 Lavalier Mics

Wired Microphones --

2 - Shure SM58's

2 - Shure SM57's

Note: More upon request

**DI's:**

2 – DI's available on request.

**Com:**

ClearCom System

1 - PL Pro RM440 4 channel base station

3 - 501 single channel belt packs w/ headsets

Note: Wireless belt packs available for extra fee

**SOUND/LIGHTING CONSOLES**

The House Sound and Lighting Consoles are located one floor above the auditorium in control booth. (Space is limited) If your production requires more audio flexibility than the house audio control equipment or location offers, advance notice is required.

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