

**WESTERN REGION BASIC
AGREEMENT**

by and between

UNITED SCENIC ARTISTS LOCAL USA - 829



and

SEATTLE CHILDREN'S THEATRE

JULY 1, 2011 – JUNE 30, 2015

FINAL 11/2811 From REVISED 11/19/08-2nd)

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I. INTRODUCTION

This Agreement is made and entered into between UNITED SCENIC ARTISTS, Local 829 of the INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYES (IATSE) (hereinafter, the *Union*) and SEATTLE CHILDREN'S THEATRE (hereinafter, the *Employer*) for the term **July 1, 2011 to June 30, 2015**. This Agreement applies and is limited in its application to all Scenery Designers, Costume Designers, Lighting Designers, Sound Designers and Projection Designers . This Agreement also applies to Assistant Scenery Designers, Assistant Costume Designers, Assistant Lighting Design, Assistant Sound Designers and Assistant Projection Designers when employed under this Agreement.

II. RECOGNITION

The Union hereby warrants that it represents and will for the term of this Agreement that it will continue to represent Employees covered under this Agreement. The Employer recognizes the Union as the sole collective bargaining agent of such Employees and agrees to recognize and deal with such representatives as the Union may elect or appoint.

III. UNION SECURITY

- A. All persons employed under this Agreement shall execute a *cover sheet* as provided for herein. **(See Side Letter #1)**
- B. As a condition of employment, any Designer shall, subject to applicable statutory provisions, be required to make application to join the Union upon his/her employment by the Employer hereunder. **(See Side Letter #1)**
- C. Nothing in this Article shall be construed to require the Employer to cease or refrain from employing a Designer if Employer has reasonable grounds for believing that:
 - 1. Membership in the Union was not available to him/her on the same terms and conditions generally applicable to other members; or
 - 2. Membership in the Union was denied or terminated for reasons other than his/her failure to tender the periodic dues and the initiation fee uniformly required by the Union as a condition of acquiring or retaining membership.
- D. The Union agrees to propose to membership on non-discriminatory terms any present or future Designers employed by the Employer whose membership in the Union would be required by this Article.

IV. DISCRIMINATION

The Employer shall not discriminate against any Designer because of race, color, age, national origin, religious or political beliefs, union activities, sex, marital status, or sexual orientation, nor will the Designer's designs be used in any place

where such discrimination is practiced against performers, patrons, or other employees.

V. DEFINITION OF SERVICES

- A. The Employer shall provide on a timely basis all necessary theater dimensions, production schedules and/or other information required or requested by Designer(s) to fulfill his/her obligations to the production. The Employer is obliged to secure bids (where applicable) within 30 days of the delivery of designs and specifications.
- B. The Designer and Employer shall mutually agree in a timely manner on changes requested because of budgetary considerations,
- C. The Designer shall supply specifications and visual representations for the design within the parameters of a reasonable budget, schedule and physical limitations of the Employer's venue. The budget and schedule shall be indicated in the Designer's *rider* and attached to the contract filed with the Union. The Designer's obligation shall terminate with the first paid public performance of the production. If any additional work or time is required of the Designer(s) or, his/her Assistants to coordinate minor adjustments to scenery, costumes, lighting, sound or projections directly after the first public performance, they shall receive compensation at a daily rate.
- D. Duties of Designer:
 - 1. The **Scenic Designer** shall design the setting and render the following services, if required, and agrees:
 - a) To complete sketches or sketch model(s) of the settings as necessary if the Employer requires a full working model, it is agreed that the Designer will receive additional compensation and be supplied with assistants to accomplish this work.
 - b) To supply working drawings, specifications for construction and color schemes or sketches as needed by the date specified in the contract *rider*.
 - c) To design, select, or approve properties required for the production, including draperies and furniture.
 - d) To supply specifications for competitive bids for scenery or property suppliers mutually satisfactory to both, Employer and Scenic Designer.
 - e) To attend appropriate rehearsals of the production and to coordinate the scenic rehearsals when needed.
 - f) To design and/or coordinate special scenic effects for the production, including but not limited to slides and projections.

- g) To render the above services for Employer in any future productions, or revivals produced or leased by the Employer, subject to the then current United Scenic Artists rates and conditions applicable to each case and subject to the Designer's availability (See reuse clauses).
2. The **Costume Designer** shall design or coordinate the costumes and render services if required, and agrees:
- a) To provide a costume plot and completed sketches or representations necessary for the execution of costumes, and to design, select or approve all accessories.
 - b) To supply color schemes/sketches, or outline sketches with examples of materials for each costume, including ornaments and detail;
 - c) To design, select or coordinate all contemporary costumes, including selections from the performer's personal wardrobe when necessary.
 - d) Select appropriate costumes from stock, rental or other resources and coordinate their adaptation for the production.
 - e) To supply specifications for the shop to make, sew, construct and/or paint costumes and costume accessories.
 - f) To oversee the fittings and attend appropriate rehearsals;
 - g) To approve hairstyles and/or select of wigs, hair- pieces, mustaches, beards, prosthetics and special make-up.
 - h) To supply specifications for competitive bids for costume shops, or other suppliers, mutually satisfactory to the Employer and the Costume Designer.
 - i) To render the above services in any future productions or revivals produced or leased by Employer, subject to the then current United Scenic Artists rates and conditions applicable to each to each case subject to the Designer's availability (See re-use clauses)
3. The **Lighting Designer** shall design the lighting and render the following, if required, and agrees:
- a) To provide full lighting equipment lists and a light plot drawn to scale from the Scenic Design and theatre drawings provided by Employer.

- b) To provide color, hook-up plots and instrument schedule including all information required for the realization of the design.
 - c) To coordinate and plot special lighting effects.
 - d) To supply specifications for competitive bids for lighting and special effects suppliers mutually satisfactory to the Employer and the Lighting Designer.
 - e) To oversee focusing of the lighting equipment and setting of lighting cues.
 - f) To attend rehearsals as necessary to design the production and to conduct the lighting rehearsals.
 - g) To render the above services in any future productions or revivals produced or leased by Employer subject to the then current United Scenic Artists rates and conditions applicable to each case subject to the Designers availability (See reuse clauses).
4. The **Sound Designer** shall design the sound and render the following services, if required, and agrees:
- a) To provide all design for pre-recorded music and/or sound effects and enhancement of “live” voices, musical instruments and sound elements, exclusive of all original music composition, which shall require a separate *rider*.
 - b) To provide technical drawings and specifications as required for the production.
 - c) To design a sound delivery system that will properly execute the needs of the production.
 - d) To attend the dress rehearsals and coordinate the sound rehearsal therefor.
 - e) To supply specifications for competitive bids for sound equipment and studio time from suppliers mutually satisfactory to the Employer and the Sound Designer.
 - f) To coordinate the installation of the sound delivery system and the setting of the sound cues.
 - g) To render the above services in any future productions, produced or leased by the Employer subject to the then current United Scenic Artists rates and conditions applicable to each case subject to the designers availability (See reuse clauses).
5. The **Projection Designer** shall design the projections and render the

following services , if required , and agrees:

- a) To provide a full projection equipment list and plot, drawn to scale, showing type and position of all instruments necessary to accomplish the design.
- b) To design a projection effects delivery system that will properly execute the needs of the production.
- c) To attend the dress rehearsals and coordinate the Projection Design therefore.
- d) To supply projection equipment specifications for competitive bids.
- e) To coordinate the installation of the projection delivery system and setting of the cues.
- f) To render the above services in any future productions produced or leased by the Employer subject to the then current United Scenic Artists rates and conditions applicable to each case subject to the Designer's availability (See reuse clauses).

6. **Assistants:**

- a) Assistants to the Scenic, Costume, Lighting Sound and/or Projection Designer may be engaged by the Employer at the request of the Designer(s) subject to the approval of the Employer, which shall not be unreasonably withheld. The work of the Assistant is to support the Designer in the work of the Designer.
- b) When the assistant is employed under this Agreement, the following terms and conditions shall apply:
 - 1. An Assistant's terms of employment will be filed under a separate *cover sheet*, including full Pension and Welfare contributions based on the gross weekly salary filed with and approved by the Union. Employer shall make payments directly to the Assistant(s) each and every week for which they are employed. Pension and Welfare payments shall be sent to the appropriate Union office. (See XVII).
 - 2. It is understood that a workweek shall be five (5) days. The sixth day if worked shall be prorated at one-fifth (1/5) of his/her weekly salary. It is also understood that a "company day off"(seventh day) will be granted to the Assistant. If required to work on the "company day off" (seventh day), the Assistant will be granted (2/5) of his/her weekly salary.
 - 3. It is understood that the Designer may authorize an Assistant to coordinate preliminary work or additional

work after opening night if Designer is not available. For a revival or co-production, with the Designer's approval, an Assistant may substitute for the Designer to coordinate the remounting of the design at the Employer's theatre, or approve minor adaptation of the design required at a new venue. This provision is subject to the Employer's approval and will not be unreasonably withheld.

4. If the Assistant is required to travel more than fifty (50) miles from his/her place of residence, the Employer will be responsible for transportation, lodging and expenses related to the production.

VI. COVER SHEET (STANDARD INDIVIDUAL DESIGNER'S AGREEMENT)

- A. When a Designer or Assistant Designer is engaged by the Employer, a *cover sheet* for said engagement shall be promptly executed by the Employer and the Designer or the Assistant and promptly submitted to the Union for approval. No Designer or Assistant Designer shall perform any work or submit any designs said *cover sheet* is so executed and submitted along with any *riders* thereto.
- B. The *cover sheet* along with any *riders* shall be executed in triplicate by the Employer and the Designer, and the Employer shall provide the Designer with one (1) original and submit one (1) original to the Union within seven (7) business days after receipt of a signed *cover sheet* from the Designer. If the Designer and the employer do not signed concurrently, then the Employer will sign first.
- C. No Designer or Assistant Designer may waive or alter any of the minimum terms and conditions of the Agreement without the written approval from the Union, except that nothing in this Agreement shall preclude a Designer or Assistant Designer from obtaining better terms and conditions than are herein provided. (This provision is of the essence of this Agreement.)
- D. Additional terms shall be placed in a *rider* to the *cover sheet*. Any such *rider* shall become a part of this Agreement.

VII. COMPENSATION

- A. The parties agree herewith that the fee as cited in *Article XIX, Fee Schedule "A"* of this Agreement is for the use of the Designer's design at one venue only. If the design is used at more than one venue, a separate fee for each venue will be listed in the *cover sheet* or *rider*. (See Co-Production guidelines).
- B. Assistant Designers shall be paid weekly.
- C. The fees as cited in *Article XIX, Fee Schedule "A"* of this Agreement are minimums based on the seating capacity of the venue and the Employer and Designer may agree on more favorable terms or compensation, but not less than the rates contained herein. The Employer shall disburse the agreed upon fee to the Designer(s) directly according to the following schedule:

1. ONE-THIRD (1/3) upon the signing by the Designer.
 2. ONE-THIRD (1/3) on the date that drawings, sketches and/or specifications are accepted by the Employee.
 3. ONE-THIRD (1/3) upon the date of, but prior to the first public performance.
- D.** “Unit Set with Phases” shall be compensated at no less than the rate listed in *Article XIX, Fee Schedule “A”* for a set that remains on stage for the entire performance. The set shall be so designed that it shall be capable, with or without alteration, of providing an environment for all actions, locales, times and other scenic requirements of the production. If it is altered each alteration shall be called a PHASE.
1. A PHASE is the introduction of new scenic elements, props, projections or other aspects of a UNIT SET to indicate changes in locale, time or mood where such changes shall substantially, although not completely, alter the stage picture previously seen.
 2. A “Media Wall,” established by changing panels, electronic devices or projections in a framework should not define a UNIT SET if the ground plan of the set is altered from scene to scene. A Media Wall with a changing ground plan from scene to scene is classified as a Multi Set.
 3. Additional compensation shall be due the Scenic and Lighting Designer (and if applicable, the Projection Designer) if the number of PHASES exceeds five (5). Assuming the basic look of the set is the first PHASE, beginning with the sixth (6th) PHASE, each additional PHASE shall require an additional fee negotiation. “Show Drop/Act Curtain” shall represent a PHASE. However, any additional Drops, Scrim or Backcloths that hide the basic set shall alter the classification to Multi Set.

VIII. ADDITIONAL WEEKLY COMPENSATION

- A.** If the performance schedule of a production is extended beyond the closing date that is specified in the cover sheet, the Designer shall be entitled to Additional Weekly Compensation (AWC) as cited in *Article XIX, Fee Schedule “A”* of this Agreement. AWC shall commence with the first performance in an extended run, beyond the contracted closing date. The applicable AWC is based on an eight- (8) performance week. Any variation in a performance week may be prorated. In all cases, AWC shall be paid to the Designer not later than the Thursday following the close of each week’s presentation.
- B.** Pension and Welfare contributions are due in addition to all compensation including AWC. Unless otherwise arranged, these contributions shall be sent on a monthly basis directly to:

IX. EMPLOYER PROVISIONS

- A. A reasonable design period of no less than four (4) weeks is necessary prior to submission of the design for bid or beginning of construction. Additional consideration for Assistants and/or fees shall be provided if this period is unreasonably compressed.
- B. The Employer agrees to an additional good faith fee negotiation based on the Schedule "A" for any substantial Employer-requested changes or additions to scenery and/or costumes during the construction period.
- C. The Employer agrees to give the Designers credit directly under the name of the Director and to give similar credit in all display advertising wherever the name of the Director appears, in clearly legible size, value and format. A biography of each Designer shall be included in the program whenever the Director's biography appears. Cast albums, tapes of the Production or other mass media marketing of the Production shall include the names of the Designers of the Production.
- D. The Employer agrees not to alter nor to permit anyone to alter or make substitutions for settings, properties, costumes, lighting, sound, projections or special visual effects, as designed and approved by the Designer(s) after the first public performance, without the deliberate written consent and approval of concerned Designer.
- E. That sound studio costs are not to be considered part of the fee.
- F. The Employer agrees to provide, when the Designer and/or the USA 829 Assistant(s) are required to travel away from their point of residence for the Production:
 - 1. Economy class transportation on a first class carrier.
 - 2. Single occupancy clean and sanitary hotel accommodation with private bath.
 - 3. Per Diem (see Schedule "A").
 - 4. When Designers agree to remain in residence at the theatre for an extended period, the Per Diem shall be negotiated based on the regional standards listed in the Internal Revenue Service guidelines.
- G. The Employer agrees to make available in advance funds (or forms of credit) for the production-related expenditures. All cash expenditures. All cash expenditures

shall be accounted for to Employer in the form of receipts or other proofs of purchase.

- H. The Employer agrees to reimburse Designers and/or Assistants for all out-of-pocket expenses for local transportation when required for the purchase, assembly or coordination of items related to the production. When practical, Employer shall supply the funds for such expenses in advance or arrange for the transportation.
- I. The Employer agrees to engage adequate quality personnel for the proper realization, installation, running and maintenance of the Production. Such persons to be mutually acceptable to the Designer and the Employer.
- J. The Employer agrees to assume the responsibility to secure all necessary copyright, publishing and mechanical clearances required for the production.

X. POSTPONEMENT AND ABANDONMENT

- A. If the opening date is postponed, payments shall be made with the same force and effect as if the production had been carried out and opened on the originally named date so long as Designer have had completed the necessary working drawings and color sketches or plots for scenery, costumes, lighting, sound and projection/s.
- B. If the opening is postponed for four (4) weeks or more, Designer shall perform the remaining supervisory services only so far as Designer's contractual commitments permit. Designer and Employer may in this case mutually approve an Associate Designer to coordinate the realization of the design, or an Assistant to coordinate the installation for the production. Additional fees for these added design services and Associate and/or Assistant Designer shall be negotiated in good faith.
- C. In the event the production is abandoned and Designer has not completed the agreed upon designs, Designer and Employer shall agree to negotiate remaining payment due but in no event shall Designer receive less than one-half (1/2) of the originally agreed upon payment.

XI. ADDITIONAL WORK

If any substantial changes in sets, costumes, lighting, sound and/or projection are required after the first paid public performance, because of changes related to staff, cast, Employer or a theatre management request, such services shall be compensation at the Daily Rate as cited in *Article XIX, Fee Schedule "A"* of this Agreement and under prevailing contractual conditions. The Designer shall do this work if his/her schedule allows or if additional Assistant time is required, approval will not be unreasonably withheld. Pension and Welfare contributions will apply to this additional work.

XII. CO-PRODUCTION

Designers of scenery and costumes for productions that are produced jointly by two or more Employers shall:

- A. For the use of the Designer's designs at two separate venues, the Designer shall be compensated at no less than one hundred fifty percent (150) of the fee for a single venue.
- B. For the use at each additional venue, the Designer's fee will be increased above one hundred fifty percent (150%) by an amount that is not less than an additional by twenty-five (25%) percent of the single venue fee.
- C. Reduced subsequent fees for added venues will only apply to:
 1. Employers named in the *rider* with applicable dates who agree to jointly produce scenery and/or costumes before signing of the *cover sheet* for the first venue.
 2. Employers wishing to license the designs as Co-Producers after the signing of the *Cover sheet* for the primary venue shall compensate the Designer under the terms of the other Co-Producers and at no less than twenty-five (25%) percent of the fee for the primary venue. In addition, if the Designer is required to attend the load in/tech to accommodate the design at the subsequent venue he/she shall be compensated a minimum of (five) days at the then prevailing Daily Rate (plus housing, transportation and per diem).
 3. If Employers wish to commission a "design development project" to create a design concept (including but not limited to sketches, designs, models, etc.) to attract Co-Producers (Employers), the parties may sign a "Letter of Intent" outlining fee structure and conditions. Depending on the scope of the presentation, Designer shall negotiate the fee in good faith, but in no case shall the non-refundable fee be less than fifty (50%) percent of the minimum listed in *Article XIX, Fee Schedule "A"* of this Agreement.
 4. Co-Production rates and conditions shall not apply to Lighting and Sound Designers (And in certain instances, Projection Designers). A separate lighting and sound design agreement is issued for each new venue.
 5. The reduction in fees after the first venue in co-productions assumes a license fee with no additional work. It also assumes that Designer is not required to attend rehearsals in the subsequent venues.
 6. If after the first paid public performance additional work is required at the first venue, or to accommodate any subsequent venue, Designer and/or Assistant shall be offered the opportunity to perform such work and shall be paid the Daily Rate.

7. If the Designer's attendance is required at an additional venue, the fee shall be increased by a minimum of five (5) days at the Daily Rate. Assistants shall receive the Daily Rate (P&W, Travel, Accommodation and Per Diem considerations shall apply.)
8. The Designer and the Company may, at the time of signing of Designer's *Cover sheet*, approve a Design Assistant(s) as substitute coordinator of the scenery and/or costumes to be used by subsequent Co-Production Companies. Assistant in this case will be compensated at Designer's Daily Rate. The Designer or Assistant is responsible for co-productions when the subsequent opening dates remain unchanged. If dates change, any work or revision will be subject to Designer or Assistant availability.
9. A revival by any of the co-producing companies after the original season shall be compensated at no less than ten (10%) percent of the original rate. Additional work shall be compensated at the then prevailing Daily Rate with appropriate Pension & Welfare contributions.
10. Presentations by any company not a Co-Producer listed in the Designer's *rider* shall be deemed a rental.

XIII. MEDIA USE

"Capture" or Recording" shall be defined as visual and/or sound recording, motion picture filming, video taping, photographing, or other mechanical, electronic, or evolving digital means or other substantially similar current and evolving methods of recording in whole or in part, of any production, including rehearsals, where any part of the scenery, costumes, lighting, sound, and projections for the production or the designs for the same (hereinafter, collectively, "designs") can be seen or heard. The visual and or aural record itself, any part thereof, whether edited or unedited, shall be hereinafter referred to as the "Reproduction" or "Captured Material."

- A. Where Captured Material is used for a television broadcast (whether live, filmed, taped, recorded or broadcast on the Internet) Employer shall agree to pay Designer prior to such use a sum equal to the following amounts.
 1. For single use in any closed – circuit television or subscription television (whether by closed circuit, internet or satellite broadcast) the amount of the Designer's fee for those designs actually used shall be negotiated on a case-by-case basis.
 2. In commercial (free air broadcast) television, no less than two hundred (200%) percent of Designer's original design rate for a specific release/production period of not more than three (3) years. Subsequent years' license shall be negotiated in good faith.
 3. For PBS presentations no less than fifty (50%) percent of Designer's original design rate for each broadcast event.
 4. The television rights granted under this provision are limited to a single

broadcast and no rights are granted beyond this initial broadcast (except PBS) when the broadcast rights shall be limited to one week per year for a three-year exhibition window following the initial broadcast.) Nor is any right granted herein to reproduce said television broadcast for further showing or reproduction by means of film, video tape or any other means electronic or mechanical, except upon a written agreement with Designer(s) and payment of moneys for each such use as shall be agreed upon.

5. For foreign release rights consisting of four (4) years of unlimited broadcast no less than one-hundred-fifty (150%) of the original design fee.
- B. The Theatre shall not use Captured Materials to create, or license the creation of, products for sale, without reaching an agreement for such creation and distribution with the Union. Products for sale may include, but are not limited to, compact discs (CDs), digital video discs (DVDs), Blu-Ray, or other direct to the public media, or electronic download.
- C. If Captured Material is used for promotional, fundraising, educational, or archival purposes and no one connected with the Production receives any additional compensation, no payment shall be due to Designer(s).
- D. If the Designer is required to attend the Capture, and is not in residence, he/she shall receive the Daily Rate plus any transportation, hotel accommodation or other necessary expenses.
- E. All payments shall include, in addition, Pension & Welfare contributions.

XIV. SUBSEQUENT USE

- A. The original Designer shall have the right of first refusal for any subsequent reproduction of the design(s) by the original Employer(s) or their assignees. Designer shall be given a minimum of thirty (30) days to accept or decline. In the event Designer declines to perform the work, Employer and Designer shall mutually select an Associate Designer. When applicable, the original Designer shall collect AWC due for this subsequent production.
- B. If the original scenery, costumes, lighting or sound is reproduced using the original designs or design concepts, Employer shall pay Designers no less than seventy five (75%) percent of their original compensation, or seventy five (75%) percent of the current applicable Union rate for the new venue, whichever is greater. This fee determination shall be based on the then current minimum design Rates listed in the Union's current STANDARD DESIGNER'S AGREEMENT (Either "Not-For-Profit" Rates or "Commercial" Rates, hereafter referred to as the Union's "appropriate STANDARD DESIGNER'S AGREEMENT Rate Sheet") The Designer(s) shall also receive full weekly AWC at the applicable rate for the new venue. No daily payment shall be required under this Paragraph for minor adjustments unless Designer presence is required at the new venue.

- C. If the Employer reproduces or transfers the original scenery, costumes, lighting sound and/or projections for presentation in a venue where there is an existing USA Local 829 Collective Bargaining Agreement in place, Employer shall:
1. Pay Designer not less than the one hundred (100%) fee for the designs as set forth in the prevailing, applicable agreement before any reproduction or transfer is begun.
 2. The Employer shall be entitled to a credit for a previous fee against the current applicable fee paid to the Designer. The Employer may receive such a credit of up to fifty (50%) percent of the original fee when no work is required to adapt the scenery, costumes, lighting or sound for the new Production.
 3. The Daily Rate will be paid for any work required, including supervision in the theatre. There will be a minimum of five (5) days paid at Daily Rate in every case where a credit is applied against the basic fee.
 4. The option of either of the following rests with the Employer and must be approved by all parties before the transfer, in either case, the individual design contracts must be filed with the Union:
 - a) Claiming the Fifty (50%) percent credit against the original basic fee and paying the Daily Rate for any work required in the transfer.
 - b) Negotiating a new agreement for the transfer.
 5. If a credit is claimed it shall be detailed in a *rider* attached to the contract filed with the Union for the transfer. Credit may be claimed against the basic fee, not against AWC.
- D. If the original (existing) scenery, costumes, lighting, sound or projections is subsequently used by the Employer and/or the Employer moves the production to another theatre:
1. The Designers shall be paid not less than seventy-five (75%) percent of the original fee or seventy-five percent of the then current applicable USA Local 829 fee for the new venue, whichever is greater. This fee determination shall be based on the then current minimum design Rate listed in the Union's appropriate STANDARD DESIGNER'S AGREEMENT Rate Sheet.
 2. In addition, the Designers shall receive AWC (see above referenced Schedule "A") beginning with the first paid public performance.
 3. If additional work is required for Designer to adapt the scenery, costumes, lights, sound and/or projections for such use, his/her services shall be compensated at the appropriate Daily Rate per the Union's appropriate STANDARD DESIGNER'S AGREEMENT Rate Sheet. Prior to the commencement of such work, the Designer and the Employer shall agree

upon the number of days required to perform the work and a signed *rider* shall be attached to the original contract and filed with the Union. Such adaptation shall not include new designs for which a new contract is required.

4. If the seating capacity of the new theatre is larger than that of the original theatre, the AWC shall be increased according to the Union's appropriate STANDARD DESIGNER'S AGREEMENT Rate Sheet.

E. If Employer sells, leases, licenses, donates or otherwise transfers his rights and privileges attached to the Production to another Employer which specify the use of the Designer's original designs or design concepts, the original Employer shall:

1. Notify the Union and the Designer of such negotiations to sell, lease, license, donate or transfer.
2. Not negotiate subsequent use by a new Employer for the Designer's original designs or design concepts without prior notice to and approval of the Designer(s).
3. Agree that in all cases, the Producer of record shall be responsible to the Designer to secure and guarantee in writing from any producer who buys, leases, rents, licenses or otherwise receives through a donation or any other means the set, costumes, lighting or sound design or design concepts, all the rights contained herein and in any attached *riders* to the original agreement.

F. If the Employer sells or rents existing sets or costumes for a theatrical use, then:

1. The Designer will receive no less than ten (10%) percent of the sale or rental price as a buyout.
2. This buyout does not affect any rights Designer may have under other provisions of this Agreement, nor does it confer on the purchaser or renter any right to subsequently reproduce Designer's designs without notification and written permission from Designer.
3. The original Employer shall notify the union and the Designer at the time of sale or rental the amount of the sale price or rental fee and the identity of the purchaser or renter. The Employer shall advise the purchaser or renter of the limitations and obligations contained in this agreement.

G. If existing settings, costumes, lighting, sound or projections are used in their entirety by Employers or their assigns for a Theatrical production other than that for which the designs were originally created, the following shall apply:

1. The Employer shall notify Designer and the Union of the intended use. The original Designer shall have the right of first refusal for any additional work required by the original employers or their assigns. The Designer

shall be given a minimum of thirty days (30) to accept or decline. Designer shall collect AWC due for this subsequent production.

2. If there is no additional work, Employer shall pay Designer not less than the full one hundred (100%) percent fee for the use of the design as set forth in the prevailing applicable Agreement. A contract shall be filed with the Union for the Designer before the first public performance of the production.
3. The Employer will be entitled to a credit for a previous fee against the current applicable fee paid to Designer. The Employer shall pay the Designer sixty-five (65%) percent of their original basic compensation, or sixty-five (65%) percent of the current United Scenic Artists applicable fees for the venue, whichever is greater.
4. The Daily Rate (see Schedule "A") will be paid for any work required, including work done in the theatre. There will be a minimum of five (5) days paid at the Daily Rate in every case when sixty-five (65%) percent credit is applied against the basic fee. If a credit is claimed, it shall be detailed in a *rider* attached to the notification sent to both Designer and Union.
5. The terms and conditions of this Agreement shall remain in effect for the new use of the design.

H. All payments for buyout, additional work or reuse shall include, in addition, Pension & Welfare contributions.

XV. REVIVALS

If the original producer should decide to revive a production in a subsequent season, Designer(s) shall receive twenty-five (25%) percent (25) of the original fee.

It is understood that the above fee is for license rights only. Should additional work be required, the Producer and the Designer shall negotiate the number of days needed in the studio and on site. All Pension & Welfare, travel and per Diem rates contained herein shall prevail and the Designer shall be compensated at the then prevailing Daily Rate.

XVI. GENERAL PROVISIONS

It is hereby expressly understood and agreed between the parties hereto as follows:

- A. The Employer and each Designer must sign an individual Designer's Contract for Scenic Design, Costume Design, Lighting Design Sound Design or Projection Design and for the Associate and Assistant Designers; That Designers shall not furnish any designs until the following has occurred:
 1. Designer's Contract has been fully executed and approved by the Union with an appropriate Pension and Welfare payment.

2. Designer has received the initial one-third payment from the Employer.
- B.** The title and copyright to all visual concepts, concept Sketches, drawings, designs, renderings and specifications, including audio playback media, prepared by the Designer under this Agreement, shall at all times belong to and be the property of the Designer.
- C.** In the event of a difference, dispute or controversy between the parties hereto relating to this Agreement, the matter shall be submitted to an arbitrator designated by and pursuant to the then existing rules of the American Arbitration Association.
- D.** The Designer, Associate Designer or their Assistants shall be responsible for visual and/or aural aspects of the Production only; It is understood that all specifications relate solely to the appearance of the scenery and costumes, the visual aspects of the lighting, the aural aspects of sound, and not to matters of structural integrity and/or safety. The Designer is not responsible for damages resulting through the failure of contractors to carry out in a safe and responsible manner the execution of the design and plans prepared by Designer. It is further understood that the Designer is prepared to alter or permit the alteration of any specifications which may be found incompatible with proper safety precautions.
- E.** The Employer agrees to provide reasonable safeguards for the Employees at all times and to carry comprehensive general liability insurance applicable to any claims that might arise due to any work performed under this Contract. The Designer(s) and their Assistants and/or Associates are to be provided with the details of such insurance.

XVII. TRUST FUND

In order to provide Pension and Welfare (P&W) benefits to persons employed under this Agreement, the Employer shall make a contribution on behalf of each person so employed in an amount equal to a percentage of the gross compensation received by each person so employed. The parties agree to the total percentage payment ("TOTAL P&W") and to the identified four-year term Pension and Welfare Portions as follows:

Years	<u>Total P&W</u>	Pension Portion	Welfare Portion
2011-2012	17%	7%	10%
2012-2013	18%	7%	11%
2013-2014	18%	7%	11%
2014-2015	19%	7%	12%

Said contribution is due and payable upon execution and submission of the cover sheet to the Union for approval. The appropriate total P&W check for this contribution shall be made payable to:

United Scenic Artists Local 829 Pension Fund
United Scenic Artists
6363 Wilshire Boulevard, Suite 400
Los Angeles, California 90048
Telephone: 323 965-0957 Fax: 323 272-3130

XVIII. FEE SCHEDULE "A"

SEATTLE CHILDREN'S THEATRE
CHARLOTTE MARTIN & EVE ALVORD THEATRES

	Yr.1 11-12	Yr. 2 12-13	Yr. 3 13-14	Yr.4 14-15
	<u>MINIMUM RATES</u>			
<u>SCENIC DESIGNERS</u>	\$ 5800	\$ 5850	\$ 5850	\$ 5900
<u>COSTUME DESIGNERS</u>	\$ 5800	\$ 5850	\$ 5850	\$ 5900
<u>LIGHTING DESIGNERS</u>	\$ 4300	\$ 4350	\$ 4350	\$ 4400
<u>SOUND DESIGNERS</u>	\$ 4300	\$ 4350	\$ 4350	\$ 4400
<u>PROJECTION DESIGNERS *</u>	\$ 4300	\$ 4350	\$ 4350	\$ 4400
<u>ADDITIONAL WEEKLY COMPENSATION (AWC)**</u> (EXTENDED BEYOND ANNOUNCED RUN)	\$ 160	\$ 163	\$ 163	\$ 165
<u>DAILY RATES</u> (ADAPTATION AND ADDITIONAL WORK)	\$ 266	\$ 269	\$ 269	\$ 272
<u>ASSISTANT DESIGNERS** (WEEKLY)</u>	\$ 614	\$ 620	\$ 620	\$ 626
<u>PENSION & WELFARE</u>	17%	18%	18%	19%
<u>PER DIEM**</u> \$40 Per Day (Amount does not include hotel & transportation)				

(*) NOTE: The fee for the services of a Projection Designer shall, at MINIMUM, be that of the Lighting Designer and the Sound Designer. However, such compensation shall be determined by SCT and the Projection Designer through GOOD FAITH NEGOTIATION, recognizing that The SCOPE OF SERVICES related to this category may significantly vary per the visual requirements of a given production.

(**) WHEN APPLICABLE

XIX. (CHECKOFF)

- A. The Employer shall deduct from each payment to those who authorize such deductions the administrative dues payable by him/her to the Union.
- B. Such deductions shall be sent to the office of the Union not later than the tenth (10th) of the month following the final fee payment. Along with this payment, Employer shall furnish the Union with a record of those whom the deductions have been made and the total amount of each deduction. Deductions for administrative dues shall be withheld at the rate of two percent (2%), as specified in the *Cover sheet* of the gross wage payable, until such time as the Employer shall receive written notification from the Union of a change in the rate.

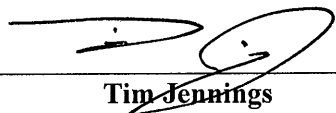
XX. NOTIFICATION

The term of this Agreement shall extend from **July 1, 2011** for the period of **four (4) years** and shall terminate **June 30, 2015**.

The parties hereby agree that at least sixty (60) days prior to the termination of this Agreement they will enter into negotiation for renewal, modification or a new working Agreement between the Union and SEATTLE CHILDREN'S THEATRE.

Agreed to this 5th day of December, 2011.

SEATTLE CHILDREN'S THEATRE

By: 
Tim Jennings

Managing Director
(Title)

UNITED SCENIC ARTISTS

By: 
Charles Berliner

Western Region Representative
(Title)

June 30, 2011

Mr. Tim Jennings, Managing Director
SEATTLE CHILDREN'S THEATRE
201 Thomas Street
Seattle, WA 98109

RE: Covered Design Positions

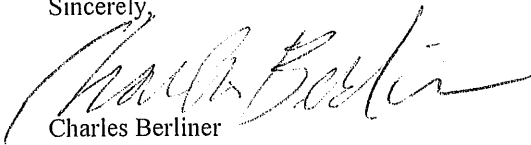
Dear Mr. Jennings:

This letter will serve as an agreement between the Union and SEATTLE CHILDREN'S THEATRE (SCT) as to the *number of total design positions* in the given season to be included as covered employment under this Agreement. SCT will file a cover sheet for each such covered design position produced at one of the two (2) performance venues (CHARLOTTE MARTIN THEATRE/EVE ALVORD THEATRE per **XIX. FEE SCHEDULE "A"** in the Agreement). During term of this Agreement, the *minimum number* of covered design positions (*regardless of the number of productions in a given season produced in the two performance venues*) shall be as follows:

YEAR ONE	YEAR TWO	YEAR THREE	YEAR FOUR
<i>(6 positions)</i>	<i>(6 positions)</i>	<i>(6 positions)</i>	<i>(6 positions)</i>

In the event that SCT shall hire a Designer who is a member of United Scenic Artists to design Scenery, Costumes, Lighting Sound or Projections for an uncovered design position, SCT shall hire such Designer pursuant to the applicable terms and conditions and rates as negotiated in the WRBA for the given year. In addition, SCT shall contribute a Pension and Welfare contribution on behalf of the Designer that is equivalent to the negotiated amount contained in the WRBA Agreement between the Union and SCT.

Sincerely,



Charles Berliner
Western Region Representative
UNITED SCENIC ARTISTS LOCAL USA 829

November 19, 2008

Mr. Tim Jennings, Managing Director
SEATTLE CHILDREN'S THEATRE
201 Thomas Street
Seattle, WA 98109

RE: VII. COMPENSATION; C. & D. and VIII. ADDITIONAL WEEKLY COMPENSATION: A., as stated in the WRBA: SCT document

Dear Mr. Jennings:

This letter will serve as an agreement between the Union and SEATTLE CHILDREN'S THEATRE (SCT) in regard to **VII. COMPENSATION: C**, it shall be understood that the two (2) performance venues (CHARLOTTE MARTIN THEATRE and EVE ELVORD THEATRE) are treated equally in reference to the minimum compensation discussed in **XIX. FEE SCHEDULE "A"**, regardless of their individual venue seating capacity. It is further agreed that the one-third (1/3) disbursement mentioned in the WRBA shall be replaced with the following agreed upon schedule (Reference in **XVII. GENERAL PROVISIONS, A., 2.**, shall be modified to reflect "**the initial one-fourth payment**"):

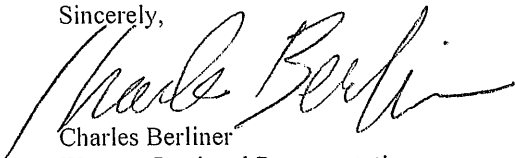
1. **One fourth (1/4) on the Friday following the signing by the Designer**
2. **One fourth (1/4) on the Friday following delivery of preliminary designs**
3. **One fourth (1/4) on the Friday following delivery of final designs**
4. **One fourth (1/4) at opening.**

(The above disbursement shall be identified in the WRBA: SCT coversheet)

In regard to **VII. COMPENSATION, D.**: The WRBA addresses a compensation differentiation for a "Unit Set with Phases." For the purposes of this Agreement, it is understood by both parties to the Agreement that compensation shall instead be negotiated at the time of the hiring of the designer. Said compensation shall be based on the single fee minimum stated in **XIX. FEE SCHEDULE "A."** However the specificity of the design assignment for each design category shall be taken into consideration in the good faith fee negotiation between SCT and the respective designer.

In regard to **VIII. ADDITIONAL WEEKLY COMPENSATION, A.**: The WRBA addresses an AWC payment that shall commence with the first performance in an extended run, beyond the contracted closing date. The addressed applicable AWC is based on an eight (8) performance week. It is further mentioned that the AWC shall be paid to the Designer not later than the Thursday following the close of each week's performance. For the purpose of the WRBA: SCT, both parties agree to an applicable AWC based on an eleven (11) performance week, and that AWC shall be paid no later than the Friday following the final closing of the production. When submitting the appropriate Pension and Welfare (P&W) contribution/s for the additional weeks in question, the Employer shall be responsible for clear itemization of the additional AWC weeks.

Sincerely,



Charles Berliner
Western Regional Representative
UNITED SCENIC ARTISTS LOCAL 829

June 30, 2011

Mr. Tim Jennings, Managing Director
SEATTLE CHILDREN'S THEATRE
201 Thomas Street
Seattle, WA 98109

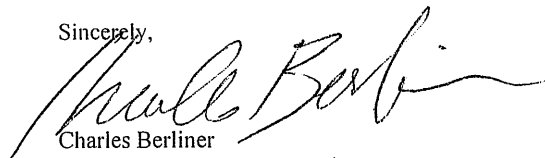
Re: Terms and Conditions of the WRBA: SCT document.

Dear Mr. Jennings:

This letter will serve to modify the agreement between the Union and SEATTLE CHILDREN'S THEATRE in regard to the following specific Terms and Conditions of the WESTERN REGIONAL BASIC AGREEMENT (WRBA) as they apply to this **WRBA: SEATTLE CHILDREN'S THEATRE** document. Modification to the terms and conditions of the WRBA in addition to those addressed in **SIDE LETTER #2** shall be as follows:

- 1) In regard to **V. DEFINITION OF SERVICES, A. -C.**, It is understood by the parties that the Designer/s covered under this Agreement shall comply with the deadlines specified by any riders attached to the Agreement by the Employer. However, both the Employer and Designer/s are to make a good faith effort to immediately inform each other of unforeseen circumstances affecting these deadlines should they occur. The Employer and Designer/s shall make every effort to avoid "To Be Arranged (TBA) Time Commitments" when creating the coversheet or attached riders.
- 2) Under **V. DEFINITION OF SERVICES, C.**, the parties are in agreement that the Designer's obligation shall terminate with the announced **opening night** of the production. This replaces termination of obligation with the **first paid public performance** mentioned in the respective paragraphs as written. The reference to **first paid public performance** shall likewise be replaced with **opening night** in **IX. EMPLOYER PROVISIONS, D. and XI. ADDITIONAL WORK**.
- 3) Under **V. DEFINITION OF SERVICES, D., 1., a)**, the parties agree to the requirement of the **Scenic Designer** providing a "sketch model" (commonly referred to as a "white model," specifically created to demonstrate the physical three-dimensional space) of the setting/s as necessary, without additional compensation. A "full working model," shall be covered as written.
- 4) Under **V. DEFINITION OF SERVICES, D., 4., a)**, the parties agree that, in addition to **V., D., 4., a)-g)**, as presented, the **Sound Designer shall be notified upon contract signing, that he/she shall be requested to provide samples of sound elements as needed for rehearsals.**
- 5) Under **IX. EMPLOYER PROVISIONS, C.**, the parties agree that the Employer does not include the Designer/s in display advertising.
- 6) Under **IX. EMPLOYER PROVISIONS; F., 2.**: The language of the **WRBA** states, **F., "The Employer agrees to provide, when the Designer and/or the USA 829 Assistant(s) are required to travel away from their point of residence for the Production:" 2., "Single occupancy clean and sanitary hotel accommodation with private bath."** SCT requests a modification of this term as follows "hotel or apartment." The parties are in agreement that **2.** shall now read, "**Single occupancy clean and sanitary hotel or apartment accommodation with private bath.**"
- 7) Under **IX. EMPLOYER PROVISIONS; I.**: The parties agree to strike the final sentence, "**Such persons to be mutually acceptable to the Designer and the Employer.**" As modified, **I.** is as follows: "**The Employer agrees to engage adequate quality personnel for the proper realization, installation, running and maintenance of the Production.**"
- 8) Regarding **XIV. SUBSEQUENT USE, B.**: The parties agree to the following when the original scenery, costumes, lighting or sound is reproduced using the original designs or design concepts for in-house or in-house *only* (not applicable in co-production) off-site production. The Employer shall pay Designers no less than fifty (50%) percent of their original compensation, or fifty (50%) percent of the current applicable Union rate for the new venue, whichever is greater. This amount of fifty (50) percent modifies the amount of seventy-five (75%) percent as described in **B.** All other language remains as presented.

Sincerely,


Charles Berliner
Western Region Representative
UNITED SCENIC ARTISTS LOCAL 829

April 18, 2006

Mr. Kevin K. Maifeld, Managing Director
SEATTLE CHILDRENS THEATRE
201 Thomas Street
Seattle, Washington 98109

RE: P&W Payments

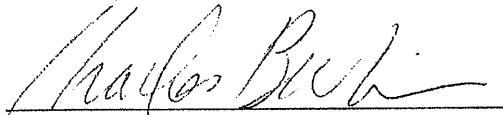
Dear Kevin:

UNITED SCENIC ARTISTS LOCAL USA-829 and SEATTLE CHILDREN'S THEATRE agree that future P&W contributions starting with YEAR TWO of the WESTERN REGION BASIC AGREEMENT: SEATTLE CHILDREN'S THEATRE (WRBA:SCT), shall be made to the Funds at opening, or the date that the final one-fourth (1/4) installment of the fee is paid to the member (the recognized date of the completion of their work).

It is further understood that when a signed coversheet is returned to the theatre from the Designer, that coversheet, co-signed by SCT and the Designer, shall be forwarded to the Western Region Office of Local USA-829. At that time, the first of the four payment checks shall be forwarded to the Designer.


It is agreed that at opening, or the date that the final one-fourth (1/4) installment of the fee is paid to the Designer, SCT shall mail a copy of the coversheet with the applicable P&W amount to the Western Region Office of Local USA-829.

Yours truly,



Charles Berliner
Western Region Representative
UNITED SCENIC ARTISTS LOCAL USA-829

Accepted and Agreed:



Kevin K. Maifeld
Managing Director
SEATTLE CHILDREN'S THEATRE

TOURS

UNITED SCENIC ARTISTS LOCAL USA-829 and SEATTLE CHILDREN'S THEATRE are in Agreement that a "Tour" shall be defined as a series of performances of a production presented in multiple locations (more than two) in a single season. The parties further agree that Terms and Conditions covering Tours shall be as follows:

A. Where a production is initially designed to tour, or to perform at SCT and immediately move to touring, the standard fee shall apply and shall be deemed to include the first 120 performances/12 weeks or as negotiated between the designer and the Theatre. After the first 120 performances (or as negotiated), such AWC and/or subsequent use fees as detailed herein shall apply. If a production designed as a "tour" closes and is later reopened, or revived, within the same season the Designer's AWC shall be paid starting with the first performance in the new schedule, rather than the revival fee, and assuming the initial number of performances (120) have been met .

B. If a production closes and is subsequently remounted to tour by SCT (Original Employer), and once the initial 120 performances have been performed, the designer(s) shall be paid no less than a minimum of twenty-five percent (25%) of their original fee. [NOTE: THIS 25% AMOUNT IS THE SAME AS THAT OF THE CURRENT "REVIVAL" FEE (Section XV of the agreement)] In addition, independent of performance numbers, the Daily Rate (See XIX. FEE SCHEDULE "A") shall apply for additional work, if required, to prepare the production to tour, including redesign and/or attendance at fittings, rehearsals, technical rehearsals, previews, etc. If applicable, conditions associated with travel and purchases (See IX. EMPLOYER PROVISIONS) shall prevail.

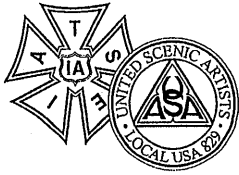
C. If the Original Employer sells, leases or licenses his rights to a production to another Employer, specifying the use of the Designer's original designs of Scenery, Costume, Lighting, Sound or Projection and the Employer is covered by an applicable union Agreement with terms and conditions equal or better than this Agreement, such applicable Agreement shall prevail. Otherwise, all the terms of clause "D." of this ADDENDUM shall prevail. The Original Employer shall require the subsequent Producer to negotiate in good faith all required fees and other applicable payments due to the designer and the Subsequent Employer shall file an agreement with the Union to that effect.

D. If the Original Employer sells, leases or licenses his rights of the production to another Employer, specifying the use of the Designer's original designs of Scenery, Costume, Lighting, Sound or Projection to a Employer not covered by an applicable union Agreement and no additional work is required of the Designer, the Designer shall receive a minimum of Fifty Percent (50%) of his/her Individual contract fees and the Employer or Subsequent Employer shall file a USA agreement with the Union to this effect. In addition, the Daily Rate (See XIX. FEE SCHEDULE "A") shall apply for additional work, if required, to prepare the production to tour, including redesign and/or attendance at fittings, rehearsals, technical rehearsals, previews, etc. If applicable, conditions associated with travel and purchases (See IX. EMPLOYER PROVISIONS) shall prevail. The Original Employer shall require the subsequent Producer to negotiate in good faith all required fees and other applicable payments due to the designer

E. In all cases (inclusive of Clauses "A.," "B.," "C." and "D." of this ADDENDUM) where extensive redesign is required, rather than the daily Rate, the Designer/s shall be offered the opportunity to adapt their original design for the Tour and shall be paid no less than Seventy-Five Percent (75%) of the applicable Agreement for the Tour. Conditions associated with travel and purchases (See IX. EMPLOYER PROVISIONS) shall prevail.

F. In all cases, the Daily Rate (See XIX. FEE SCHEDULE "A") shall apply to perform any work to prepare the remount of the production to tour, including redesign and/or attendance at fittings, rehearsals, technical rehearsals, previews, etc.

G. Pension and Welfare contributions, as specified in this Agreement, shall be due on all "Tour" related payments.



UNITED SCENIC ARTISTS • LOCAL USA 829 • IATSE

WRBA: SEATTLE CHILDREN'S THEATRE COVER SHEET 2011-2015

This Agreement must be signed by all parties in triplicate. Send all 3 copies to USA 829 for approval. The Designer will not furnish any designs until the Agreement has been executed by the Union.

AGREEMENT: Seattle Children's Theatre hereby engages Designer to design, and Designer agrees to design, the Production herein described.

DESIGNER'S NAME: _____

DESIGN CATEGORY: SCENIC COSTUME LIGHTING SOUND PROJECTION

PRODUCTION NAME: _____

THEATRE NAME: _____ SCHEDULED CLOSING DATE: _____

COMPENSATION: Seattle Children's Theatre agrees to pay the Designer a fee of \$ _____ according to the following schedule:

\$ _____ ONE-FOURTH (1/4) PAYABLE ON THE FRIDAY FOLLOWING THE SIGNING BY THE DESIGNER OF THIS AGREEMENT

\$ _____ ONE-FOURTH (1/4) PAYABLE ON THE FRIDAY FOLLOWING THE DELIVERY OF THE PRELIMINARY DESIGNS

\$ _____ ONE-FOURTH (1/4) PAYABLE ON THE FRIDAY FOLLOWING THE DELIVERY OF THE FINAL DESIGNS

\$ _____ ONE-FOURTH (1/4) PAYABLE AT OPENING ON: _____ PLUS P & W PAYMENT (SEE BELOW)

ADDITIONAL WEEKLY COMPENSATION (A.W.C.) - (Minimum; applicable if Production extended beyond announced run)

THE DESIGNER WILL RECEIVE AN A.W.C. OF \$ _____ PER WEEK

PENSION & WELFARE: It is understood that Seattle Children's Theatre will make a Pension Benefit and a Welfare Benefit contribution, the combined total contribution equal to a percentage of the Gross Compensation, for each year of the Agreement term 2011-2015, to be credited to the account of the Designer as follows: '11-'12 @ 17% (P=7%/W=10%); '12-'13 @ 18% (P=7%/W=11\$); '13-'14 @ 18% (P=7%/W=11%); '14-'15 @ 19% (P=7%/W=12%). Such contribution shall be made by a single percentage check made payable to the United Scenic Artists Pension & Welfare Funds. Per "Addendum A," the Pension & Welfare contribution shall be due and payable at Opening, or the date that the final one-fourth (1/4) installment of fee is paid to the Designer. At such time, this check should be attached to a copy of this Coversheet and sent directly to:

UNITED SCENIC ARTISTS LOCAL USA-829 • 6363 WILSHIRE BLVD. • SUITE #400 • LOS ANGELES, CA 90048

GENERAL PROVISIONS: Both Seattle Children's Theatre and the Designer acknowledge that they are familiar with the United Scenic Artists, Local USA 829, Western Region Basic Agreement: Seattle Children's Theatre, and that they agree that each provision thereof shall be a part of this Cover Sheet as though set forth herein at length. Additional terms shall be placed in a Rider attached to this Agreement and shall be deemed a part hereof.

DUES CHECK-OFF AUTHORIZATION: I, the undersigned member of United Scenic Artists Local USA 829, affiliated with the International Alliance of Theatrical Stage Employees, AFL-CIO-CLC, herewith authorize Seattle Children's Theatre to deduct from all monies earned by me my Union Dues consisting of Administrative Dues assessed at 2% of Gross Compensation. I direct that such amounts so deducted be sent to the Western Regional office (address above) by separate check made payable to United Scenic Artists, Local USA 829 for and on my behalf.

Signed: _____ Date: _____

ACCEPTED: by Producer

ACCEPTED: by Union

ACCEPTED: by Designer

SIGN NAME _____

SIGN NAME _____

SIGN NAME _____

PRINT NAME _____

PRINT NAME _____

PRINT NAME _____

DATE _____

DATE _____

DATE _____

ADDRESS _____

ADDRESS _____

PHONE _____

PHONE _____

EMAIL _____

IS A RIDER ATTACHED? YES NO

EMAIL _____