

### Chapter 1 : Home - Club Med Travel Agent Portal â€“ US

*Our website provides the agent, manager, and publicist contact details for Adventure Club. Whether you are looking to get in touch with Adventure Club's agent for an event, or Adventure Club management for an endorsement, we can provide you the best and most accurate contacts.*

One of the most common questions I was asked by artists during my time as a venue booker was how they could find a booking agent. I inevitably answered that they should just keep playing gigs, grow their fan base, and an agent would find them. But is the answer really that simple? In a word, yes. By far the best way to get a professional booking agent is for bands to book themselves until the point where they are selling out shows on a regular basis on their own. What does this mean exactly? OK, all kidding aside, I know how hard it can be to get to that point. Think about it from their perspective: What can you do to help build your career up to the point where an agent might be interested in working with you? Here are some key areas to focus on:

- Work on your live show: So rehearse, rehearse, and rehearse again, then play as many shows as you can. And be sure to build your set list in a way that makes for a great show, not just a series of songs played one after another. But once the crowds started growing, they spent time developing a solid set list that maximized the song order to put on the best show possible, instead of simply writing song names down a few minutes before the show.
- Develop a good relationship with venue bookers This goes back to my blog post about impressing venue bookers , if you develop solid relationships with bookers, chances are they will talk about you to booking agents.
- Statistics about the of newsletter subscribers you have, Facebook fans and Twitter followers
- Average attendance for your shows: Put that information somewhere on the page. Mention which markets you play in
- Have a photo gallery with lots of good quality live pics any photos that include crowds in packed venues are a bonus
- Post good quality live videos good video quality, good audio quality, packed rooms, minimal talking.
- Audience sing-a-longs are a bonus!
- Stage plot
- Quotes from media that mention your live show
- Quotes from venue bookers
- Quotes from fans about your live shows

Other than that, you should always blog about your live shows. Talk about the turnout, the crowd reaction, and post plenty of pics and live video whenever you can. And if you have reliable friends who will stick through it?

### Chapter 2 : Booking Agency - Private & Corporate Event Entertainment - Booking Entertainment

*Booking Agent Info provides booking price estimates, but you would contact the agent to get official pricing. [www.nxgvision.com](http://www.nxgvision.com) provides you with the contact information for Social Club Misfits agent, manager, and publicist.*

There is only so much that you can do independently. Independents today have the tools to kick-start their careers themselves, and they need to "with the overload of supply on the market. However once the ball is rolling, bringing the right people on board, at the right time, can propel success to whole new levels. The goal of this series is to give you insight into that framework. To explain what all the different music business professionals do, what typical deals look like and when you should involve them. Example of the team that we have built around one of our own artists. The Core Closest to the artist are the manager, booking agent and music publisher. These are the people that start working with an artist in the earliest phase of their career. The manager almost always comes first and then the agent once the project starts to get some momentum with a few big releases. Labels are starting to get involved sooner too. The rise of the internet has led to a surge of independent labels, who are picking up brand-new but promising artists and showcasing them to the world. This is especially true for electronic music, where the net-labels are often involved with artists even before attentive managers and agents are. He or she helps to solicit bookings, book tours, plan events. The publisher usually comes in later. But signing to a publisher is usually a watershed moment for electronic artists. Artist Managers What does an artist manager do? In essence, their primary duty is this "to create opportunities. To facilitate the artist to excel artistically, in some cases even streamlining their personal lives. To connect them to the right people. To create a state of order from which creative work is easily done. A good manager has a plan for an artist and will do everything in his power to make that a reality. It also entails making countless of sales calls and pitches, negotiating contracts and relentlessly pursuing opportunities " even when the odds are slim. Managers need to truly believe in their artists. To endlessly sell and receive NO for an answer most of the time " and to get right back up and keep on selling. To be critical to the outside world " filtering out the nonsense and telling people how it is. Artist-manager relationships become very personal over time. The best managers are involved artistically, helping curate and develop the musical content and branding. These things concern creative ideas, which are very personal in nature. I can be critical about certain things to my artists, because they respect my opinions on those matters. Types of managers Managers that start working with an artist in the early stages of their career are often business-oriented friends or want-to-be industry professionals, that take on the job because of a belief in the music. In the early stages the manager is often also the booking agent. These are the individual managers. In the higher tiers, managers work for agencies and sometimes for record labels. They tend to have bigger networks and more resources, but are more selective about the artists they work with. As a rule of thumb, you should assume that the higher up the chain you go, the more people will preselect for artists that are already making waves independently. Also, managers at big agencies tend to have more artists on their roster, resulting in less time spent on each individual act. For the really rich musicians, management can be split up into music management and business management. The prior is all that we have just discussed, whereas business management takes a more financial spin. These managers concern themselves with asset and capital management, do investments for their clients, find tax and administrative loopholes. There is something to be said for both the stand-alone managers as for the agencies. My experience has taught me to never work with people where the artist is not among their top priorities. Be watchful of the people that sign artists like notches, to hedge their risk in the hope that one of them will break through. The deal The deals on which managers sign acts vary widely. This is a procedure that sometimes extends to the honeymoon period of more serious artist " manager relationships. This is the trial period before an actual contract commences. Most managers will take this cut off gross revenue, meaning all revenues without any deduction of costs. The term for these agreements range from years, the latter being most common. I view management as a long-term investment so will always try to sign artists for a three-year term. Managers also hedge against the risk of creating success for an artist and then being abandoned, by so-called Sunset clauses. These entitle the manager to a certain percentage commission,

diminishing per year, for a period after the agreement with an act ends. Established artists have more clout in new contract negotiations, as the managers have contributed less to their development. And in those cases the manager also stands to gain esteem by working with the act. This entails securing and arranging performances, negotiating deals, arranging proper technical set-ups for shows, and in many cases also securing hospitality hotels, dinners, logistics travel, flights and promotional efforts. They receive requests for performances and pitch the artists. This leads to offers which they negotiate on until a deal is closed. Good agents make sure that contracts are signed long before the actual show and collect deposits read: Agents represent artists for specific regions. This is done as it is unreasonable to expect that an agent in one market read location will have the same network and clout as in another. Traditionally, Asia was combined with ANZ but with the growth of dance music in Asia in the last several years Asia, and even China, has now grown to the point where booking agencies have popped up that specialize within each territory. Even in Europe, some markets are vastly different. It all depends on what set up you feel most comfortable with. Big acts often have one head-agent, who coordinates all the sub-agents in the different territories. Together, we coordinate with our sub-agents in Australia and North America on all booking strategy and confirming individual shows. The head agenda and event promoters Agents work closely with management and the event promoters. This is done in accordance with the head agent. The agents, in turn, have to fill in these periods with shows. The primary agent or manager will then coordinate these dates to all the sub-agents. Event promoters are the people hosting the events. We call them promoters. These range from small-scale groups that throw recurring nights at clubs, to venue owners, and the bigger event agencies. These bigger agencies host a wide variety of events in specific regions, sometimes even holding the rights to events that spread internationally. They, in turn, are usually owned by or partnered with one of two major entertainment conglomerates – Live Nation or AEG. It is the job of the agent to foster relationships with the key promoters in their region, that host events that make sense for their artists to perform at. These lead to long-term partnerships, where the promoter looks to certain agents to deliver the majority of the talent read: Big promoters will often ask for exclusivity on an artist for a specific region. Similarly, building up strategic goodwill with promoters one step at a time can lead to dividends with optimal festival offers. Also agents tend to have much bigger rosters. The bigger agencies and more serious agents sign agreements with acts. However, in many cases the deal between a head-agent and sub-agent not be on a contractual basis. It is much more common for these partnerships to be established on a verbal agreement or quick note via email, than via legal deal. Advancing means following up to the promoter to ask about how the show will be promoted, what ticket prices will be, coordinating marketing efforts, logistics and so on. The duration of these agreements ranges from one to three years, two being most common. In the USA, this is different. My recommendation is to solely involve agents when they express interest to work with an act out of own accord. The agents can often to a better job than you can in their specific regions. Sure, I can book a flight to Asia, but by no means do I have insight into the local customs and tricks that can make travel there more efficient or even connections with a reputable travel agency. In terms of agreements, restrict the duration to two years at max – coinciding with a certain performance measure. For example that the agent has to match x amount of shows per period, or has to make specific tours happen. Also, get on paper they will always try to get their fees and costs on top of the artist fee, and that they collect full deposits before the shows.

### Chapter 3 : Booking Agent | Get In Media

*Booking Agent Jon Folk, who is the founder of country/Americana booking agency Red 11 Music, says "My typical day is in the office during the week, on the phone while answering emails, talking to as many people as I can, negotiating deal points on all of our clients, planning tours, securing support acts, looking at developmental artists.*

What do you want to become? Booking Agents negotiate deals and plans tours for the artists on their roster. Booking Agent Salary Range: I negotiate and contract all personal appearances for the artists we represent out of our Nashville office. Also, [I spend time] talking with our artists to really customize their touring needs. For example, one artist may want to really focus this year more on solo shows and building his core audience as opposed to another who is really looking for maximum exposure through supporting larger artists, or large festivals, or a large scale headline tour, etc. In general, though, I am on the phone, the office is buzzing, people are cutting deals. It is a very fast paced environment: Once an individual has attained the position of Booking Agent, advancement would come in the form of working with more well-known acts, getting hired by a more prestigious agency, or by handling a more lucrative regional territory. Other ways an Agent could advance in their career include assuming a position with more power within the company, such as Department Head, Vice President, or Agency Partner. He or she could also branch out and found their own booking agency. Get into school for this career. Apart from industry know-how, people skills, adaptability and the ability to work in a sometimes high-pressure environment are paramount. Our business is based solely on relationships: There is a mutual trust between both that you have to always respect. Since so much of the business is built on relationships, the line between work and entertainment can blur. Getting Started Research Music Business degree programs with courses or internship opportunities related to agency work. Apply to the schools that are best suited for your personal goals. Work harder than your peers and create your own opportunities. Big Ideas What is the single biggest suggestion you would give to someone wanting to get into this career? There are a lot of people that would love to have your entry-level position, knowing what it could lead to. If you get complacent or lazy, the opportunity will pass you by, more than likely not to come back around. It is a very fast paced environment; it is essential that you are able to learn fast, keep up and make sure your responsibilities are taken care of above and beyond. Valuing money instead of the relationship is a career killer and soul crusher. You have to respect the relationship with Promoters as well as the artists. Jon Folk is the founder of the Red 11 Music booking agency in Nashville.

### Chapter 4 : The Differences Between a Manager, an Agent and a Publicist | [www.nxgvision.com](http://www.nxgvision.com)

*View Jeff Sample's profile on LinkedIn, the world's largest professional community. Jeff has 3 jobs listed on their profile. See the complete profile on LinkedIn and discover Jeff's.*

How did I book the tours? And you can, too. You should have nearly all of the shows booked two months in advance of the first show so you have plenty of time to promote the tour. You want to keep the backtracking and off days to a minimum, obviously. First, plot out the cities you want to visit on a map Google Maps works. I try to keep drives shorter than six hours on a show day and shorter than 10 hours on a non-show day. You also want to plan for about an hour of stops for every four hours of driving. The more members you have on tour, the easier it is to split up the driving, but it drastically increases your tour expenses. Open a shared calendar in Google Calendar or iCal and share it with everyone on the tour. Put in "held dates" with city names. When you get a "hold" at a venue, change that color of the "held date" and title it the city WITH the venue name. When you get a "confirmation," change that color again and title it the city with the venue. In the notes of that event, list all details: This will all get confirmed in your confirmation email. These held cities will undoubtedly shift, so make sure you keep an updated calendar, especially if you have multiple members booking. First, you have to decide what kind of rooms you want to play. Are you a mellow singer-songwriter? Seek out art galleries, listening rooms, museums, cultural centers, black box theaters and living rooms. Are you a rock band? Seek out rock clubs, basement venues, frat parties, festivals and block parties. I used Yelp and Indie on the Move for most of my venue research. Yelp is great for audience reviews of the venue and the vibe of the club. Spend time reading these reviews and get a feel for how your project could or could not fit in the venue. Indie on the Move is a newer resource that is specifically for bands booking their own tours. They have a great list of venues, contact info and band reviews of the venues. Your initial email pitch should be short and to the point. Well, all your emails should be short, but especially the initial one. The subject line should be the date with all bands you have on the bill. Keep the email under eight sentences. I personally write my pitch e-mails in lower case letters believe it or not this is how most people in the music industry communicate. When Myspace was around, it was very easy to find bands similar to your style in any city and quickly listen to them and see what kind of buzz they had. Now that Myspace is virtually extinct, the closest service that can be used for this purpose is ReverbNation. But these are good guidelines to stick to so you know when you should be moving on to another venue in that town. Expect to set or pitch your ticket price around what most shows on their calendar are. Most clubs will allow you to set your cover within reason. Most likely they will book their local cover bands first, but you could get lucky. Once you are about two months out you should start promotion. Make sure you budget for this. Promoting shows is another post in and of itself, but make sure you get creative with your promo and make sure you budget for it. There are important duties that you should do the day of the show as well. Also, make sure you have someone running your merch every night. All it takes is one fan in a city to be extremely excited about you. Possibly give them a percentage of the income after the minimum to cover snacks, and as a reward for hosting it. People love the personal connection. Colleges pay extremely well. Once you find that person, pitch them on your price more on that below with a video and some accolades. Start planning this tour a year out, and if you can route AROUND the college shows, then you will relieve many of the financial burdens of the tour. And they cover food and lodging and sometimes travel costs. For your first few tours, this will mean finding friends in each city with couches or floor space invest in an air mattress and sleeping bag. More often than not this works. Ari Herstand has been self-managing his career since the beginning without a booking agent, manager or record label. He has been sustaining as a full-time musician for nearly five years. Ari Herstand on the web:

### Chapter 5 : Booking Agreement Contract

*It's the booking agent's job to find work for his clients by convincing club owners that the band will generate ticket sales. A booking agent negotiates with promoters on behalf of the band and the band's manager.*

### Chapter 6 : Booking Agents for Bands | HowStuffWorks

*Booking agents are described as middlemen, which is a fair, if unattractive assessment. Booking agents work in the middle ground between artists their fans. They help the artists land live gigs where they can build their fan base.*

### Chapter 7 : T.I. booking - Rap Music Artists - Corporate Event Booking Agent

*Artist manager, booking agent, music publisher, label A&R, radio promoter, PR agent, event promoter we didn't really know what all these jobs entailed, what work they did or at what stage they became relevant to an artist's career.*

### Chapter 8 : How to Become an Artist Booking Agent | Career Trend

*The national average salary for a Booking Agent is \$26, in United States. Filter by location to see Booking Agent salaries in your area. Salary estimates are based on 27 salaries submitted anonymously to Glassdoor by Booking Agent employees.*

### Chapter 9 : Who Do You Need the Most: Publicist, Booking Agent, Manager? | grassrootsy

*Booking Agent A booking agent will come in handy at the very early stages of your career or at the much later stages. I would argue that you should book your own shows for as long as you can.*