

## CHAPTER 3 - THE AGENT

As I stated earlier, there is a great deal of crossover in the roles of agent and manager, with the principal difference being that the agent's role is primarily focused on the securing of performance related work. In the absence of a manager (or an exceptionally business-savvy artist or artist's mate), agents must often take on aspects of the manager's job simply to protect their own interests in the completion of the engagement process that produces their commission. For this reason the concepts covered in Chapter 2 - *The Manager* are essential for the agent as well, even if the agent refuses or is reluctant to handle those management responsibilities. Philosophically, the approach to business should be the same.

For the sake of avoiding redundancy, in this chapter I will try to focus only on those circumstances that are specific to the agent's functions. For example, the issues of reliability that are covered here, while only dealing with engagement-oriented situations should be coupled with the reliability factors outlined in *The Manager* (pp 43-4). Essentially this holds true throughout *The Agent*, and in most ways, for all of the other roles covered in the entirety of *Part II*.

Also, since *The Agent* focuses on the specifics of performance engagements, which are almost always accompanied by financial compensation, both agent and management fees or commissions are covered at the end of this chapter.

It should also be understood that in the course of business, a variety of agents may be needed – booking, publishing, international, etc. – and can be done so without any inherent conflict. This chapter, however, is concerned with the concept of touring in the U.S. and within all the international activities of those agents or agencies.

One final note, as I stated in the *Introduction*, specific recommendations for securing bookings are *not* covered here.