

Book More E-Learning - 1 - Preparation

[00:07:10] My name is Carrie Olsen and I'm really excited to be talking to you tonight about booking more e-learning work. We did a little mini poll in the Facebook group -- hopefully all of you have joined the Facebook group -- to get a feel for where everyone is in their e-learning work. And there's quite a range from those who have never booked an e-learning job or maybe even a voiceover job period. I'm not sure if that's the case or not. To some of you who are doing tons of e-learning work that's where your bread and butter is. And what I'm really excited about for this course is, wherever you are on that spectrum, you're going to benefit from a lot of this information. I don't know how many of you attended the free webinar that I did a couple of weeks ago but I started off in the e-learning industry as a developer.

[00:08:02] So I kind of come at it from a different angle, and I have seen other trainings on e-learning narration. A lot of the ideas and things I'm going to be presenting in this four-week course are very different from what else is out there. So I really think that everyone's going to benefit a lot from this. I'm really excited to hear what you do with it and to kind of start getting some of those messages and making all of this work. It's recurring and it's awesome. So really looking forward to jumping in with this with you all for today's and the next months course. And I love seeing some of these names in the course. So some of you I've taken improv classes with or done workout groups with or you've taken some of my other classes. It's just really cool to see so many great and talented voice actors in the class. OK so we're going to try to keep our classes to an hour, and that's hard for me. So we're going to try to get through this stuff fast. If you have questions, always feel free to ask. You can even jump in with your microphone if you want to. And always let me know if you can't hear me or if there's any type of technical difficulty or anything like that. OK. So let's get into the goal of this course.

[00:09:22] So after completing this course, you'll have a complete system for adding a solid stream of profitable e-learning work to your voice over business, or as I like to say, you'll become an e-learning master explorer. One of the things that I love about voiceover and just being an entrepreneur in general is that you really are the master of your own fate. That sounds weird to say it like that, but when it comes to how much business you're getting you can put in as much or as little work as you want and that will be apparent in your voiceover work, so you can be so creative in the ways that you source clients and jobs. And that's what I like to call it: you'll become an e-learning master explorer. You're going to learn a lot of different ways to source different e-learning work.

[00:10:18] The way this course is structured is obviously we will have the classes, the weekly classes that are on Thursdays -- the first four Thursdays of December, and then we're going to have a membership site as well which is where all of the videos will live. Some of you have asked will I get the replays sent to me via email. I think its easier if I just have a website for you, just a resource site where you can go and access it anytime you want. There will be other bonuses and resources that go up in the site as well so you can always go to the site to access those things there.

[00:10:50] And then of course we have the Facebook group which is great for collaboration and networking and masterminding with other people. You know if you come up with a really cool system for something, you can share that in the group and we can all benefit from that. OK, so you are here. We're all starting from different places on our journeys to

book more e-learning work. So like I mentioned briefly, some of you have never booked an e-learning job before. Some of you coach people in e-learning, so you're very experienced in e-learning work.

[00:11:27] So what I like to point out about the differences in where we're starting, in this first preparation lesson, we're going to go over some e-learning basics as well as some processes to help with efficiency.

[00:11:40] So if you are an e-learning pro, you're still going to pick up some useful tips and tricks that you'll be able to apply to your workflow. But if you're like me, you're probably more excited about classes two and three. But tonight is still going to be beneficial for you. So here are the modules and when we'll be going through everything. So tonight is lesson one which is preparation. Just what you need to know in preparation for reaching out. Before you get to those really exciting parts of finding the work and getting the work, you do have to have a baseline of knowledge and preparation. That's to set yourself apart and to be competitive. So that's tonight. Next week, December 8th, we'll get into Finding, which is kind of some effective and lesser known methods for finding e-learning voiceover work. And if you were in the free webinar, you got a taste of that, but we're going to dig in a lot deeper next week. And then modules three and five we'll actually do together on the 22nd. So we're going to skip to module 4 which is Doing on December 15th. That's best practices and lessons for performing e-learning voiceover. We'll have guest teacher Alyson Steel here who is a 20 year voiceover acting veteran and voiceover coach. And so she's going to help out with the actual coaching and the doing of performing e-learning voiceover. And going back to three and five, we put these together because it's a lot of similar ideas as far as reaching out to clients and then also following up.

[00:13:15] So in Module 3, we'll talk about how to reach out to potential clients with a confident marketing approach. And then module 5 is follow up, how to follow up with clients, get referrals, and book recurring work. Does that sound good to everybody?

[00:13:32] All right so let's talk about a little bit of these in detail. The Finding and Getting portions where you see the arrows are the most exciting for me, and they're what I consider the meat of the course. That's because those are the lessons that will equip you to become an e-learning job master explorer. So I often say, even in commercial voiceover work, that when it comes to marketing you're only limited by your creativity, which means there are countless ways to source and find quality voice over work. And in these lessons, I'm going to be opening up new worlds of doing that. And then of course the Doing lesson speaks for itself. If you can't perform the work and perform it well, all the best marketing in the world won't make you a successful e-learning narrator. And that leads into follow up. So five. Follow up is definitely the most overlooked aspect of our job. And yet it's one of the most important because it leads to recurring work. Interestingly, one of the best ways to get recurring work is to be easy to work with and to do quality work. So every lesson, whether directly or indirectly, contains information that will help you to book that highly coveted recurring work.

[00:14:43] So before we move on, I want to know how many of you are currently doing regular follow up with clients and/or leads and what methods are working best for you. So go ahead and use the chat or unmute yourself and just let us know what methods you're currently using to do some follow up.

Student 1: [00:15:02] E-mail and talking to people directly on the phone.

Carrie: [00:15:08] That's awesome. Do you do cold calling?

Student 1: [00:15:12] A little bit. Generally following up like staying in touch with people that I regularly do e-learning work with.

Carrie: [00:15:23] OK. Here's one I can relate to. I used to be better at it but I've gotten lazy. I had a letter that I used to send to former clients. That's an easy thing to fall into because, especially as you start to book more and more work, you start to think well now I can ease up a little bit on my follow up or on reaching out to people as much. But it's really important to keep that part of your business moving as well. OK so let's move on here. Why e-learning?

[00:15:58] And so this is another place where use the chat and let us know why you want to get into e-learning. Also, there's going to be a call to action at the end where I want you to go to the Facebook group and post why you want to get into voice over, why you want to get into e-learning narration specifically. Because it's really important -- especially as you get into some of these processes and techniques -- to remember why we're doing the hard work of sourcing these e-learning jobs.

[00:16:34] OK, so some of the reasons, I'm guessing, and for me specifically, rates. You get paid for it. So that's always nice. There's less auditioning typically with e-learning. Some people really like the long-form nature of e-learning. And then you can get recurring work. And that's kind of the nature of e-learning, especially if you get on a developer's roster or you just find a developer who does a lot of e-learning work and they like you your style and your delivery. It's excellent, excellent recurring work.

[00:17:30] OK. Before we jump into the preparation, I just want to know how many of you are familiar with these four terms or ideas just so I know how much time to spend on them and to know whether or not I need to maybe create some extra resources on these things specifically. So go ahead and type into the chat if you're unfamiliar with any of these. So gating. Punch and roll. Batch processing files. And recording specifications. So if any of those things sound like a foreign language to you, type those into the chat, and I'll know to come back to them.

[00:18:15] All right so we'll wait till the end and then maybe get into those things in a little bit more detail.

[00:18:31] Alright so preparation.

[00:18:35] If you're anything like me, you probably want to jump in to the good stuff right away. You want to learn how to find the clients and you might say just give me the resources for finding who I need to talk to, and I'll take care of the rest. Or you might be thinking, why do I really need to learn about e-learning jargon or processes? I'm not the one who's going to be making the courses. Which is true but -- so let's talk about why preparation is such an important step and why you can't afford to skip it. So e-learning jargon. The more versed you are in e-learning jargon, the more efficiently you can source potential opportunities. And this is something that I've used personally, because again, coming from the e-learning field, I just thought I'm just going to throw in some buzzwords when I reach out to clients, and it really does help. Even even though I'm not going to be the one using the software, it's a trigger for a lot of the e-learning clients that use it on a

daily basis. And so if they think well here's a voice actor who also understands what I'm doing behind the computer, it's really attractive to them. So this isn't just so that you can know what you're looking at when you start to look at job boards and directories, but it's also so that you can use those words in your buzz words in your introductory emails with clients. So much of your success in expanding your e-learning narration business depends on your ability to efficiently source leads. You'll have way more hits and fewer misses if you know how to target your outreach by only contacting prospects who meet a certain set of criteria.

[00:20:06] So if you're unfamiliar with the jargon that a lot of these prospects use you'll end up wasting your time contacting low potential leads. And you'll find in the next lesson, I'll have a resource for you to help you rank the different leads. And so as we get more into that finding stage, you can rank them and say this is this is a really high quality lead based on these three criteria. And this one, probably not so much. I'm not going to reach out to that one. So it really helps you to save time so that you're not just mass e-mailing a bunch of people with a low probability of actually needing a voice actor.

[00:20:45] Then rates. When you understand all the different ways that e-learning rates are structured, you can easily determine if a client's current model will work for you and/or how you can easily adapt their model to yours.

[00:20:59] And then service standards. You don't want to be stumped when a client asks you how much you charge for a pick-up or how long it will take you to turn around a one-hour project that must be split into 85 files. Establishing the standards up front will make your life easier and make you look more professional. So it's the less sexy side of voiceover, coming up with those standards. It can feel like homework, but it's necessary. And then answers to frequently asked questions. I'm sure that some of you who have been voicing e-learning for a long time -- we could sit around for a long time talking about some of the quirky questions that we get sometimes about e-learning work and what we can provide or what the client requires of us. So it comes with its own unique set of concerns for the client. You'll find yourself fielding questions that you don't normally get in the regular course of your voiceover business. So be aware of those questions beforehand so that you can intelligently answer them when they come up. So you might normally be used to working with agents, producers, directors, and they all have their own set of concerns. But e-learning is a completely different medium, so you have to be prepared to answer some of those questions and concerns that are unique to it.

[00:22:16] And so you may have done a quite a bit of e-learning in the past and gotten away with not sitting down and considering some of these issues. But if you're planning to attack e-learning narration in the way that this course is going to prepare you to, then you'll definitely benefit from having some of these answers in place.

[00:22:37] Okay. Let's jump into the jargon. I went over some of these in the free webinar, but we're going to go a little bit more in detail today. So the process of creating an online course, this is just one example. It's called the ADDIE model. I left off the E because the E is for evaluation, which isn't necessarily part of the e-learning creation process. And if you are familiar with e-learning -- I know that some of you are from the development side as well. You're probably familiar with the ADDIE model. You know that there are other models as well, but this is a pretty standard one. So A stands for analysis. The problem is clarified and the objectives and goals are established of the course. So every e-learning program is created to solve a problem. I think a lot of times we don't realize that or we don't articulate

that. We don't think about it. We just think, here's another course. But it all stems from there's a problem within an organization or for a certain audience. And so the course is created to solve that problem. And then the first D, design, the lesson planning and storyboarding is done. And in development, the course contents are created and the courses are assembled. And then in implementation, the procedures for training the facilitator and the learners are developed. So which stage do voice actors come in. Is it the A, D for design, development, or implementation?

[00:24:16] Yeah, Robin says it should be A, but it rarely is. And that's true. And everyone else is saying development. So yeah, the answer is usually -- Development is when they start to think about voice actors. So it's actually close to the end. And one thing to point out about that is that, a lot of times for some companies, this is really informal. So it just goes together really fast and it's not this structured. Some designers are really organized while others just seem like they're throwing things together. And so the voice actors almost an afterthought, just kind of thrown in at the very end. And that's why a lot of times, in e-learning courses, our turnaround times are so fast. It's "I've got 30 minutes of e-learning. Can you get this done in 24 hours? Because we've got to turn this in, and we just now thought about adding in the voiceover."

[00:25:10] All right. So then, again, the types of e-learning. You've got pure video. You've got click-through and text-based, similar to PowerPoint presentations. You've got interactive which includes additional media and interaction. You have simulations that are highly interactive and may include gamification. So these are the types of e-learning that you might get hired for.

[00:25:30] We went over these briefly in the free training and we'll go over how your delivery might differ depending on which type of training you're doing in the performance lesson. And then the categories of e-learning. And this is a really interesting one because, if you have a history or a background in any of these fields, then that's another avenue for you to look at as you're pursuing e-learning work. As opposed to just saying, "I, in general, do e-learning," you can niche and say, "Well, I have a sales background so it would really make sense for me to reach out to companies that target different sales companies or that target sales representatives."

[00:26:40] So there are as many possibilities for e-learning topics as there are interests in the world. So if you can talk about it, then there can be an e-learning course on that subject. But here are some of the common ones.

[00:27:12] So authoring tools: Lectora, Articulate, Camtasia, and Captivate. And then there are dozens more. Authoring tools are basically like a PowerPoint for e-learning developers. That's where they actually put their courses together and add in interaction. A lot of times, that's where they add in the voicover as well. You don't, by any means, need to be an expert in these tools. But it is helpful, when reaching out to clients, to be able to say that you have some familiarity with these tools, with the things that they're using. All four of these that I've listed here: Lectora, Articulate, Camtasia, and Captivate, all have free trials. Feel free to do a 30-day free trial, download it, play around with it some, again, not to become an expert but mostly just so that you can be familiar with how they work so that you can say, "I understand what you're doing. I understand the platforms you use to create e-learning."

[00:28:07] And then key terms. So obviously we have e-learning and there are different

ways that you can go about writing that and spelling it. The reason that I've gone with e hyphen learning -- and I've seen it written a lot of different ways. But when I'm doing searches online for different job titles or different companies that do e-learning, that's one that I found to be common lately. And we'll see that a little bit later tonight because I actually want to go into -- a little bit after we do the primary operation part, go into and do an actual demo of Flex Jobs, so you can kind of get a preview of what we're going to do next week. You'll see that the e hyphen learning is pretty popular at least on that site. Online training, e-course, distance learning, WBT, which stands for web-based training, and CBT which stands for computer-based training. Now, if you're familiar with the e-learning industry, you know that WBT and CBT are pretty outdated and they're not used much anymore. The last time I saw it used while I was working was around 2012. But there might be some people who still use these terms out there. LMS for learning management system, and that is the site that houses all of the courses that students take. Mobile Learning is increasingly popular right now. That's online courses that can be taken on a mobile device, either a tablet or a cell phone. A lot of that has narration as well.

[00:29:48] And then some of the job titles that we'll talk about, and this will really come in handy for later tonight when we do the demo as well as next week when we really get into the finding. Instructional designer, training and development specialist, learning solutions design and development, instructional developer, developer -- all of those are key job titles that you can use as you're sourcing different jobs on job boards and in directories.

[00:30:23] OK, someone's asking if I can share the PowerPoint. Yes, you'll actually get the PowerPoint and audio and a transcript of all the classes. OK, so let's move on to rates, the exciting part. Different rate models. Feel free to go ahead, and if you are currently booking voiceover work in e-learning, give an example of what your rate model is. You don't have to give actual dollars if you don't want to but go ahead and type in the chat. Do you tend to do per finished hour? Do you do a per studio hour? Per minute? Per word? Combination of minimum rate and per minute rate? Combination is one that I actually use pretty regularly. So I have a minimum rate of maybe \$200 for up to five minutes. So regardless of whether it's a one-minute or a four-minute 55-second, there's just a minimum rate there, and then charge a per minute rate after that. And I believe that at \$200 for five minutes and then \$15/minute thereafter, it's a little over a thousand dollars per finished hour at that rate. You can also do per page, which is a little bit scary, because if you don't specify font and line spacing, you could get someone who's just cramming all of the words they possibly can onto a page. That will not be fair to you, so I wouldn't recommend using per page unless you just absolutely want to and you have everything worked out with the client as far as what those specifications are with margins and font size and spacing.

[00:32:06] You can also do per module and then also per project. So be sure that you are clear on all of the details if you're going to agree to a per module or per project rate. Some developers and clients will insist that you provide a rate. Others will insist on using their own rates. And if you want to quote per module, you can base it off of an average word count or time per module. Just make sure that you have contingencies built in just in case one of the modules goes way longer. Like I said, some of the developers are really organized and others are kind of just winging it. They might say, "Oh yeah, they're all 10-minute modules." Then one comes in that's 35 minutes, and you've agreed to do them all for X amount of money. So make sure there's a contingency built in in case something comes in that's just way out of bounds.

[00:33:02] To quote per project, you can come up with an average rate per module and

multiply it by the number of modules in the project.

[00:33:09] And let's look at some of these here in the chat. So "Either per word or per five-minute increments" OK. "The client likes per word, usually per minute." So yeah, it's so funny there are as many different models as there are clients. Not really, but you can have a different model for a lot of your different clients. So as long as you're okay with it, as long as you've decided what you're okay with as an hourly rate, it can be structured in lots of different ways. David is saying, "The first audio book was listed as one and a half hours. It was actually four and a half." So yeah, some people are better at estimating times than others.

[00:34:03] Okay, so let's get to service standards. So if you don't establish service standards, you're setting yourself up for a lot of confusion. When you only have a couple of clients here and there, you can get by with just deciding on what to charge for certain things on a whim. But that gets confusing if you start charging clients different rates or if you forget what you charged the client the last time for the same service. So it will help you to save your sanity if you set up these terms in advance.

[00:34:37] Service standards. What is your policy on these things? You've got turnaround times, auditioning -- whether or not you're going to audition for different spots and how much of an audition you're going to do. Some clients are pretty specific about that. Changes, updates, rereads, splitting and naming files, removing breaths. So I actually have a checklist for you. It's actually a cheat sheet for service standards. If you've never developed these things, it's kind of a fill-in-the-blank, adlib-type sheet which I'll give you the link to that here in a moment. And you can fill it in to establish these things, and then copy and paste it and use it as a service standard to send to your clients or your potential leads as you start reaching out.

[00:35:26] So here are some questions that I've gotten from clients.

[00:35:30] Would you be open at times to record a brief sample utilizing a section of the current storyboard? This would allow us to present the client with something that reflects both the content and style of narration. And I'm fine with that. It's basically an audition. Just make sure that you've agreed on what brief is when they say, "Would you be okay with recording a brief sample of the storyboard?" "Do you have a standard turnaround time for work that is presented to you given a reasonable lead time?" That's another thing that's a little vague. What's a reasonable lead time? So just make sure that those things are solid and set in stone.

[00:36:04] "Do you have a policy or cost schedule for completing changes or updates to a project you've completed, whether it's immediate fixes or changes within a week?" And you might even include something for -- if it's been six months and they need to change a couple of words, what's your standard on that? So just really start thinking about what your service standards are going to be. And I can't emphasize enough to be easy to work with when it comes to those things, so you don't want to nickel and dime your clients. But also, make sure you're charging what you're worth. You want to find a balance there so that it's a win-win for both you and the client. And then FAQs, frequently asked questions. Because in e-learning, it is such a different animal from other voiceover, there are going to be some questions you get asked that are different from when you're doing other voiceover work.

[00:37:06] Someone's asking, "What if we have no clue what to fill in the blanks?" So I'll give you some ideas and also some ways of calculating it because a lot of that has to do with -- no one can tell you what your specific rates should be. There are some industry standards, and definitely you want to stay close to those. But a good way that you can calculate what your rates are for the different models is what are you comfortable with as an hourly rate? How do you value your time? And we'll get into how long it takes to actually edit a full finished hour of e-learning. And I will tell you it is not an hour. So if you've got a full finished hour of e-learning, you've got to actually record it. So that's probably going to take a couple hours, and then go back and edit it which is going to take another -- depending on the level of editing you're doing and your skill level -- another few hours.

[00:38:06] So to get one full finished hour of audio, you're going to spend between four and maybe six plus hours working on that. So you can decide if I'm spending six hours on this, how much am I comfortable making per hour? And then you can use that figure to figure out exactly what those rates are. That can help you to figure out what to fill in the blanks. And of course, I can also give you some ideas also.

[00:38:38] OK so here are some of the frequently asked questions.

[00:38:43] So some clients will require a lot of information from you before they ever hire you or even per project, perhaps. And some will hardly ask anything, and that's possibly because they don't quite know what to ask. They're trusting you to know what you're doing. They're trusting you to be the expert.

[00:39:02] Some examples that I've pulled from actual clients of mine.

[00:39:06] "We've listened to your demos and we think there might be opportunities to submit you as a possible narrator for courses we will be building. Do you have any other examples of your work as a narrator for online training programs?" So that's a pretty common question, just "Do you have other things that we can listen to?" So with that one, a lot of the e-learning that you do is proprietary because it's for an internal organization. So if you ask the client, "Can I use this as a demo?" sometimes the answer is no because AT&T doesn't want you sharing their trade secrets that they're sharing with their internal employees. So you can record your own demos or sample work that you can present to clients, because a lot of times, they will ask that. They'll want to hear possibly more than just a demo. They want to hear more range. They want to hear something that's more long form to make sure that your sound is consistent, to make sure that you are consistent as you go through a long course. You'll want to have some of that prepared beforehand or at least be prepared to answer that question and to have something that you can send. If you don't have anything, you can change the name of or some information from an existing one. Change it enough so that you're not giving away anyone's trade secrets or anything like that.

[00:40:35] And you can also go to different instructional manuals that are teaching things and kind of convert those into voiceover scripts. You can read sort of instructional manuals and things like that from a book or get something from the library or, you know, How to Change a Tire for Dummies, and read some of that, and use that as examples that you can send in to clients.

[00:41:03] Another question, "We would like to receive some information on your rates for

working on e-learning courses." And so for that, you can always ask a client also, "What's your budget?" or "How do you normally price out your voiceover?" A lot of times, they will have their own system or their own internal model for rates. But again some of them will just play dumb and insist that you show your cards first and come up with the rate first.

[00:41:34] "Do they ever accept auditions of their own copy for that kind of thing?". Absolutely. Some clients are very specific about, "We want you to read these four snippets of some of our courses. Because they want to hear it in their voice. They want to hear their words. So sometimes, they'll give their own and ask you to read it right then. Another reason they'll do that is because, who knows when and where you recorded your demos or your samples that you have? So they want to hear what your sound sounds like right now. And so they'll say, "Read this," and that way you can't fake it. And it'll give them a good idea of exactly what they're going to get if and when they hire you.

[00:42:20] So another FAQ to be aware of, and this is a huge one for e-learning, "Have you had any issues working in your studio blending new audio and original files so the additions sound seamless? And I loved this question because I could tell that it came from a place of -- they'd been burned before. So this client had clearly worked with a voice actor who gave them some audio, and maybe it sounded great, maybe it didn't. And then later on down the road, they needed to make some edits to that course. The voice actor gave them some audio that did not fit into the course, and maybe they were traveling. Maybe they changed their equipment. Maybe they just didn't pay attention to what their recording settings were. But it just didn't work.

[00:43:03] And so this is now one of the questions that this client asks upfront: "How do you make sure that you can blend -- if we record something today, and then a month from now, we need to make some updates, how can you assure me that it's going to sound seamless?" And luckily, I was able to say I take note of the time of day that I'm recording. One thing that -- if you haven't noticed already, your voice sounds different in the morning than it does in the evening. So take note of the time of day that you're recording for different e-learning projects so that when you need to come back to it, if possible, you can try to record at the exact same time of day.

[00:43:44] So I assured them that if I'm doing edits, I'll try to record at the same time of day that I did originally. And then I can assure them that my recording space is consistent, so the ambiance should be consistent as well. Because of course, they're concerned about background noise and EQ. And I will say there's a situation I ran against or came up against recently where I was traveling. The client had an urgent re-read or edit. And I had to try to match the sound of my previous recording while I was on the road and I was in a totally different environment and ended up having to do some EQ, some minor EQ to try to get it to sound the same. And so we will talk a little bit about that as well. I don't want you to ever be dependent on EQ for making your audio sound "better." It's best to try to get it to sound as awesome as possible without anything added to it, without having to do any type of processing or EQ. But it is also extremely important and helpful to know how to do some minor tweaks in case you have to, if you're ever in a jam and you need to be able to EQ.

[00:45:05] OK. Here's another one. "Since we've never worked with you before, we need to check your audio quality and overall service before we move forward." So then, he proceeded to give me these six questions: "Are you using gating or any other software processing? What are you using for software to edit? What is your mic preamp? What is the make and model of your mic? Do you have a booth? Are you editing using active

monitors or headphones? Please provide make and model numbers.

[00:45:32] In my experience, that is not typical for an e-learning client to go into that much detail. Most of the time, they just want to make sure that you sound good. You know if you send them something off, and it sounds good, thumbs up. We're good. But sometimes, they will go into that. So just be aware that that's a possibility for frequently asked questions. This particular client went so far as to spend about a half an hour on the phone with me, explaining to me all of his editing hacks and preferences. It was overboard for sure, but I appreciated it because it was at the beginning of my learning voiceover journey. And I was able to apply a lot of those tools to the rest of my work to make it really high quality.

[00:46:17] And then also some some good questions for you to ask -- "What is the process for submitting voice talent for a specific project?" I know I like to know whether or not, with each client, am I going to know every time I've been submitted for a job, or will I be brought in at the very end just as once I've been selected. So it's good to know those types of things. All right.

[00:46:46] All right. And here's a screenshot from that client. So I'm going to read through some of the other specifications that he went over. So this is what I believe Marissa asked, "Do they ever provide you with your own files?" So this is this is an example of them. Yes, providing with their own files.

[00:47:07] So he says, "I'll need you to deliver some edited files for me. Here's the script for short lines. We're looking for a snapshot of what we can expect to be delivered. The focus is on your editing skills and recording quality. Please record the script cold -- no pre-reading -- in the environment and with the equipment all subsequent audio will be delivered with. Then edit, trim the mistakes and pickups. Save it under the following names provided. We're looking for clean audio -- no transients, clicks, plosives, lips smacks, mouth noises. Please avoid the use of gating. Remove breaths between sentences and areas where the removal of the breath is not clipped off surrounding audio.

[00:47:43] He says I had to sweat the details. And sure, there's roughly a third-of-a-second silence at the start and end of every file. It doesn't have to be exact, but it does have to be silence. Then he gives the recording specifications as well. So this client is especially particular. And then there are some that don't seem to care much at all or they just, again, trust you that "Hey, you have done this before. You know how to do it."

[00:48:12] So this is, like I said, pretty extreme but understandable. This particular client delivers a lot of audio to some worldwide brands and they vet their talent very extensively. So you can decide whether you're OK with this. You might read this and say, "Well this client isn't really worth it to me. I'm not going to go through all of this trouble."

[00:48:31] But I knew that this was a well-known client that could provide me with a lot of ongoing work at a really good rate. Again, it's just quality control on their end. And a lot of times, it's because they've had bad experiences in the past.

[00:48:46] So Vera's asking what is gating, and we'll get into that in just a little bit here. OK, so let's talk about reviewing the preparation, where you might get caught up. First of all, don't feel like that you need to become an expert, an e-learning developer or an e-learning expert. You will see in future modules how it is beneficial for you to have a

cursory knowledge of the development process. But your clients are not going to be testing you on terminology or jargon. It's just something that I have come to realize as helpful and beneficial to just be able to know the basic process of the e-learning developer's job.

[00:49:24] Then don't fret about rates. So figure out how long it takes you to record and edit the requested audio, and then decide what an hour of your time is worth. And do pay attention to standard rates so that you're not underselling yourself. There are plenty of e-learning developers that are more than willing to give you a fair rate for quality voice over.

[00:49:46] OK, and then do the work. So I want you to post your #MyVOWhy in the Facebook group. Fill out the service standards cheat sheet which I'll go ahead and post into the chat so that you can have access to that. Become familiar with three key e-learning terms or job titles. Decide what an hour of your time is worth and then figure out a preliminary rate model, if you don't already have one. Your headshot.

[00:50:19] There's a link to the service standards cheat sheet. That will also be in the membership site when that gets up tomorrow. So we'll have a resources page and some other bonuses and cheat sheets in the site as well.

[00:50:36] So a preview of next week. We're going to dig in more to Finding and that's what next week is all about. We're going to dig in deep with directories. So if you were in the free training, you saw that we touched on it. And we're really going to get into the meat of that next week.

[00:50:55] We'll talk about Rapportive and LinkedIn and how that helps you. We'll talk about how to use conferences, awards, and press releases to really find more quality voiceover -- either in voiceover jobs. And then one of my favorite concepts is the reverse engineering job boards. I don't know if you remember that from the free training when I mentioned CareerBuilder.com, Monster.com, LinkedIn.com and Flex Jobs. And just out of curiosity, how many of you are on Flex Jobs right now? Does anyone have a Flex Jobs account or vaguely familiar with Flex Jobs?

[00:51:37] OK, so we've got a couple. And then some if you've never heard of it. Great. My plan is to blow your mind with Flex Jobs as well as -- there's another great resource that we're going to talk about next week as far as jumping into finding the jobs. And here's just a quick screen shot of one of the searches that I did just recently. This is current. This is a filtered search. So this is after I narrowed it down for potential e-learning voiceover clients.

[00:52:18] And there are 1,848 pages of potential clients in this resource. And before it was filtered, they were 3,615 pages. So this is one of my favorite resources for sourcing e-learning voiceover work. I think it's going to be extremely beneficial to all of you and I'm excited to share that next week in the Finding module.

[00:52:46] So I want to leave you with this quote, but we'll stay around because I do want to jump into Flex Jobs a little bit tonight just to preview some of what we're going to talk about next week as well as answer questions and get back to some of those terms that I know some of you are unfamiliar with.

[00:53:02] But before we jump into that, "Success is no accident. It is hard work, perseverance, learning, studying, sacrifice, and most of all, love of what you were doing."

So I'd like to leave you with a quote there.

[00:53:16] OK, so before we get into the general Q and A, let's -- Actually, let's do general Q and A first. Then we'll come back to some of those terms. So if there are any questions before we jump into the Flex Jobs demo, feel free to un-mute yourselves and we'll address some of those questions. And of course, you can type in the chat as well. And as those come in, we .

Student 1: [00:53:40] Hey, Carrie. Can you hear me?

Carrie: [00:53:42] Yes.

Joan: [00:53:43] Hi. So this is Joan. One of the questions I had was about -- when you had that high-maintenance potential client there and you weren't necessarily well-versed in all those aspects that they were looking for, how did you go about learning while doing it and seeming professional even though there was a number of things you weren't really sure about?

Carrie: [00:54:03] Yeah. So for me -- and that's a great question. I love research. So as that client was asking all of those questions, I researched all of them. Google is your best friend. There are online forums and Facebook groups for voiceovers. You can ask and figure those things out. Was there anything specific in that list of questions that you are curious about?

Joan: [00:54:36] Well, for me, one of my problems is when I get -- when I have something that comes -- the chance and like that, where I'm not sure if what I'm delivering is not up to snuff with what they're looking for. I'm always afraid I'm going to get the "you have no idea what you're doing" reaction on the other end that I don't know about. From your specific point, yes, you could figure out. But if you were just worried about this isn't actually matching up with what they're looking for, how you kind of I guess found the confidence to make sure what you were sending in you were confident was going to get a good reaction.

Carrie: [00:55:11] So there are places where you can submit audio. I believe that George Whittam has that as well as Dan Lenard. They will both evaluate your audio to make sure that it sounds good. But also if you're getting coaching, then your coach can take a listen to your set up and let you know if it sounds professional.

Carrie: [00:55:33] Even though I wasn't necessarily familiar with some of those questions that he was putting out, I was confident with my sound. I knew that I had good equipment. I knew that it was set up well. And I had been booking other work, so I knew that my quality was good. So I was confident in that. And then of course, my coach affirmed it as well. Is that helpful?

Joan: [00:55:59] Yes, that's very helpful. I'm kind of getting over the technical hump where I'm going from a USB lower end setup to a higher end. And I'm stuck in the middle so that's where ... If you hear the confidence wavering, that's where it's coming from my end.

Carrie: [00:56:17] Yeah, there are plenty of places where you can submit it and get some information on how to make sure that your home studio is up to snuff. And Faith is commenting here that Tim Tibbits is also a great resource for audio help. And then use the Facebook group as well, that e-learning Facebook group. You can upload some audio and

we'll be glad to take a listen to it and give you some feedback that way, too.

Joan: [00:56:42] Cool. Thank you.

Carrie: [00:56:43] Yeah. Great question. OK, and then we'll go back to Vera's question of what is gating. And so there are different processes that you can use that will either -- you can do them -- Well, gating is usually before in your audio chain. It's an external thing. I have a channel strip here that has a gating functionality. And so I can adjust it to allow sound that -- or basically, it cuts out sound below a certain decibel. So it can effectively remove breaths because your breaths are going to come in quieter than the rest of your speaking, the rest of your voiceover. If you use gating, it can help to cut out those breaths automatically so that you don't have to do it manually.

[00:57:35] The problem with gating is that it is processing and it's not perfect, so sometimes it can affect other parts. If you read, it can digitize the sound a little bit. It doesn't always work perfectly. There are some clients that are OK with it and others that will say never, never use gating. You have to -- yes, the noise gate, David is saying. You have to do this manually. Gating can also sound choppy if not done correctly. Any comments there?

[00:58:04] So that's gating, and again, it can be a great efficiency tool. But also you just have to be careful and make sure that your clients are OK with it. Yeah, and then Joan is saying the audio book company that she works for requires unprocessed audio.

[00:58:30] All right. So punch and roll is a process. And let us go briefly over the rest of these here. If you're doing long form narration, whether it's audio books or e-learning and you make a mistake as you're reading -- now what my process was when I first got started was I would read without ever stopping, without ever turning off my -- pausing or stopping my recording software. And what that would do was after -- if I had an hour's worth of e-learning or audio book or whatever it was to narrate, it would take maybe two hours.

[00:59:08] So to edit that, I had to go through the entire two full hours of recorded audio and splice together the good takes, take out the bad takes. And it just took forever. So punch and roll allows you to kind of back up to where you made the mistake and fix it on the fly so that, ideally, when you get done recording, your full take is -- the only thing you really need to edit out of that is for timing, spacing, and breaths, but you don't have any mistakes in there. So punch and roll allows you to -- within your recording software -- back up and fix mistakes basically on the fly.

[00:59:48] Robin is saying, "What software do you use for punch and roll?" So David is saying he has Pro Tools Express which came with his interface. Faith is saying Reaper has it. Kim is saying, "Twisted Wave all the way." So I use Twisted Wave right now which is a Mac software, and it doesn't come with punch and roll. It doesn't come with punch and roll built in, but there is a plugin for it.

[01:00:18] And I see there's a conversation going on about that right here. Anne is saying, "You can use filters to come close to gating without cutting off words." Yeah, so a lot of people chiming in for Audacity or Twisted Wave. Yeah, so Twisted Wave is great. And again, yeah, you can use that, the plugin from Jay Cohen to do punch and roll with Twisted Wave.

[01:00:50] And then there's another software. Let's see. There's Word 2 Wav, which is a PC-only. And I actually recently got a parallel software for my computer so that I can run PC programs as well. So I'll be testing out Word 2 Wav. But it sounds -- from what I've seen of it and from testimonials I've heard from other voice actors, Word 2 Wav is absolutely great.

[01:01:22] Yeah, Jenna's saying she's heard Word 2 Wav is great. Faith is asking "Which parallel software is it?" It's literally just called Parallel, I believe. So, yeah, Parallels. That will allow you to run a PC program on a Mac computer. Yeah, Faith is confirming, "Yes, Word 2 Wave is right." So Word 2 Wave actually does a lot of things. It not only has a punch and roll feature, but also it will help you with batch processing your files.

[01:01:57] So if you upload your script to it, it will automatically name those files as they come out and help to split them as well, which Twisted Wave does and Audacity does not. I would actually say that Audacity does more than Twisted Wave. Twisted Wave is made specifically for voice actors whereas Audacity is more of the standard audio editing software. But you don't have to do a whole lot is the thing. So if it does, it does do batch processing.

[01:02:39] Absolutely. I'm sorry from talking over anybody. I just put in my headphones. Let's see. So yeah. Twisted Wave does everything that you need a recording software to do for voiceover. But there are actually things that it doesn't do that Audacity would. Julie's saying, "Such as.

[01:03:12] Let's see. There are more internal processes that Audacity does. There's more EQ that you can do in Audacity. It has some of those -- I forget what they're called -- built-in ... but basically processors that allow you to do different EQ that Twisted Wave isn't as advanced in. So Twisted Wave is, as Sonia is saying here, just simplifies everything.

[01:03:44] So Julie, how you do batch processing and file naming is going to depend on which software you're using. "Does Twisted Wave do horizontal scrolling? I need it for editing my narration. I have only used on the [01:04:00] dash." [0.6] Horizontal -- I'm going to say yes. Are you talking about the Waveform, Robin? Yes. OK, so yes it does scroll all the way from horizontally. OK, Vera's asking, "Could you over what batch processing is? So if you are doing a long form e-learning or audio book or whatever it is, and you need to split it, you need to split it by files and have the files named certain things. There are ways you can mark the audio and then process it all at once so that your recording software does the splitting on its own and just exports or spits out a bunch of the files that are already processed and named for you. So you don't have to go in and manually split the files and manually name the files. So it saves a lot of time.

[01:05:13] [Inaudible] do that? Absolutely. Twisted Wave will do that. A lot of the time, when you're doing e-learning, the clients will absolutely say this needs to be split up into however many files. The scenario would be if it's a click-through course -- usually, if it's a click-through, then there's going to be slides. And so for each particular slide, only one piece of audio needs to play at that time. The user clicks next and then the next piece plays. Yeah. Someone is saying they get three hours of recording split into thousands of files. So that's where batch processing is definitely going to come in handy.

[01:05:58] OK, so let's keep those questions coming in and I'll go ahead and head over to Flex Jobs and give a little preview of what we're going to get into next week with the

Finding.

[01:06:13] Yes, Vera, batch processing is absolutely your friend. There's someone saying I only have one minute. Yeah, Faith is saying, "That's why your charge per split file." And there are actually several ways you can go about that. There is definitely a standard where you say, "Yes, I absolutely charge per split file." And I've even seen a dollar per split file. So that's on top of your regular rate. I don't charge per split file because processing makes it so much easier. So if I had to do it manually, then that would be something that I would potentially charge for. But I kind of view it as a value added for my client, so I'll do split files and not add extra fees because I can batch process it.

[01:07:40] Julie is saying, "Go forever," because her kids are asleep. "Can you batch process if they need to have them timed to certain animations?" Sure. And that's not your job typically to do the timing. So if they are timing to animations, they're probably going to be editing the spacing more anyway to make it fit with their animation. But sure, you can still use batch processing.

[01:08:35] Robin just converted to Twisted Wave. Awesome. All right. So I'm going to jump into Flex Jobs here in a second. And one of the things that I love about Flex Jobs is that it's created -- and you might be able to tell by the title -- for people who want flexible work, so things like telecommuting, people who want to work from home. And of course, e-learning is absolutely an industry that you can get into that you can work from home.

[01:09:21] Let's see here. And so you'll see a lot of -- when we talk about reverse engineering job posts, you'll see a lot of potential on Flex Jobs because there are people who do e-learning development, instructional designers, that type of thing, and do it from home. And so those jobs are regularly posted on Flex Jobs.

[01:10:09] So you should see Flex Jobs pulled up now. Let me check the chat here. OK, so Faith is saying she found some really great leads on Indeed as well. That's awesome, and that will be great. Great tips for next week, too.

[01:10:33] OK, so one of the things that -- if we go over here on Flex Jobs and just say search for jobs and -- let's just say instructional designer. So instructional designer is one of the key terms that we talked about that is a really good one to know as you're reverse engineering job posts.

[01:10:58] So from that, we see that there are 982 results that are listed from typing in "instructional designer." Now, the key thing to point out about instructional designer is it doesn't necessarily mean that they're going to be creating an online course. And of course, what we're interested in is people who are creating online courses that are going to need narration.

[01:11:23] You do have to come in and qualify these leads. And so that's what we'll get into more next week, looking into each of these postings and deciding which ones are high quality leads and which are low. And I'll even have a rating system for you so you can jump in and you just add this keyword. Does it have X? Does it have Y? And then you'll know how to rank it and whether or not that's going to be one of your top leads to reach out to.

[01:11:49] Another great thing about Flex Jobs is it will tell you whether or not these are

Fortune 500 companies. And a great thing about knowing some of these if they're Forbes 100 or Fortune 500, it means that they likely have budgets. And of course, that's something that we're very interested in because we want to get on with companies who are going to be investing in their e-learning narrators and not just trying to find you know anyone who can just read the script.

[01:12:17] So that's the instructional designer. If we do "e-learning" -- and you can do all types of searches -- "e-learning developer," we see 94 results. And e-learning, there are fewer results but they're going to be more targeted because you know that they're creating online training. Whereas instructional designer, again, a lot of them are going to be online training, but some of them might be purely for in-person training. So if you search e-learning, you're going to see a lot of different results.

[01:12:48] And these are all companies that are not only doing e-learning, but are currently hiring someone to help with their e-learning, which means they're going to be developing e-learning in the near future. And those are a lot of the companies that we really want to be focusing on because you can hit them right when they need to hire voice talent.

[01:13:07] I talked about the difference in e-learning with and without a hyphen. If we add the hyphen in here, we get 528 results. And so this is e-learning developer or e-learning specialist. So even though you know the e-learning guild does small e capital L -- and that's kind of a standard that I've seen around -- a lot of the companies are posting their jobs with the hyphen.

[01:13:35] So that's kind of why I adopted the e hyphen learning. But just a wealth of information here. And if you're not on Flex Jobs already, it is a paid resource. I believe it's \$15 a month, so you do have to pay to be able to search and see the details on these jobs. But just a wealth of information here on Flex Jobs. And like I said, because it is targeted towards workers who want to be able to work remotely, and of course, to make online training, you could be on the moon if there's Internet.

[01:14:15] OK there's still some chat coming in about Twisted Wave and processing. So we'll be sure to get into that when we're in the Doing module. Yvonne says she's headed to Mars. As long as there's good reception and you've got a good booth there.

[01:14:34] "When you find these jobs on Flex Jobs, do you find some other contact at the company to contact?" Yes. And that's a lot of what we're going to get into next week, which I'm super excited about. So I'll go into detail with you about what to do with these jobs. I'm not going to show you this resource and then say figure it out. So I have some great methods for you to go in and vet these jobs, and then also figure out who to contact. So that'll be a whole lot of fun next week. Let's see if there are any more questions coming in here.

[01:15:13] So that's a quick preview of next week, just one of the resources. And this isn't even the one that I showed you the screen shot of that had the thousands of leads. I'm really excited to share that one with you next week as well.

[01:15:26] Let me get back to the slides here. All right. So we just did our Flex Jobs tomorrow and I'll stay on for as long as you all have questions. So thanks for being here for this first class. Like I said, this was all preparation. For some of you, I'm sure it was mostly review, but really important stuff to know before next week when we get into the the

big finding questions of where we go to source e-learning.

[01:16:02] And so what you can expect for next week. Tomorrow, actually, the membership site will open up. So this recording will be available. You'll be able to log in and get some other resources. And then of course, let's see some of those voiceover-wise and the Facebook group. Then, next week, we'll meet back again the same time. We'll dig in deep to going into some of these other resources for sourcing e-learning clients. And at that point, you can go for and actually start reaching out to companies and building your follow-up cycle and start booking more e-learning work. So that's what we'll do for next week. Is there anything we really should do before next week other than the e-learning lies?

[01:16:51] Yeah, so let me go back to that slide there. So yeah, there's the #VOWhy. There is the service standards cheat sheet, which we put into the chat there and that will also be in the site tomorrow. So if you didn't get it tonight, it will be in the site when you log in.

[01:17:13] Become familiar with three of those key e-learning terms or job titles. And then go ahead and start thinking about your rate, your rate structure, what an hour of your time is worth. Start figuring -- I'll put a resource for how to calculate your -- how many words per -- I typically read about three words per second so I can calculate for a full minute how many words that is, and then extend that out to an hour. And so you can figure different ways of how to figure out what your rates are in those different models that we talked about.

[01:17:48] And see here Faith is saying, "You can save the chat by clicking more and then save chat and it will be a text file." Thank you for that, Faith. And then Jill is saying, "Head to a guitar center and speak with their mic specialist. They'll let you try a lot of different microphones. Different microphones work for different people. That is great advice. And I've done that before. You can test hundred dollar microphones. You can test \$3,000 microphones.

[01:18:17] "Is there somewhere to find industry-standard rates?" There are a few places. Of course, there is the union which -- I actually meant to mention that on this call, or any few union voice actors. I can share those rates as well. Faith listed one of my favorites, the Global Voice Acting -- the GVAA rate guide list is great, so you can go there and find their rates.

[01:18:50] OK, so the most of what you'll hear about e-learning and union work is that e-learning is not under union jurisdiction. And that's what I've heard from all types of reputable sources. But I talked to a rep from the union and they say that e-learning is covered, and they do have a corporate and educational contract. And so you can find the voiceover rates there.

[01:19:21] Of course, it's only hourly. Editing isn't included with that, so you would have to come up with your own editing rate in addition to the union rate, if you're in the union. According to SAG-AFTRA reps, it is covered under union jurisdiction. OK, Kim says she's been doing e-learning union work for 20 years. That's awesome.

[01:19:59] And let me pull up those union rates real quick. So these are good through 2018. OK, so they have it separated into different categories. You've got Category 1,

which is in-house, and that is \$425.50 per hour, per studio hour, plus \$124.50 for each additional half hour.

[01:20:44] And then for Category 2, which is more general, \$474 for the first hour and then the same \$124.50 for each additional half hour. And that's good through 2018.

Student 1: [01:20:59] Carrie, we're only seeing your PowerPoint and not the site you were just referring to.

Carrie: [01:21:07] Well, I'm actually reading that so that -- they don't have that up on their site right now. That came straight from the rep's mouth, those rates. So if you go to SAG-AFTRA, the current one that they have up there I think expired in 2014. So you can still find that one there, but it's not current. And yes, I will post those rates in the Facebook group.

[01:21:42] OK, so yes, Julie is asking how to turn non-union work into union. So you would have to have the producer or whoever it is that's handling the e-learning job contacts. They have to fill out a signatory package for SAG-AFTRA to convert it to union work. And then Ken saying, "You can become a signatory yourself also."

[01:22:17] Great. So Ken, I talked to a union voice actor today who said that he's lost work by trying to convert it to union. Have you experienced that before? And how common is that? Yeah, she's saying yes, she has. So it just kind of comes with the territory. And David, don't worry. He's saying, "Stop, I'm not in the union yet. Leave me some work." Don't worry. Most of it is non-union. Very rarely will you find an e-learning job where they are going to require you to be in the union.

[01:23:02] OK, so we are at about an hour and 15? An hour and 15 minutes, so we'll go ahead and call it a night for tonight. I hope you picked up a lot of tips for this prep lesson and that you feel ready to dive in next week to really get into finding that voiceover work. You will get these slides and you'll get next week slides as well. But if you're like me, you might want to take notes next week as we go through some of the more fun and grueling process of digging in and finding some of that voiceover work.

[01:23:37] So thank you so much for being here. I'm really excited to get to connect with you all more here in these classes and then in the Facebook group as well. So have a great night and we'll see you back here next week at the same time.