

**20. Cargo and Baggage Handling and Airport Transfers.** The costs of handling and transferring your baggage and cargo to and from the point of arrival and your hotel or theatre are typical of the smaller expenditures that can really add up to a substantial sum particularly if you are on a lengthy tour involving many different destinations. It is therefore recommended that you attempt to negotiate that the logistics and expenses of such items are the responsibility of your presenter and that your contract reflects this.

**21. Local Transportation.** In the same category is the transportation of your personnel to and from your point of arrival to your hotel and, if the hotel is not within easy walking distance of the facility where you are appearing, to and from the hotel and that facility. A clause about this should be written in the same manner as the previous one.

**22. Hotel Arrangements.** Whether you or your presenter is paying the hotel costs, the best deal will almost certainly be arrived at by having the presenter make all the reservations. It is therefore recommended that you promise to supply a list of the number of rooms you will require three months prior to the tour, and a final name list one month prior to the tour. Remember that a deposit may be required to secure the hotel reservations whoever is making them.

**23. Per Diems.** A simple statement of who is going to be responsible for the payment of your members living allowance costs.

**24. Interpreters.** In the event that you are appearing in a country where it is essential that interpreters are available to you to ensure the proper presentation of your performances, you should have a clause in your contract stating that they will be provided at the presenter's expense. You should note that if you require an interpreter to work with your technicians that person should be conversant with the technical terminology of the theatre.

**25. Medical Assistance.** You should note that, whereas all your members are fully insured against accident, injury or illness, you expressly request the full cooperation of the presenter to ensure that the best available medical assistance is promptly obtained in the event that it is required. You might request that a list of the best available doctors be drawn up in advance, especially if you are touring with a dance company that may require specialized assistance in the case of injury.

You should note that, in the event of accident, illness, injury or other cause beyond your control, you reserve the right to change either the casting or the programming.

**26. Insurance.** It should be essential for your presenter to take out third person liability coverage insuring that, for example, in the event of any injury caused by a lamp falling either on the head of one of your performers, or on the head of a member of the audience for that matter, your organization cannot become party to any claim (although you would certainly have the right to sue in the event that it was one of your performers that was injured).

**27. House Seats.** If you are going to require a number of seats for your direction, you should note this fact and the preferred location. You should also stipulate if you will require any seats to be taken out of sale to accommodate your switchboard or sound control board if either is going to be placed in the house.

**28. Supporting Governments and Sponsors.** If your tour is being supported financially by any Canadian federal, provincial or municipal government department or agency, or if your tour is benefiting from corporate support, this assistance must be acknowledged in all advertising and programs associated with your tour and its performances. You must, therefore, include a clause in your contract by which your presenter commits himself to giving prominent acknowledgement to all such bodies that you name.