

MARC SCOTT
coaching
helping you become a #vopreneur



35 MENTORS
ONE PIECE OF VO ADVICE

Foreword - Marc Scott



The truth is, I never set out to be a coach. In fact, all I really aimed to do was book enough voice over work to be able to pay for rent and food and such. Admittedly, not the most lofty of goals. But a goal nevertheless. “God, give me enough to pay my rent,” was my daily prayer. God delivered. Almost to the dime. That’s when I realized I was going to have to aim a little higher. Or a lot!

Here’s a secret. My blog... well, I didn’t write it for you. Not in the beginning at least. I wrote it for Gary Vaynerchuk. Ok, so, not specifically for him, but because he told me to. Not directly, or personally, to be clear. Through his book, “Crush It.” Have you read it? You should. Gary said a blog would help me get my name out there. Build authority. Credibility. All those things sounded swell, and Gary seemed like a smart guy, so I decided to go ahead and write a blog... because Gary told me to. Plus, it helped me remember what I was learning. I’m that guy. The guy who drills lessons into his occasionally thick skull by repeating them back through writing or talking or whatever. So I wrote my blog to teach myself and build credibility.

Do you know who doesn’t read blogs about building a voice over business? People who hire voice actors. For years I was writing away, building my credibility and authority and drilling lessons into my head, but I wasn’t booking any new voice over work as a result. Instead, something unexpected happened. Other voice actors started reaching out to me for advice.

Huh?

Foreword - Marc Scott

Who in the world was I to be offering advice? Some guy from Canada who buys milk in bags? How could I possibly have anything to offer to the voice over community? The notion of it was laughable.

No. Really. I laughed about it. Quite a lot.

Then I started answering questions.

I'm a pretty level-headed bloke. Not too many things get me riled up. After seventeen years as a firefighter, I guess maybe I just learned how to stay calm and collected. All I know is you won't often see me throw a fit, raise my voice or shake my fist.

Unless you're a predatory coach. If you're one of those, you'll probably make me swear. That's not something I like to do. My parents raised me better than that. My grandma definitely wouldn't approve. Then again, if my grandma had to listen to the stories I've heard from voice actors who have been lead astray, maybe she'd forgive me for swearing.

All this to say, I began offering advice because I knew what I had to say was better than what a lot of other "coaches" had to say. I was speaking from experience and from the heart. I took a voice over hobby and turned it into a lucrative voice over business and I did it myself with barely a high school education to my name.

My objective wasn't to make a buck off people who didn't know any better. My goal was guide them to what I had.

"Living the dream." That's what I had.

Over time, as people would share their stories, I began to learn who was legit and who wasn't. In fact, I even got to a place where simply by reading the first part of an email I could almost tell which predatory coach or demo mill had taken advantage of the talent writing.

Not cool.

I wanted something better. I still do want something better.

So I decided to make a book with a two-fold purpose.

First, I wanted to collect a nugget of wisdom from as many respected coaches and mentors I could find who were willing to share. People who I knew I could trust. People who I knew you could trust. People who would give you advice you could feel good about. Advice that wasn't offered to take advantage of you. Genuine advice.

Second, I wanted to compile a list of people in various areas of our industry. Coaches, agents, producers, engineers, etc that would become almost like a Yellow Pages of legitimate resources. That way, the next time you need advice, you can flip through the pages of this book and find someone to connect with. People who I trust and whom I know you can trust.

One piece of advice? Save this book. Each person in it can help you be a better #vopreneur!

JOAN BAKER

Be unstoppable in the pursuit of building your VO career.

VO acting is a career that takes place behind the scenes. There's not a traditional way in. There's not a traditional school either, like that of acting. In a way, you need to find your way around till you hit the right combination for yourself that unlocks the key.

Train Like a Warrior

VO in front of the microphone consists of a variety of disciplines - acting, voice and diction, improvisation, comedy work and even scene study and movement. So training comes mostly in the form of À la carte. But the one constant is a great VO coach that can help you master the craft work in front of the microphone. No one learns VO on their own. Your first audience is getting an agent, so a demo that reflects the market place would be the next step. Ultimately you want to work with a director and engineer. They should have the agent's needs in mind. An agent needs a marketable, top of the line demo. Every talent at an agency will be auditioning for jobs. Your demo has to be the same caliber for an agent to sell you to casting directors and buyers. If you're breaking in, it's best to focus on the area of VO that would garner new talent in any agency. Commercials. This is the most viable demo reel to start out with.

There are many avenues that one could focus on, but the most powerful is learning all you can about the craft of voice acting. Get a marketable demo reel and network with the people that can market you to others that would hire you. How I personally did it was to take stock of my natural talents, to be honest about where I needed to learn and hone new skills, and to be maniacally disciplined in achieving goals meant to support my dreams creatively and financially. As a result, you will be successful based on your own standards.



JOAN BAKER

joanthevoice.com

Joan Baker is the author of Secrets of Voice-Over Success (proceeds benefit the Alzheimer's Association) and monthly VO columnist for Backstage Magazine. She's co-host of the biweekly podcast series called "Get Out There" featured on Backstage magazine online. She is the co-founder/producer of That's Voiceover!™ Career Expo, which is now part of the Society of Voice Arts and Sciences (SOVAS™), along with the Voice Arts® Awards. Ticket sales benefit The Muhammad Ali Center (for under-privileged kids). Joan's also the winner of multiple Promax and Telly awards for commercial and documentary voiceover performances. Joan is an actor, voice actor, and teacher. She trains individuals and groups in the craft of voice acting and VO career management.

RUDY GASKINS



RUDY GASKINS

sovas.org

Don't expect to find a singular key to success, not even through this resource guide which you are now reading. Focus on understanding what "talent" is and how to nurture it. It is your responsibility to know what your talent is and whether you can wield it to achieve your goals.

It's an unfortunate, though hopefully short-lived anomaly, that voice coaches and teachers present themselves as one-stop shops for any and everything the voice actor needs. They teach voice acting, straight acting, networking, marketing, branding, auditioning... and then they want to write and produce your demo reel in every genre under the sun and design your web site. But how many teachers actually have degrees in acting or marketing? How many have a proven track record for producing commercials and other content as hired producers for major TV or Film companies?

If you attend enough VO classes, and interview enough teachers, you too can gain the confidence to hang out a coaching shingle and mimic what you've seen. The voiceover newcomer has to have a bull**** meter and figure that stuff out on his or her own. Consider

that the voice actor's "branding" is meant to reach buyers, who are often professional marketers for top ad agencies and content creation companies. They are people with MBAs in business and marketing, working regularly with world-class creative directors, designers, writers and producers. They know when they're looking at subpar marketing materials from someone who picked it up as a side hustle.

I sympathize with the newcomer who is just starting to look at voice acting as a career option. And I have yet to meet a teacher, even a great teacher, who won't take their money. Why shouldn't they? That's their business. Unlike colleges and universities, where "acceptance" is not a guarantee, every voice teacher has an entry point for the newcomer. At the same time, if you run into a teacher who says you don't have the talent, who are they to say? All the info you need is out there on the web. You can't be lazy in your approach to finding it and you can't be immune to common sense when deciphering what's what. The newcomer should also be clear that the journey will require a certain amount of trial and error. You will get out of it what you put into it. The answer is not out there. It's in you.

Rudy Gaskins is the co-founder and CEO of the Society of Voice Arts and Sciences (SOVAS). SOVAS produces That's Voiceover!™ Career Expo, the longest running voice acting conference in the world, and the Voice Arts® Awards, the only comprehensive voice acting awards program in the world. An Emmy Award-winning producer and graduate of NYU Film School, Rudy's professional background is in production and marketing for film and TV.

CHUCK DURAN

Everyone is very quick and eager to dish out voice over advice these days, especially online and that's good. It's also dangerous because there are people out there that are giving terrible advice, especially to new-comers.

There are voice actors that aren't booking enough jobs so they start teaching on the side, and you also have coaches producing demos to make extra money. Although this may all sound logical and productive, it's not and it often ends up hurting YOU the talent more than helping.

My best piece of advice would be: Learn from the best!

Coach only with people that are at the top of their game. The movers and shakers. This goes for every single aspect of building your VO business including training, marketing, digital presence, branding and demo reels.

I've been producing demos for over 25 years and I can confidently say that "A bad demo is WORSE than no demo at all" because it can literally paralyze your business.

There are places you can cut corners, but your demo should not be one of them. Remember these days, "good" is invisible. Agents, casting directors, buyers and producers are looking for STANDOUT talent.

If you're serious about your voiceover career, YOU are the most worthy investment. Do yourself a favor and do things the right way, the first time. In the end it will save you loads of time, money and frustration.

Break A Lip! :)



CHUCK DURAN

demosthatrock.com

I specialize in helping talented people have success. Whether you're just breaking into the business or you're already an established pro, my goal is to give you the best possible chance of getting a top agent, marketing yourself effectively and setting you up to have a career, not a hobby. I've done exactly that time and time again for many who are now at the top of their field. When you're ready to join them, shoot me an email.

Listen to Chuck's podcast at vobuzzweekly.com

TANYA BUCHANAN



DO YOUR RESEARCH!

The one great thing about our industry today is the amount of information one can find about pretty much anything to do with our business.

Looking for a coach or mentor? Look at as many online resources as you can, along with personal referrals, before making any choices.

Looking at recording a new demo? Same advice.

Not sure what equipment you need? Look it up on that dandy resource we have at our fingertips called the World Wide Web.

Just remember, don't ever take one person/company/website's word as "gospel".

Every voice talent is unique and so is their path. Collect as much information as you can from as many industry professionals as you can, but ultimately form your own opinions and decisions.

TANYA BUCHANAN

tadavoiceworks.com

Tanya Buchanan is owner of Ta-Da! Voiceworks, one of the top voiceover talent agencies in Canada, that provides voice talent for projects all over North America and abroad. With over 20 years experience as a voice talent herself, Tanya's extensive background has paved the road as a successful agent/manager to other voiceover talent. Her highly attuned business acumen and focus on "hands on" customer service has made Ta-Da! Voiceworks a talent agency that everyone loves working with!

EVERETT OLIVER



EVERETT OLIVER
myboothdirector.com

Trust your authentic self when executing an audition.

Actors should naturally believe in themselves or actually become the character. The problem arises when the actor is not confident or connected to the script. As a result, they worry about frivolous things that won't help them book the job.

My advice would be to trust your gut, believe in what you are saying and doing in the scene of the script, and have the confidence to deliver the performance that will land you the job. Start asking yourself the three basic voiceover questions:

① Who are you?

② Who are you talking to?

③ What's happening in the copy?

These questions should be on an index card visible in your vocal booth where the eye can see and refer to while auditioning.

Everett Arthur Oliver is a 24-year veteran in the entertainment industry. He currently runs his own voiceover company called: MY BOOTH DIRECTOR specializing in: Professional Direction for your Voice-Over auditions. He's also an animation demo co-producer, a private coach for commercial and animation as well as a career consultant.

He has also worked in voice-over casting for several award-winning animated shows such as Godzilla, Men in Black, Jackie Chan Adventures and Hellboy: Sword of Storms just to name a few. He has worked at several companies such as: Columbia TriStar, Disney, Film Roman distributed by the WB, ABC, and Syfy.

In 2017 he was nominated for two SOVAS Voice Arts Awards for his co-producing/directing efforts.

RACHAEL NAYLOR



This is a tough question as there are lots of pieces of advice I could give. I'm going to try to pick the one that I think is the most important. I've been working in the voiceover industry for over 17 years and every day I feel incredibly grateful to do what we do. Let's be honest, it really is the best job in the world. It can also be pretty lonely and isolating, especially working from home and spending lots of time in your voice booth.

My advice is make sure that you surround yourself with the right people, the supportive and knowledgeable people in the industry who have the right ethos. Find a positive community and spend time with people who help and inspire you. People who are there for you on bad days. People who will share valuable, trusted information with you. These are important in any industry or job. Who you surround yourself with is the key to success. My advice would be to find lovely, supportive people and stay away from any negativity. Both these types of energy are contagious, you get to choose which one you go with.

In 2013 I went for a drink with three other voiceover artists in West London. I realized how valuable that meeting was and started a regular meet up group. The VoiceOver Network was launched in January 2015 in order to help, support and strengthen the voiceover industry. I was, and still am, passionate about providing a safe and supportive place for voiceover professionals to come together to help each other. That is what we have. A wonderful voiceover community that is not just about helping ourselves and our own careers, but about helping each other, and in turn, strengthening the industry as a whole.

THE VOICE OVER NETWORK

thevoiceovernetwork.co.uk

Rachael Naylor is an experienced voiceover artist, actor, presenter, founder of The VoiceOver Network, editor of The Buzz Magazine (The only magazine in the world dedicated to the voiceover industry), host of The Voiceover Hour, multi award winning entrepreneur and writer.

www.rachaelnaylor.com

Twitter - @RachaelNaylor and @NetworkVO

Instagram - rachael.naylor and the_voiceover_network

ARMIN HIERSTETTER

THE ROCKSTAR'S 10 COMMANDMENTS OF ONLINE CASTING

1. You shall not go premium on day one. Get familiar with the website first. Get a feeling for the quantity and quality of the jobs posted.
2. You shall not audition for each and every job. Don't waste your time (and the client's) on jobs that you do not excel in.
3. You shall not use monitor speakers to judge the quality of your recordings. Use headphones and headphones only to check for hiss, room ambience etc.
4. You shall not slate (unless specifically asked for). Your name is already right in front of the client, there is no need to waste their time saying it.
5. You shall not start your audition with a music bed. Clients will skip to the next audition if you do.
6. You shall not watermark work for big(ger) companies and returning clients. Protecting your work is not necessary when dealing with companies that have a reputation to lose or clients you know you can trust.
7. You shall not lowball. Stick to your rates no matter how desperate you are. Once spiralling down, you will never get back up.
8. You shall not be impatient with payments: Make sure your terms are understood by your client before recording.
9. You shall not send money to anybody. Like, never. It is a scam. Always.
10. You shall not be a dick: Always be open, constructive and helpful. Towards clients and fellow talents alike.



BODALGO
bodalgo.com

Armin Hierstetter is the CEO of bodalgo.com, a European based online casting platform he launched back in 2008. Before getting into the voice over business, he worked in publishing for close to two decades. Armin lives with his wife Mikaela and his two daughters in Munich, Bavaria.

PAT FRALEY



Voice Over is about doors, champions, and skills. Doors open every so often to opportunities. Champions can help open doors. The only thing a performer has control over is becoming excellent.

Champions are attracted to those who have skills. They know that if they help open a door for a performer, they will go through with skills and do champions proud. Remember, the reason we know how to pronounce, “Malkovich,” is because of excellence.

Pat Fraley, Teacher, Performer

PAT FRALEY
patfraley.com

Pat Fraley is among the top ten ever to be cast in TV animated projects.

He holds a MFA degree from Cornell in Professional Acting. patfraley.com

“Pat Fraley is such a gifted and passionate coach that immediately after taking his class I became a hand model. He’s truly brilliant. Bring your wallet.” Brad Garrett, Actor, Comedian

JOE CIPRIANO



Create a foundation of education upon which you can build your career. It's important to not skip steps, especially when it comes to working with coaches, attending workshops and seminars, learning HOW to tell a story and how to interpret copy to make it your own. Becoming an overnight success isn't the goal. We're looking to create a sustainable career that can last for years and years. So, do the work. Never stop learning and then be persistent. It's always the talent who never gives up who has the greatest and most rewarding success.

Joe Cipriano is a long time promo voice for some of America's most watched networks. Over 25 years as the voice of Fox comedies, CBS comedies, and stints at NBC as their drama voice, ESPN International, Outdoor Channel, Food Network and more. He's the announcer for America's Got Talent, Hollywood Game Night as well as several other network shows, and has also been the live announcer for The Emmys and Grammys.

Visit joecipriano.com

JOE CIPRIANO

freshdemos.net

JORDAN REYNOLDS

Know who you are and inexcusably pour your authentic self into every audition and booking.

Relentless confidence and authenticity is king.

People pleasing, nonspecific safe choices, and lack of clarity in your performances will only blend you in with 90% of the other voice actors.

JORDAN REYNOLDS

demoswithchops.com



Jordan is a versatile voice actor who's work spans from video games, animation, and voice-matching to commercials, promos, and narration. He also produces bold, modern, personalized demos for some of the top talent in the industry. He is based in Los Angeles and is represented by Atlas Talent Agency.

Visit jordanreynolds.com

NANCY WOLFSON

*"If the horse makes your name famous in a race once a year,
The eagle makes your name famous a hundred times a year."*

— Old Mongolian Proverb

Fly like an eagle, with a plan,
with a mentor who gives you access to financial opportunities
and a proven record of return on your investment.

Fly like an eagle, not with your ego.

Everything else is noise.

Except the Steve Miller song is now stuck in your head.

-- Nancy Wolfson, Braintracksaudio.com



NANCY WOLFSON

braintracksaudio.com

Champion of talent for 2 decades, NANCY WOLFSON is a Voice Over Teacher, Media Coach, and freelance Casting Liaison for Commercials, Animation, Gaming, Audio Books, Promos and Narration. She also writes, produces, and directs Audio and Video-for-Audio Demos and is recommended by top-market talent Agents worldwide as the "Go To" person advising on Personal Branding.

Her coursework has been accredited at the university level, and beginners, working pros, and celebrities have profited from her curriculum throughout America, the UK, Canada, and Europe.

Beyond training many Audible Hall of Famers and countless award-winning VO talent (SOVAS, VOX UK, One Voice, Audie, Golden Pencil, Clio, etc.), she also casts her graduates daily on jobs that help finance their journey.

Clients include the voice of Siri, a US Circuit Judge, a blood splatter analyst, BBC alums, two sex therapists, countless celebrities, Henson's top Puppeteers, parents, pet trainers, and people just like you.

With 25+ yrs. experience at the top of the Hollywood Entertainment Industry, Nancy has served as the head Agent of the Commercial Voice Over Department at ARL Talent Agency, a Talent Manager, and Producer of On Air Promos (Playboy, FOX, WB/CW, ABC.)

She is still the only pro VO coach whose full-time career focuses exclusively on advancing YOURS.

AJ MCKAY



AJ MCKAY

ajmckaycreative.com



Never stop studying your craft. You'll never stop learning throughout your career. It's so important to continue to study with the top coaches and to continue to research and learn about new trends. NEVER record a demo until you've done those initial things. The more tools you have in your tool belt, the more well-rounded and attractive talent you will become to buyers, casting directors, and agents. A demo is your calling card so seek out a professional demo producer who knows what it takes to make sure you get a great sounding demo. Do your due-diligence. Research and find a demo producer and coaches you think would be a good fit. Let those who produce demos, handle the heavy lifting and you worry about focusing on your voice and performance. Never try to do a demo on your own! A bad demo will leave a lasting impression on buyers and NOT in a good way.

Above all else, never give up. It takes time to build a sustainable career. Nothing happens overnight and nothing is handed to you. Like all things in life, you must work hard and study hard to achieve your goals. They are attainable.

AJ McKay has been an established Voice Actor, Demo Producer, Audio Engineer/Mixer, and Creative/Imaging Director for over 27 years working with some of the biggest companies around the world including: Walmart, Kroger, Meijer, Broadway Across America, McDonalds, AT&T, Spotify, WWE, Disney, Ford, Nokia, Subway, as well as many radio and television properties as their "Promo/Image" voice/producer.

In 2014, AJ collaborated with Joe and Ann Cipriano to provide the sound design and lend his voice to the production of the audio book version of their hugely successful book, "Living On Air".

DAVID ROSENTHAL

Millennia before human beings began writing down their thoughts they were using their voices to communicate. From the earliest primitive declarations to the most sublime enactments of Shakespeare's plays, somewhere, deep in our genetic makeup, we have always known on a profoundly personal level how incredibly important this gift of speech is. Historically we have always shown great respect and admiration for those who can do it well. While the written word holds great power, it is the voice that immediately stirs our souls and creates a visceral reaction in our emotional and physical being. Maybe it is because the voice is a bridge between our animal and our more enlightened selves - it literally speaks to both regions of our being. Whatever the reason, it is our voice that has the power to persuade, to goad, to entice, to infuriate, to cajole, to inspire and to nurture like no other part of our being.

In our society, we put great faith in those who can communicate with feeling and intelligence. We want our politicians to represent us, to be our voice and to embody the spirit of our country to the rest of the world. We want executives, managers, sales people, teachers, social and religious leaders to motivate us, to inspire us and to excite us into action. And it's an actor's job to communicate the joy, the fear, the humor, and the thrill of life that many are too shy or



DAVID ROSENTHAL
globalvoiceacademy.com

uncomfortable to express overtly.

Learning to use your voice effectively gives you a great advantage that can span across all aspects of your life. It will help you communicate at home with your family, in relationships with your friends, at work and elsewhere in your professional life, even from your philosopher's pulpit at your favorite pub.

So, what do you need to do, exactly, to have an effective voice? This may sound odd, but one of the first things is that you need to be a really great observer and listener, both of yourself and others. The next time you are emotionally engaged on any level with anybody, even in a group, notice where your emotions are coming from, listen to the sound of your voice, where it resonates, where in your body these feelings originate, and then how your voice interprets this information. Just as importantly, watch others as they respond and communicate their own state of mind to you. Observe their body language, their face muscles, the intensity or lack of eye contact, the fullness or quiet whispering of their voice. All these aural and visual messages speak volumes. They are packed with important information that you can use when it comes time to recreate those emotional moments with your voice.

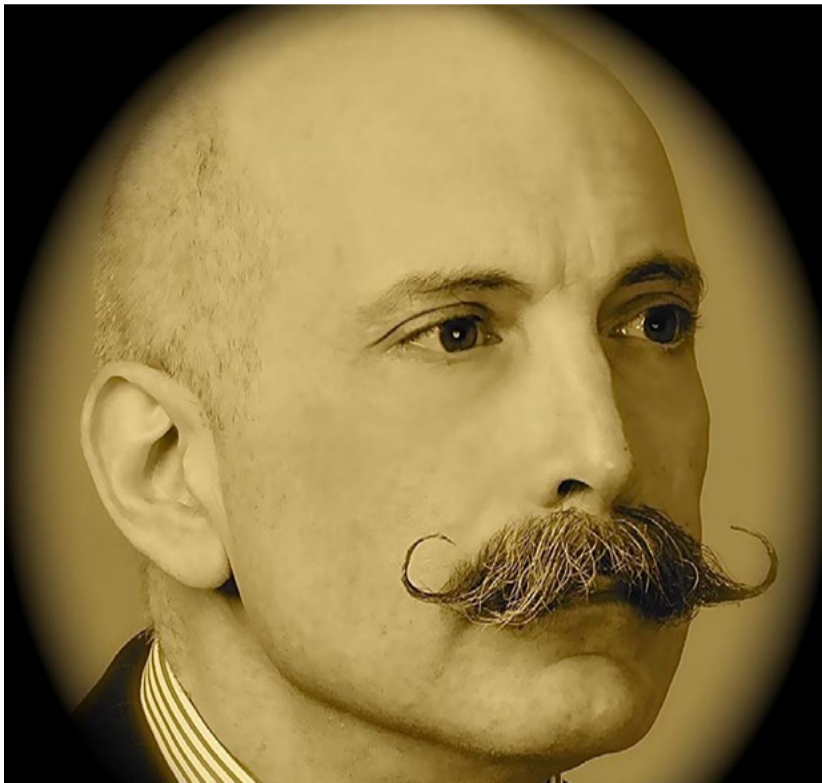
You should strive to become a true student of the human condition, mirroring in passion, stance and tone, all that you see and hear. For your voice to be effective in its intent, it has to be honest in its representation of an emotion or feeling. If I hear you speaking in this way, then I perceive it as genuine and sincere, and that makes it easy for me to trust you and what you stand for. So, you need to be in sync with your emotions and your intellect; your voice needs to ring true from the moment you speak that first word in a script. An effective voice knows how to recreate an emotion authentically and spontaneously, whether that is joy, excitement, sarcasm, dry wit, reflective nostalgia, pride, anger, or passion. To master this skill, you have to find that part of your voice that resonates, not only physically in your chest, your diaphragm or wherever, but emotionally with your listener.

Being a great voiceover actor, one who gets asked back again and again, demands that you stay alert, listen, observe, be the most authentic you possible, and to do this joyfully and playfully. Nothing less will do!

David is the CEO of the Global Voice Acting Academy, the premier voice acting school and community exclusively on the web. One of the top voice over coaches in the U.S., David has over 20 years of teaching and coaching experience and has helped many people get their starts or further their careers in the industry.

Visit davidrosenthalonline.com

DAN LENARD



DAN LENARD

homevoiceoverstudio.com



The one thing I would say to someone starting in voice over is it's not the equipment that gets you work.

The only thing in Don LaFontaine's studio that got him work was Don LaFontaine.

What's more important is your acoustics, proper mic technique and understanding proper recording levels.

Dan Lenard has been a radio personality, a high school Media and Social Studies teacher, and currently is a freelance producer, professional voice artist and professional home voice over studio technical consultant. He is Co-Host of the popular weekly live webcast Voice Over Body Shop (<http://vobs.tv>) He is also a Founding Board Member and Vice President of Audio Technical Standards for World-Voices Organization.

His website is homevoiceoverstudio.com

JOHNNY HELLER



JOHNNY HELLER
johnnyheller.com

It's difficult to pick just one thing but I'm betting someone will write about the importance of taking directions. I guess I should stick to Marc's direction and just focus on one single thing.

ITS ACTING.

Too many VO actors and everyone who isn't but wants to be, think this is a voice job – a job that requires a nice marketable sound. Sure, it is. Then explain Gilbert Gottfried to me.

The voice cannot act.

You can.

It doesn't matter if we're talking audiobooks, commercials, corporate narration, video games...whatever – there is a story to be told. There is a script and that script contains subtext. It contains actable emotional connections and that's what you must get in touch with. Remember your training (See what I did there?: a sneaky way to add another piece of advice even when I said I wouldn't - get some training!).

Who are you in this story? What's your role? To whom are you speaking? What do you want? What in this script is actable? What can you play and how best to play it?

If the job is a ketchup commercial and the end game is to get people to buy this ketchup, that's nice to know, but it isn't actable. What is actable is your passion for this ketchup...weird, but actable.

I could go on and frequently do, but the bottom line is that I want you to succeed and to do that you **MUST** remember that you are acting and that every single job in the voice over realm is an acting job. And that's why when someone says: "I can do that!", you can say: "No. No you can't – not unless you understand moment to moment acting."

Just don't expect them to be very nice and buy you a beer after saying something like that. Gosh, you're mean.

Working in every genre, Johnny Heller has narrated over 700 audiobooks. He is a 2005 and 2009 Audie Award Winner, a double nominee in 2015,

a 2014 Nominee for Best Male Narrator, a double nominee in 2012 and was named a Best Voice of 2008 - 2011, 2014, 2015 and a Publishers Weekly Listen Up Award Winner 2008-2013. A winner of over 25 Earphone Awards, Audiofile Magazine named Heller one of the top 50 voices of the 20th Century. Johnny coaches actors in audiobook narration and commercial VO locally, nationally and internationally. Please visit his website at www.johnnyheller.com

ERIC ROMANOWSKI



ERIC ROMANOWSKI
earblowingaudio.com

Don't be over-eager. Trust the process. Be in it for the long haul because overnight success doesn't happen. With continuous studying, strong coaching/demos, along with talent, hard work, and perseverance, you're setting yourself up for a long successful voiceover career. Best of luck!

Eric Romanowski of Ear Blowing Audio Productions is an Elite Voiceover Demo Producer and Coach. He produces top-caliber demos (Radio Imaging, Commercial, Promo, Affiliate, Narration, Telephony) for some of the biggest names in the VO industry. In addition, Eric is the most sought after Radio Imaging Demo producer/coach in the country, often referred by top agents & managers for their voice talent.



CAROL MONDA



Consider every piece of copy as a living entity. Analyze it, paraphrase it, get underneath it.

Explore the need for its message and the audience's need to receive it.

What's the reaction you're going for, and, among the thousands of ways you can deliver it, what will be the most provocative, compelling way to achieve that end?

CAROL MONDA

carolmondavo.com

Carol has been teaching and coaching for over 30 years, leading classes in voiceover and acting throughout the country.

Carol has served as an adjunct professor in commercial VO and narration at NYU's Digital Design and Film School and has taught Voice and Speech III at NYU's Tisch School for the Arts.

Currently, she coaches in NYC privately, at Edge Studio and The Voice Shop, and for Global Voice Acting Academy in LA.

carolmondavo.com/coaching

GERALD GRIFFITH

WHAT IF IT WORKS

As a member of more than one business group, I can hear other business owners talk about their next marketing effort or plans to grow their business. I enjoy listening and hearing of how great the plans are and what they hope they get out of making the effort.

Unfortunately, I've noticed a troubling trend that's very subtle and almost goes without notice. That trend is that there seems to be little thought given to what they would do if their effort were actually successful. There's no plan to manage the additional work, there's no plan to cover the time and resources needed to accommodate the added production requirements, and there's no plan in place to scale their business.

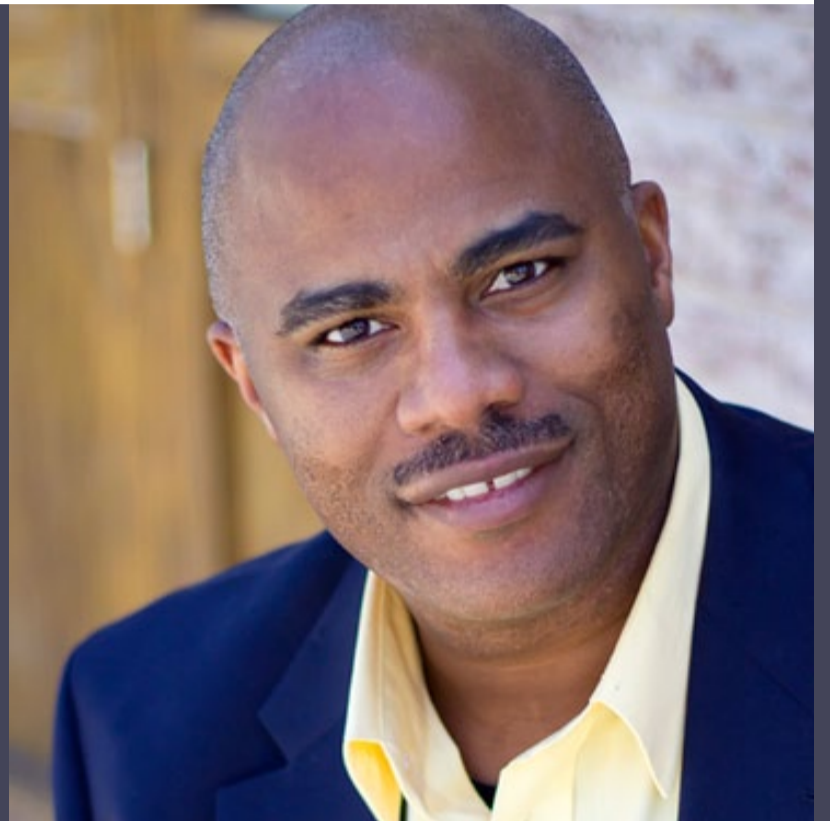
I recall a guy coming to one of my business group meetings saying he wanted to grow his T-Shirt business. I spoke to him right after the meeting to ask if he could produce 700 shirts for me. He didn't know how to respond and never followed up with me about taking the job. He simply wasn't ready and didn't know what to do when someone offered him the chance to grow.

In the world of VO, I've seen people work hard to make contacts with large companies only to watch the opportunity evaporate because they weren't ready to act on the opportunity when that large corporation reached out to them. Opportunity lost!

My advice is that every small business owner should dedicate about 10% of their thought process to developing their course of action for the 'next step'. This doesn't mean they have to go overboard, but it does mean they should at least have thought about the prospect that the project they've been wanting to land for years might require they relocate to another part of the country. Would they be ready to move?

It's not enough to 'Fake it till you make it' when opportunity knocks. It doesn't knock often, and it rarely knocks twice.

Give yourself permission to think ahead. Consider the possibilities and trust that the phone call or email that changes your life may come today. The question is, will you be ready?



GERALD GRIFFITH

voatlanta.me

Gerald Griffith is the Executive Producer of The VO Atlanta Voiceover Conference. The conference is an annual event that welcomes talent from around the world for four-days of learning, networking, and fun. Entering its 6th year, the conference offers a unique opportunity for talent, agents, directors, and producers to come together. Learn more about the conference at voatlanta.me

KEVIN WEST

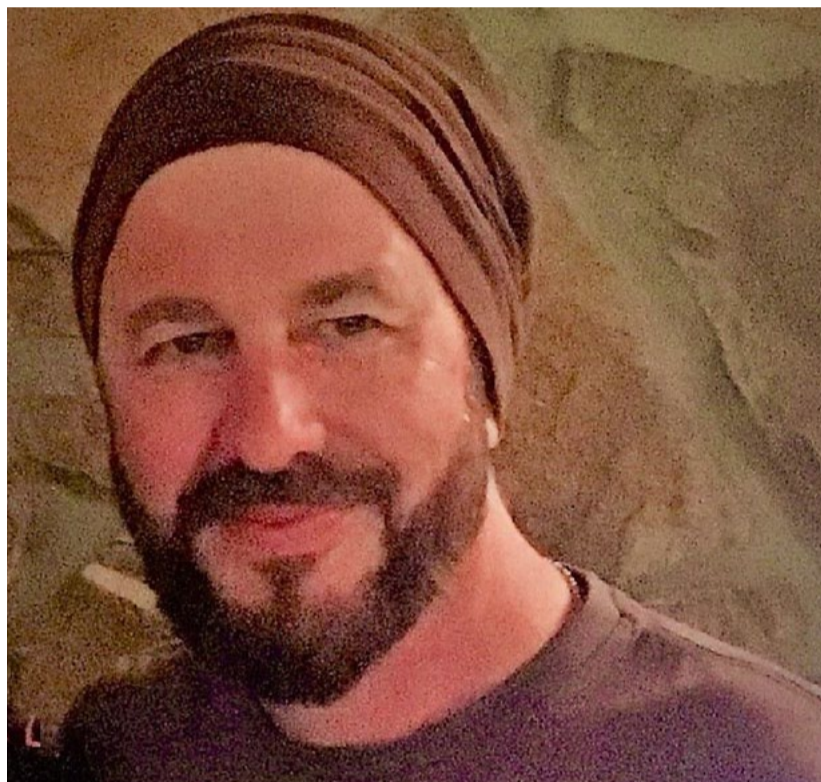


My advice to voice actors is stay hungry even after you begin to get good work, especially if that success is coming from just one or two accounts.

There is no single source of voiceover work that will sustain you over time. So many voice actors score a long-term great gig and then just relax. It is easy to do after you've been sprinting so hard to find work.

Keep reaching out to as many voice buyers as you can, even if you are doing well with your VO business. Use that income to improve your website, produce new demos, hire a VO coach or set up an email campaign.

Strengthening your business as you begin to succeed assures that your client list will continue to grow.



KEVIN WEST

voplanet.com

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My career started at age fifteen with my first radio job. At seventeen I became the "voice of" and audio production manager of our local TV station. My love of spot production led me to voiceover which is still my passion and vocation today.

I'm a Casting Director and Co-Owner of the casting site VOPlanet.com

MARCI POLZIN



MARCI POLZIN

artistictalentla.com

My advice is to always be personal and truthful in your auditions.

Use basic acting 101 skills. Producers/Casting want to hear you talking to someone, not just reading a script. They want to hear you make choices. And don't ever read how you would hear spots on TV. Once you have booked, then the client will direct you into whatever read they want. You have to make choices in order to book the job:

- ① Who am I talking to? A person you know well (your mom, spouse, brother, bartender, whomever).
- ② Where are you? Physically, where are you? It affects how you sound.
- ③ What are you talking about? Certainly you're not talking about Tide Laundry Detergent. Have a conversation with that person.

If all of this is going through your head while reading, your audition will sound conversational.

Marci Polzin has been an agent for over 20 years, where she started in On-Camera Commercials and found she loved the pace. She moved to VO about 18 years ago. After working solely in VO for 13 years, she found she missed on-camera. Marci has found a wonderful home as the new owner of Artistic Talent, where she reps talent in both On-Camera and VO.

TIM KEENAN

CONNECTIONS are the key to your success. As I look back on a lifetime of working in this business as an audio producer and voice artist, I can see where my greatest business drivers came from. Building personal one-on-one contacts and connections are what led to a strong, loyal client base. We've been blessed to have worked with more than a few clients for over three decades. Much of that was because we kept up with changing times, technology and trends. But I like to think it was also because we built bonds based on trust and professionalism.

Start locally and branch out. Social media is good, but work to build true "connections" and don't let it suck your time.

Find a good mentor – or two – or three.

"Live" network with businesses and producer/directors in your region. That one-on-one and face-to-face connection is a powerful one that may lead to a good connection, especially in this social media driven world.

Build relationships with local audio studios that work in the media field. Find out what services they can provide to YOU like ISDN/Source Connect sessions, talent rates for studio rental where clients may want to come to direct you live. You would be amazed how that could then lead to referrals back to you because the engineers will get a chance to hear your voice and find out what it's like to work with you.

Keep in contact with your contacts, without being a pest. When clients leave one company, follow them to their new job but keep your connection to their previous employer/company if you can. We can trace clients back three, four or five levels of change that have stayed loyal to us over the years.

Marketing to all levels of clients works, but we have found the best clients are ones that come from other producers or within your own base of clients. Don't be afraid to ask for referrals or leads – but don't overstep your bounds. If you get hired by a producer, don't reach out to their client.

Think outside the box. Write a letter, send Holiday cards on unusual (non-card) Holidays, or send small tokens of appreciation when appropriate.



TIM KEENAN

creativemediarecording.com



For over three decades Tim Keenan has owned and operated Creative Media Recording, a professional media recording studio serving independent producers, corporations and ad agencies throughout Southern California. Working alongside some of the best voices, writers and directors in the business has allowed Tim to draw from those experiences for each and every project he completes.

MARY LYNN WISSNER

If I could give talent one piece of advice, whether a newbie or working pro, it would be, VALUE yourself.

VALUE the desire and want that is calling you into this business. VALUE the hard work, the training, the equipment, the dedication you have invested in the business.

As us VO Veterans know, this is not a “get-rich-quick” way of living. There is NO such thing in the VO world. Anyone who tells you differently, is just after your money. It’s hard work. It takes talent, perseverance and money. It’s an expensive undertaking. But, first and foremost, find out if you have what it takes. Do you have the talent? Yes, there are a lot of people out there that have a great voice. I get those calls many times a week from VO hopefuls. You might have a great voice, but no talent. Talent is a gift and it’s something to develop, nurture and train. If you don’t have it, you simply don’t have it. It doesn’t miraculously appear. VALUE the opinion of seasoned VO Veterans who tell you their honest opinion of your talent.

VALUE the time it takes to get set up. Train with reputable coaches and VO workshops. Research these people and events.

VALUE your investment in setting up a home studio. It’s not a cheap undertaking and you want to do it correctly. Of course there are ways to do it affordably; (I’m a big fan of that, especially when you’re starting out) a good mic and good soundproofing. As you build your career, you can build onto your home studio.

VALUE the research, time and money that will go into making your VO demo. Research the demo producer; listen to their past productions, ask questions, talk to other talent that have had their demo produced by them. The demo is your calling card. It has to be perfect. In most cases, that demo is the only thing buyers of voices will ever know of you.

Lastly, VALUE your worth. You have invested, in all ways possible, in this career. Do not accept rates that are below your standards. You have worked hard to get into this business. Why would you sell yourself cheap? Set your bar and honor that. There are resources out there in the VO community that can guide you with rates. You will gain the respect of not only your VO peers, but your producers and most especially yourself.



MARY LYNN WISSNER
voicesvoicecasting.com

For over 25 years, Mary Lynn Wissner and her award winning company, Voices Voicecasting, in Los Angeles, has cast thousands and thousands of voice talent in thousands and thousands of voiceover productions. Mary Lynn is also a renowned coach and created The Voice Over Self Direction App.

PAUL STRIKWERDA

I can boil my advice down to two letters: B U.

Be yourself, because there's no one like you. In other words; don't build a reputation based on imitation. So many beginning voice actors start out imitating cartoon characters, family members, teachers, and celebrities.

There's nothing wrong with stretching one's voice acting muscles, but here's the problem with impersonations: it's a party trick. A gimmick. There's no authenticity to it.

When you listen to some of the beginner demos, what you'll often hear is an impression of what the talent believes a voice actor should sound like. You hear someone imitating a stereotype.

Most clients and agents aren't listening for more of the same. If you want to stand out and make a difference, you have to be outstanding, and you have to be different. So, BU, and find a niche that defines you, but that does not limit you.

The idea is to box yourself in to emphasize what sets you apart, but you want that box to be big enough to attract a wide audience. If you try to be everything to everyone, you end up being nothing to no one.

In my case, I describe myself as a "European voice." Not British. Not American. Not even Dutch, even though that's my native language. I tell my clients that I specialize in intelligent international narration. For that reason I get to do multilingual projects and jobs that require someone with a more global, neutral English accent.

Ninety percent of the work I book is not because I can sound like someone else, but because I sound like my best, authentic self.

I'll tell you: it pays to BU!



PAUL STRIKWERDA

nethervoice.com

Paul Strikwerda is a Dutch-English voice-over pro, coach, and writer. His blog is one of the most widely read and influential blogs in the industry. Paul is also the author of "Making Money In Your PJs, Freelancing for voice-overs and other solopreneurs." Find Paul at www.nethervoice.com

ANNE GANGUZZA



ANNE GANGUZZA

vopeeps.com

People will only spend the first few seconds listening to the sound of your “pretty voice”. What they are truly interested in, is what you have to SAY. They want to connect on a human level. Be your best YOU and use that authenticity to connect to your listener. This works across ALL genres of VO. There is no connection with a perceived pretty voice that is only concerned with their sound versus one who genuinely cares about their listener and places them first.

Anne is a full-time voice talent, coach and award-winning producer who works with students to develop their voiceover and business skills. She specializes in Conversational Commercial & Narration styles, including Corporate, E-Learning, Medical, Telephony & On Hold. She is the Founder and President of the global networking group VO Peeps, as well as Founder and co-host of the popular weekly VO BOSS podcast. Anne's VO credits include Delta, Mercedes Benz, Hyundai, PayPal, Noodles World Kitchen, Wells Fargo, Michelin, Credit Suisse, Cisco, Toyota, Panasonic, Mitsubishi, Telecore, Synchronix, and Xerox...

For more information, please visit <https://www.anneganguzza.com>



DAN FRIEDMAN



The one piece of advice that is resonating with me these days is this ... While audio recording has become a more visual medium with computers and digital technology, remember that it is still about sound.

The listener never sees your waveforms, EQ settings, DAW, etc. They are only hearing you.

Focus on listening to what you are hearing rather than what you see on your screen.

Most importantly ... deliver a performance that moves people emotionally.

DAN FRIEDMAN

sound4vo.com



Dan Friedman lives in the beautiful mountains of Asheville, NC.

With nearly two decades in the voiceover industry, Dan is an accomplished audio engineer, producer, director, voiceover coach, author and voiceover talent. He can be heard doing radio imaging and corporate narrations as well as on hundreds of national, regional, and local television and radio commercials.

In 2010 he published SOUND ADVICE- Voiceover From An Audio Engineer's Perspective. A first of its kind in the industry, the book covers audio engineering and studio session etiquette as it relates directly to voiceover talent. He continues to write a popular blog at his website: SOUND4VO.com. His ability to simplify often complex recording and audio concepts is unmatched in the voiceover industry.

Contact Dan Friedman at dan@Sound4VO.com

CLIFF ZELLMAN

30 GOLDEN NUGGETS OF VO WISDOM PULL NO PUNCHES VERSION

1. Learn the tools of your trade. Don't just twist knobs. Take the time to really learn audio editing and processing. It's what you're selling.

2. Take piano lessons for a few months. You don't need to become proficient. Tell your teacher you're a voice actor and want to take these lessons to learn "timing, musicality & terminology". No need to even own a keyboard or practice if you don't want to.

3. Get a Sweetwater.com catalog and learn product names, uses, descriptions and prices. It's ALL here: <https://www.sweetwater.com/publications/>

4. Attend at least 1 Voice Over event a year. Newcomers do very well at VO Atlanta.

5. Take improv classes or join a local improv meetup group.

6. When reading, use your hands, shoulders and eyebrows (quietly). Motion Creates Emotion!

7. Make sure all your ducks are in a row before hanging your "Open for Business" sign.

8. Keep your website clean and simple. Phone number front and center. Create a "VO persona". Don't talk about your cats. No need to list your studio's gear or coaches you've hired.

9. When self-marketing, it's ALL about your demos. Be sure you're ready, your demos are incredible, and MOST important, your performance level is reproducible. Your demo is a promise!

10. There are many great coaches available... be sure to work with as many directors as possible.

11. Look for a Commercial Demo producer that's currently working in the industry... producing broadcast material on a daily basis.

12. When auditioning, follow directions to the letter.

13. Use headphones when editing and monitors when mixing/bouncing.



CLIFF ZELLMAN
a-mazingdemos.com

CLIFF ZELLMAN

14. Avoid asking “what is the best...” (eg: headphones, microphone for VO, interface etc.) in social media. The majority of responses come from minimal experience.
15. Create the best recording environment possible. Spare no expense. Consult a professional. It’s the most important link in your audio chain.
16. Don’t go on social media asking how much to charge for a job. If you have to ask how much to charge, you’re not ready to bid.
17. The best places to find answers to technical questions are in the product’s on-line bulletin board or FAQs. Every manufacturer has one and you’re not the first one with that issue.
18. When seeking a coach, demo producer or even a mentor, get multiple references. Privately ask your colleagues. Don’t ask on social media.
19. Be nice to the salespeople at Guitar Center, you may be working for them in a few years.
20. Tame or eliminate sibilance. Nothing breaks the deal like an overly sibilant audition.
21. When reading retail, try not to stop in the middle of a sentence. Keep it fluid.
22. Listen back to your commercial/retail audition. If it sounds like you’re reading... you lose.
23. Only audition or accept jobs in which you are truly qualified. The client is not paying you to learn on the job.
24. The quality of your audio is now 49% of winning the audition.
25. Have your travel rig mirror your studio rig as closely as possible.
26. Always remember, a successful VO career is a marathon not a sprint.
27. Think about VO for Automotive.
28. Always go with your first impression. Don’t second guess yourself.
29. This is an EXTREMELY competitive business. BE READY TO COMPETE!
30. Have fun! Don’t stress out. Never overlook great in search of perfection. There are some A-Mazing people willing to help you out!

CLIFF ZELLMAN

a-mazingdemos.com

CLIFF ZELLMAN



Consider this...

Voice Over is not a business, it's a practice.

Check out this enlightening excerpt from a Forbes article.

Start by defining these terms. A practice is where individuals provide services, professional or otherwise, to clients. A practice typically bills for services at or after the time they are rendered, and consequently often has accounts receivable. The key to a practice is the reputation of the individuals providing the services.

In contrast, a business sells a product or service, but its marketing and focus is typically more directed at that product or service than on the provider. It has a management structure because it is aimed more at sales than billable hours. There are a myriad of pricing models, but a business (as I'm using the term here) is more likely to charge and collect in advance for the product or service being sold.

CLIFF ZELLMAN

a-mazingdemos.com

Cliff Zellman is an audio engineer, director and producer with over 40 years in the industry. For the past 22 years, he has been the Director of Audio Production/Client Creative Services for RadioVision, Dallas TX., a full-service advertising agency. Member of the Technical Standards Committee for World Voices.org, owner of A-MazingDemos.com and the founder and organizer of the Dallas Voice Acting Meet Up Group, the oldest and largest Voice Over specific meetup group on the planet.

He can be reached at: kalifu@airmail.net. Visit his site: www.a-mazingdemos.com

ERIK SHEPPARD



ERIK SHEPPARD

sheppard.agency

Know your worth! This industry is at a crossroads right now and we are, without hyperbole, facing extinction. Union jobs are disappearing and non-union rates are declining at an alarming rate. There are many who are looking to cash in on this and take advantage of talent unwilling, incapable or too naive to stand up for themselves and protect the industry for all.

Be wary of rates that seem too low for the usage requested. If you are unsure, then compare those rates to scale or the GVAA rate guide (voratecard.com) or just bring the project to your agent for them to look over. Their job is to be in your corner and make sure you get a fair deal.

Be extremely wary of outlandish terms as well. Requests for perpetuity buys, worldwide use or lifts/cuts/edit/versions without additional compensation are giant red flags. You can wind up being paid for just one spot but the client can create an entire campaign from that audio. If you're unsure as to what the terms actually are or what certain contract verbiage is asking for then, again, bring it to your agent.

With over 25 years of industry experience, internationally recognized voiceover expert Erik Sheppard is the owner and head agent of The Sheppard Agency, a premier talent agency representing an elite roster of union and non-union voice talent from around the globe. Starting with his first voiceover gig at the age of 17, he has worked in the industry as a talent and a coach and now oversees an agency booking thousands of high profile projects per year. He is a founding member of The VO Agent Alliance, an organization fighting for fairness and ethics in the voiceover industry as well as an advisory board member of the Voice Casting Hub. His career, classes, appearances and related projects have been profiled on The Learning Channel and countless industry blogs, podcasts, publications, social media outlets and his YouTube channel "The Outspoken". If it is happening in the world of voiceover, chances are Erik is involved.

UNCLE ROY

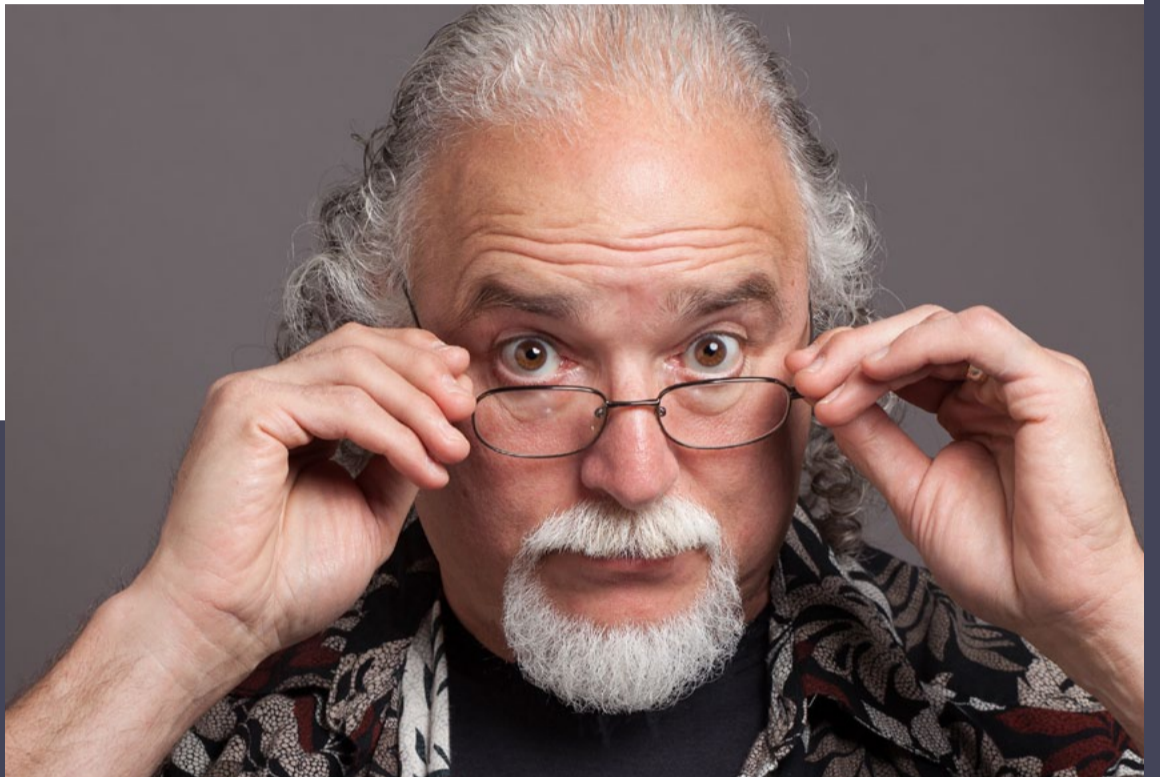
UNCLE ROY'S TOP 12 TIPS

Uncle Roy says: “Stop putting the cart before the horse syndrome!”

Priorities. Protocol. When planning your voiceover career & business, there's a logical sequence that should be followed. I see too many people who own crazy expensive equipment because that's what they were told or have found out what the current successful VOs have. They may already have a VO email address (making them legit?), and may have taken some marketing sessions but they have nothing to market.

So – what IS this magical sequence? If you're serious about starting a voiceover business, here's my list:

1. You must be passionate about VO (and not because you need the income from it)!
2. You must be able to read fairly smoothly.
3. Find a good coach who can give direction and critique, and can give good career advice. Go for an initial (honest) evaluation of your talent and marketability.
4. Just as if you had to get to Carnegie Hall: practice, Practice, PRACTICE!
5. Work with a reputable coach on a regular basis.
6. Learn to connect to that copy – and, it's 'voice acting'. Do the physicality associated with the delivery. And 'Mark your script, damnit!'



UNCLE ROY

antlandproductions.com

UNCLE ROY

7. Learn the basics (and beyond) of recording technology. ANYONE can record an mp3 to send as homework while coaching.
8. Create a 'dead' (non-reverberant) but fun space in which to do your recordings. The audio quality is what your clients can expect from your 'home studio'. It must be 'broadcast quality'. Find one of us audio techs to help you.
9. OK – NOW you can buy a microphone, interface, headphones, pop filter, etc. Have an audio tech suggest what to look for within your budget.
10. Once you're ready, get a KILLER Demo made.
11. Have a web site created to showcase your demos and branding.
12. Try getting representation with your demo.



UNCLE ROY

antlandproductions.com

Voiceover Support Services:

Coaching, KILLER Demo Production, Home Studio Solutions, Recording Technology Education

Emmy Award winning audio director Roy Yokelson (aka 'Uncle Roy') has been serving the voice-over and music industries for over 35 years. Having worked on staff and freelance at many major New York City recording studios, he has been involved in every aspect of the audio business, including animation dialog recording and directing, audio book direction and production, radio & promo production, and mixing award-winning documentaries and feature films.

Dedicated to producing KILLER Demos, Roy is a master at directing, producing, dialog editing, pacing, sound design, mixing and mastering. His goal is always to put YOU in your demo by making sure that your personality shines through in your performance. He sets the bar high for both talent and himself, not only meeting that goal, but surpassing it.

JOE DAVIS



Remember, when you become a voice actor, you're also becoming a small business. Make sure you learn about the business of being in business.

Get yourself a knowledgeable coach, a good demo producer, an accountant experienced with small businesses, a solid marketing strategy, a well-built home studio and a website created with voice talent and talent seekers in mind.

Your website should be easy to navigate and work on all devices. Always have your demos above the fold and downloadable, and make sure it's easy to contact you!

JOE DAVIS

voiceactorwebsites.com

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Joe Davis is the founder of VoiceActorWebsites.com, a company focused on providing services for the voice over industry. He has over 18 years of experience working in digital marketing and web development and has spent the last eight years focused on the world of voice over. During that time, he has developed numerous websites, internet platforms and marketing plans for voice actors, agents, voice over businesses, and other VO professionals.

CELIA SIEGEL



CELIA SIEGEL

celiasiegel.com

Whether I'm at a conference or working with clients, I spend my days talking to voice actors. The No. 1 question I hear is: When is the right time to brand? The answer: As soon as possible. What does that mean practically speaking? It's like this: You don't want to make a demo after your first weekend workshop. You want to make a demo when your talent is up to par and you know who you are as a voice talent. That's the moment you need a brand, too. Seize it.

Don't get stuck on the idea of having a brand that will be set in stone forever. That's not how branding works. For starters, your brand is already inside you. Branding is the process of teasing it out and shining a spotlight on it so the world can see it clearly. Your brand will morph and grow as your career morphs and grows. Just look at successful national corporate brands. Strong brands maintain their essence while changing with the times. They keep up with trends and shift as the the company grows and the industry moves in new directions — but they stay true to their core.

Having a brand allows you to claim your place in the industry — to take a piece of it. Beyond having a great product to sell, it's the most powerful way to open doors and find your path to success. The time to brand is now. Brand on!

Celia Siegel is the author of the popular book "VoiceOverAchiever" and founder of Celia Siegel Management, widely recognized for developing strong personal brands for voice talent. As an experienced brand building pioneer, certified life and business coach, success strategist and former talent agent turned manager, Celia has advanced the careers of top VO talent for more than two decades. Celia's multi-leveled expertise and extensive knowledge of the ever-changing voiceover industry has helped voice actors across the globe successfully brand and grow their VO businesses.

JEFFREY UMBERGER

I would say to give each VO opportunity your best performance, and let it go. I say this simply to mean don't be too hard on yourself.

Coming to this field with a background as an actor, my heart is with the performer and I understand the void you feel you are in when auditioning or in session. Commonly, you won't hear feedback after an audition or performance, and your own inner-doubt can really lead you astray and hurt you if you don't keep a good grasp on it.

Of course, knowing one's true value as a professional voice actor, and making certain you know what fees compensate your performance most fairly, is of the utmost importance. My general advice is the usual "study and practice continually" or "coach with the best you can find" or "make your demo as current and professional as possible". The over-riding important message I find talent needing to hear the most often is to trust your instincts and be confident in them.

Be true to the story you are responsible for conveying, and once you have submitted your audition or recorded your performance in session, let it go! You did the very best you could and you've got to allow yourself the permission to move on knowing you did everything as best as possible. Go easy on yourself.

At the end of each day give yourself two positive comments on what you did well in VO, and give one constructive note on what you would work on improving the next time. After that, you can "Let It GO!!!!"

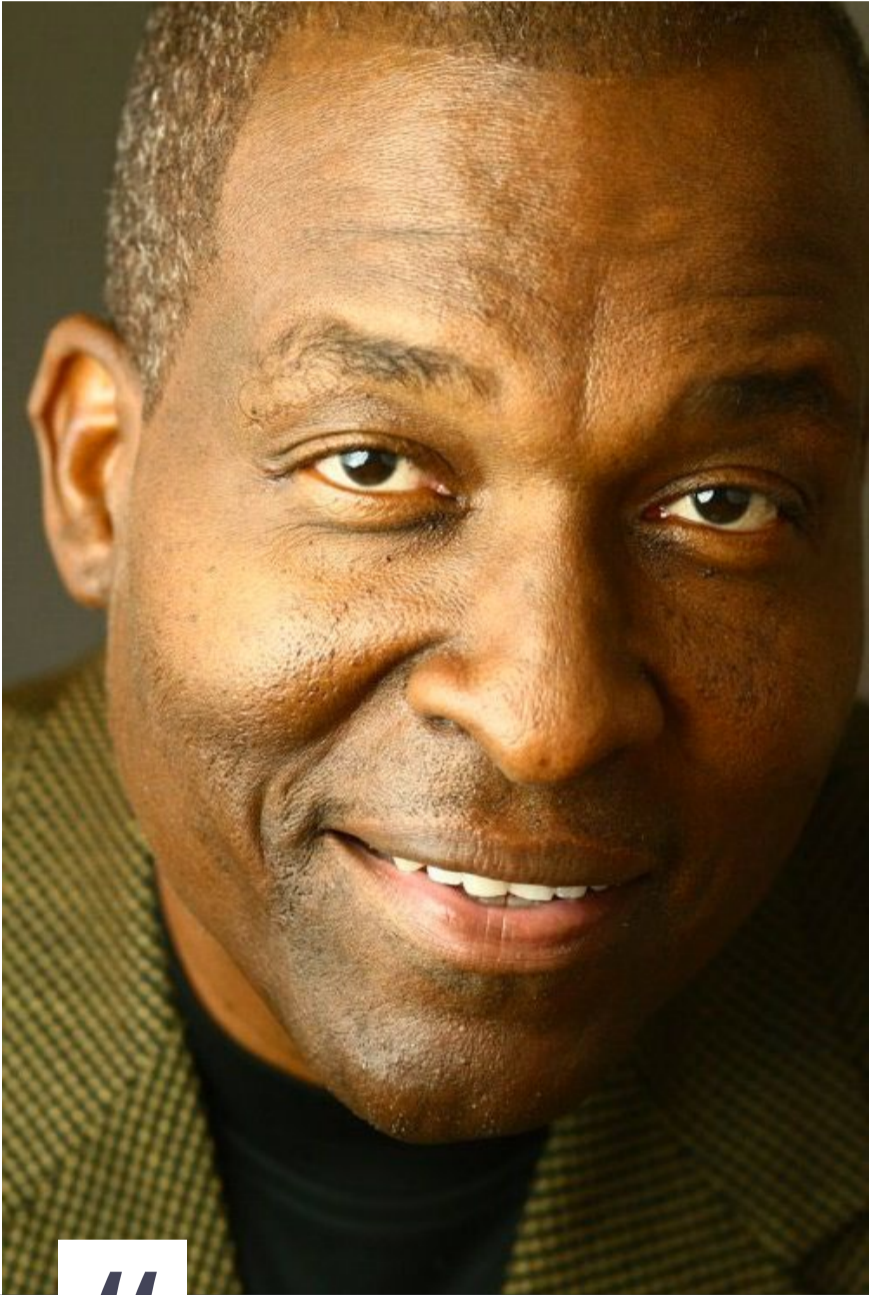


JEFFREY UMBERGER

umbergeragency.com

Jeffrey owns Umberger Agency, representing one of the most respected voice over talent rosters in the industry. A former film and commercial actor, his background in entertainment stretches back more than 35 years. Alongside his acting career, he enjoyed a long career as a society pianist in Beverly Hills and Atlanta, worked as a film score composer, and owned a successful photography company. After a few years in casting, he moved into the voice over field as an agent with a large Atlanta-based talent agency before eventually opening the doors at Umberger Agency in 2010.

RODNEY SAULSBERRY



Keep your eye on the ball and follow your own path.

It's okay to keep up with the latest voice over trends because that is how you will learn what your potential employers want to hear from you. However, don't get caught up in what others are doing on social media and the like.

Your path is your's alone and the more unique you are and the more you remain true to yourself, will prove to be your best path to success.

RODNEY SAULSBERRY

rodneysaulsberry.com

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Rodney Saulsberry is a Voice Over Actor and Coach with over 35 years of experience in the business. He is the author of three highly successful voice over books that include; "You Can Bank on Your Voice", "Step Up to the Mic" and the very popular, "Tongue Twisters and Vocal Warm-Ups"! As a voice over coach Rodney has launched, revived and enhanced the careers of many who have joined his Consultant's Club!

Website: <http://www.rodneysaulsberry.com/the-consultants-club-membership.html>

J. MICHAEL COLLINS



J. MICHAEL COLLINS

jmcemos.com

If I could give a voice actor one piece of advice, it would be to focus the vast majority of your efforts on getting your voice in front of buyers.

Now, this presupposes that you've had the training, have the demos, and are able to deliver the reads to be competitive. If any of those things are in doubt, address them first. I'm speaking to those of you who are in the marketing and career development stage where you are actively offering a quality service.

Many talent get bogged down in the weeds of building their VO business, spending too much time worrying about metrics, the latest tweak to your website, social media strategy, and trying to come up with a catchy tagline for your business card. Those things are all relevant and important. But the biggest thing separating those who book consistently from talented voice actors who are struggling to build their business, is the volume of buyer touches you make each day.

Buyer touches can come in the form of auditions through agents, production companies, ad agencies, existing clients, various company rosters, and online casting sites, among others. They can also come in the form of direct marketing efforts where your demos are getting into the hands of companies via email marketing or cold calling.

Regardless of where they come from, I am a strong believer based on my own track record of success and that of my coaching students that the minimum number of client touches needed each day to build a full-time voiceover income is twenty. Fewer than twenty touches and it will be a very slow road to build your business. Moreover, many of the most successful talents achieve fifty or seventy-five touches per day. Even at a point in my own career where I book multiple jobs daily through repeat or walk-in business, it is still a rare day when I don't present my voice to at least twenty buyers through auditions or marketing.

Client attrition is a fact of life in voiceover. Even the best talent lose clients over time due to circumstances beyond their control. The pool must constantly be refreshed, or eventually it will run dry. Your branding, accounting, and business planning are all important, but get your auditions and marketing done first. Your career will thank you.

With over twenty years as a professional voice actor, J. Michael Collins has worked with some of the biggest companies, brands, sports leagues, and organizations on the planet. In addition to his work in the classic, agency-based world of VO, J. Michael has established himself as a leading authority in the online casting marketplace and has become recognized as an industry leading talent coach and demo producer as well. J. Michael is a 10-time Voice Arts Award winner as a voice actor, demo producer, script writer, and casting director.

VAL KELLY

It's tough to give just ONE piece of advice, because honestly, I've learned a ton over my years in the voiceover industry. But I can say that one thing I've learned that has helped me tremendously is to stick to the "3 P's": Patience, Persistence and Positivity.

Patience – because it truly isn't an "overnight" industry. It's very rare that actors decide to do VO and just start booking immediately. It takes great training with the right coaches FIRST. Then a great demo when you're really ready, produced by a great producer. Once you have that, the training doesn't stop! You always have to be training to hone your skills and to stay relevant.

Persistence – because there will definitely be times when you're trying to market yourself and you're not getting the response you hoped for. Or, you're doing auditions and not booking... or you're not getting auditions at all. It doesn't mean give up. For me, the work comes in waves. Sometimes I'm booking everything and getting lots of work and other times, I am not booking and have to look at the possibility that I need to get some help in order to get back in the game. It happens!

Lastly but certainly not least, Positivity. This one is really, really important. The entertainment industry as a whole has a tendency to be very negative. There's a lot of competition and a lot of people who are just in it for themselves. You have to learn to rise above the negativity. If you look at things with a positive attitude and surround yourself with positive people, things will go much better for you. If you learn when working with certain people that they are negative, just make the choice to not work with them again. If you fall into the negativity, it can destroy you. You will start making bad choices and it can really be destructive to your career and to your life as a whole. So just don't! Make smart, well thought out, positive choices and you will do great!



VAL KELLY

valkellyvoiceover.com

Val Kelly is a bilingual, French/English Voice Actress. Val started her voiceover career in 1999 after being told her whole life how "cute" her voice is and that she should do something with it... and so she did....!!

Val has been actively booking Voiceover work for years now and most recently finished working on her new commercial demo with Emmy award winning sound designer, recording engineer and producer "Uncle Roy" Yokelson. Val is currently working on her animation & singing demos. Val's specialty is in voicing characters for cartoons, talking toys, apps, videogames, children's e-learning, radio & tv commercials and short films.

In addition to being a Voice actress, Val is the Owner/President/CEO/Executive Producer of Mid-Atlantic Voiceover, LLC. Val is in charge of running all aspects of the company and is the Executive Producer for the Mid-Atlantic Voiceover "Get Inspired" Conference that takes place in November.

Check out the latest news on upcoming events at www.midatlanticvo.com.

MARC SCOTT



Study entrepreneurship... become a #vopreneur!

When we think about voice over, we think about the booth, the bookings, agents, casting sites and auditions. Riches and glory and fame!

Ok, maybe not all of those things, but definitely some. Or most... or maybe all!

Seldom though, do people think about business. As in... if you're choosing a career path in voice over, you're also choosing to start a business.

It helps if you know how to run one.

Fact of the matter is, I'm not the best voice actor around. But I'm pretty swell at business and marketing. That's why I work so much.

If you're going to succeed in this business, you've got to understand the principles of entrepreneurship and the fundamentals of marketing.

Learn those, and you'll immediately set yourself a step above the rest.

MARC SCOTT

marcscottcoaching.com



My goal is simple... to help other voice actors learn to become better at the business side of this business.

Voice Over + Entrepreneurship = #vopreneur... become one of those and you'll always be able to find (and create) work and opportunity for yourself!

In addition to being a full-time voice actor, husband, father and hobbyist woodworker (with all his digits!), I also LOVE coaching voice actors in business and marketing. Helping VO's accomplish their goals and discover their potential is one of my greatest joys in life.

Want to talk? Email me any time at marc@marcscottvoiceover.com



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