

AGENTS: THE OFFER

Chad Corrie

If you've been following these PDFs you should have a pretty decent idea of how to go about getting an agent. And while this has not been an exhaustive exercise on the matter, you should be able to have a decent starting point and some more resources to help you on your quest.

And so, in this last PDF, I'm going to cover the final part of the sometimes long journey toward acquiring your agent, that is signing with one. Now, here too I won't be able to nor will I be getting into a great deal of specifics on the matter, as each case is going to be different for everyone taking part. After all we have different agents, different works being considered, different situations surrounding said works, and so forth. So I can only really speak to the generalities on the matter. That being said, I will be pointing you to some places that can help you further (see below).

So, you finally got the agent to read through your work and they not only liked what they read but think they can make some money off of it and get you both some success in the process. Great news for you both. But what do you do from there? Well, if you've done your due diligence you should have a pretty good idea of who this person and what they are not looking to offer you. But there still might be some questions left you want to ask so before you have a phone conversation write down some of your thoughts.

A great tool for this can be found [here](http://agentquery.com/writer_or.aspx): (http://agentquery.com/writer_or.aspx) this is a nice short article about what you can expect when an agent calls. Another great chunk of information can be found [here](http://agentquery.com/writer_bs.aspx): (http://agentquery.com/writer_bs.aspx). This is another simple insight into making sure you don't have any red flags to deal with in this last part of the process.

Now, assuming you get your questions answered and all is moving along as it should you'll be sent a contract to look over and sign and move on from there. The contract has been touched on a tiny bit in the previous links I put in this PDF but in general you want to make sure just what you are getting into. Common areas of understanding on this line are how long you are signing up with them and if you can get out of the contract without too much trouble should it be needed, what is expected from you, and what is expected of them, and in general if there are going to be any extra fees charged to you for various matters. Lastly, of course, you want to see what the rates are for various types of representation (domestic vs. international)—and then you just want to make sure the contract reads like you spoke about on the phone and everyone is on the same page.

For the most part this isn't going to be a big deal but you want to make sure you don't have any surprises flung on you and understand what is being presented you and to what you are agreeing to before you sign on the dotted line. If you have any questions, ask. Better to do so now and have things tweaked or explained instead of after you sign and then try and work it out from there.

After you've signed with an agent rejoice. You've gotten one step further on the rung toward

publication in the larger markets and it's worthy of celebrating. But what does that mean is going to happen next? Here we have to part ways as that's your own journey you'll have to undertake and I really can't speak much toward it other than to say you'll find that in submitting to publishers through your agent you'll be reminded of what it was like for you submitting to agents—the process isn't that much different in that sense. You'll still have to wait and be patience and there will be rejections but also acceptance and then...well you get to see your book get published.

A good thing indeed.

Now, before we bring this PDF to a close I wanted to make you aware of a great book I've been reading just in the last few days that has really been a help and interest to me on the whole process we've been talking about. It's called "How to be Your Own Literary Agent" by Richard Curtis. Don't let the title confuse you. While it does give advice and input into the process of how one could represent themselves it is much more useful, in my opinion, as a tool to get a clearer picture of the agenting process in general and the contracts and deals that tie into publication overall. I'm just about at the end of it and have been just amazed at how clear and insightful the work is on the overall process in varied forms: rights to movie deals, to agents in generals, and publishing deals to boot. It's all there and very, very interesting and clear and helpful on putting your feet on solid ground.

I'd recommend you getting a copy and checking it out as you keep at this process. If anything it will prepare you for the next step as you move ahead. In the least, you might be so emboldened to go at it yourself with small presses or larger houses.

© Chad Corrie, all rights reserved.

No use of this material, save personal use, can be made
without express written permission from the author.