

# AUDIOBOOKS & LONG-FORM NARRATION



**voice**coaches

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# AUDIOBOOKS & LONG-FORM NARRATION



## What's in this eBook?

It might seem like audiobooks are too simple a topic to justify a dedicated learning resource like this one. Trust us when we say that they aren't! There's a lot to be learned about this specific area of the voice over field. This book is designed to give you the knowledge you need to determine whether or not you are interested in pursuing audiobook work as a part of your voice over career, as well as provide some jumping-off tips and resources to help you get started.

For ease of reference, we've split this eBook into six distinct sections, each with a different focus in and around the field of audiobooks.

- The first section, **What is an audiobook?**, is all about providing a strong definition for the term. This might seem like a fairly basic starting place, but bear with us - ensuring that we've got a common understanding of what an audiobook actually is will go a long way toward helping readers get the most out of this resource.
- The second section, **The Audiobook Story**, is about the audiobook's history and evolution. You'll learn where, when, and why audiobooks were invented, as well as how they came to be such a dominant form of consumer content in the modern world.
- In the third section, **The Modern-Day Audiobook**, you'll learn what the field of audiobooks looks like today, from consumer web platforms like Audible and Spotify to corporate training and educational

resources.

- The fourth section, **Unique Traits of the Audiobook Field**, will give you the knowledge you need to understand what makes audiobooks (and long-form narration in general) different from other kinds of voice over work across the industry.
- In the fifth section, **Audiobook Opportunities Today**, you'll learn a little bit about where and how to look for work opportunities in the audiobook sector. The audiobook field represents an ever-growing subset of the voice over industry, so we'll only be scratching the surface of what's out there in this book. Still, we think you'll come away with some new ideas and insights about just how audiobook gigs work in the modern day!
- Finally, we'll round things out with section six, **Where to Go from Here**. In this section, we'll discuss some basic next steps for readers interested in pursuing audiobook work.

Now that you've got an idea of what to expect, let's jump right in!



# 1

## WHAT IS AN AUDIOBOOK?

When we use the term “audiobook” throughout this eBook (and anywhere in the Voice Coaches learning resources catalogue), the definition we’ll be using is this: **an audiobook is an audio recording of a reading of a book or other long-form written source material.**

One of the first things you’ll notice about that definition is that not all audiobooks are recordings of books. That might seem strange, but there are a lot of kinds of long-form source material that we wouldn’t think of as books. Think about the script of a

play, or an informational pamphlet on art history, or a textbook about economics; none of these things fall under our traditional definition of the word “book,” and yet any audio version of them could still be called an audiobook.

If this feels a little confusing, don’t worry too much about the details! Using strict definitions for catch-all terms like “audiobook” is often pretty weird. The simplest way to determine whether something is an audiobook is to ask yourself these two questions:

- 1. Is this a recording of some source material being read? If the answer is no, it’s not an audiobook.**
- 2. Is it “long-form?” This is basically just asking whether the content is short or long. As you can see, this can be extremely subjective for medium-length recordings, and makes audiobooks particularly difficult to define. Really, it comes down to what you think; there’s no right or wrong answer. If it’s not long-form, it’s probably not an audiobook.**

Let's go through a couple examples of voice-over to determine whether or not they are audiobooks:

### **A recording of a reading of a novel**

- This is a recording of source material being read. We also know, because it's a novel, that it's long-form. So it's an audiobook!

### **A recording of a read-through of a movie script**

- The script is being read. Being a movie script, it's also definitely long-form. So yes, it's an audiobook!

### **A podcast recording of an hour-long round table discussion**

- An hour-long discussion is long-form, but since it's not a recording of source material being read, this is not an audiobook.

### **An audio recording of a poem being read**

- This definitely qualifies as a recording of source material being read. The question is: is the poem long-form? Here we see how determining whether something is an audiobook can be subjective. If



it's a reading of Homer's famously long epic The Odyssey, we can safely say that it's an audiobook. If it's a recording of a 17-syllable haiku, on the other hand, calling it an audiobook seems a little strange. In situations like these, there's no real right or wrong answer. Just use your judgement and try to determine whether the term "audiobook" fits on a case-by-case basis.

Within the world of audiobooks, there are a few subcategories and descriptives worth defining.

First, let's take a look at full-cast audiobooks. Most audiobooks are recorded by a single narrator. In audiobooks with different characters (like recordings of a novel or a script), the narrator might change their voice slightly or take on a unique accent or dialect to differentiate between characters' dialogue. In contrast, **full-cast audiobooks** use a different voice actor to voice each character. This style of audiobook is less common than the mainstream single-narrator variety, but they are definitely worth knowing about. Often, full-cast audiobooks will come from smaller, more independent publishers. You'll learn more about publishers in section five of this eBook, **Audiobook Opportunities Today**.

Audiobooks can also be either unabridged or abridged. An **unabridged** audiobook is a full, unaltered reading of the source material. In other words, calling an audiobook unabridged means that it contains a literal word-for-word reading of the entire source. An **abridged** audiobook, on the other hand, is a recording which has been shortened and lacks some components of the source material.

Abridged audiobooks were originally created for budgetary reasons. Before the age of streaming, audiobooks were sold on records, cassette tapes, or audio CDs, all of which required manufacturing. If a publisher could take the unabridged, 14-cassette-long audiobook and edit it down to 10 cassettes worth of material, they could cut a lot of manufacturing cost. That said, abridged audiobooks were always less popular with consumers, because those who listened to them often felt they “missed out” on a part of the original story.

In the modern world of streaming, audiobook manufacturing has become a much smaller factor in profitability. While there are still many who buy physical copies of audiobooks, the vast majority of the audiobook market has moved to streaming platforms like Audible and Spotify. For this reason, abridged audiobooks have recently fallen out of favor. Most modern publishers primarily produce unabridged audiobooks.



## 2

### THE AUDIOBOOK STORY

#### *Audiobook Origins in the National Library Service*

Now that you've got an understanding of what an audiobook is, let's take a look at where they came from! Audiobooks were first created in the early 1930s with the formation of the "Books for the Adult Blind Program" spearheaded by the United States Congress. The program was an effort to get more reading materials into the hands of sight-impaired people, and so the "Books for the Adult Blind Program" was born.

At the center of this program was the creation of audio recordings of published books (originally stored on vinyl), which began in 1932. By 1935, Congress would mail the first audiobooks for free to any blind American citizens who requested them. The “Books for the Adult Blind Program” eventually became the National Library Service for the Blind and Physically Challenged (or NLS) Network, which to this day still circulates millions of audiobooks (as well as an extensive braille collection) to sight-impaired people.

By the late 1960s, libraries became the primary source of audiobooks for both sight-impaired and seeing people, and by this point they had expanded to be released on both vinyl records and on cassettes. Many early audiobooks were instructional and educational by nature, with self-help books eventually becoming popular, followed by popular fiction.

### ***Caedmon and Audiobook Profitability for Business***

Libraries, however, wouldn't maintain their status as the only source of audiobooks for very long. In the 1950s, a small company called Caedmon began to record authors and poets reading their work. With such talent as Dylan Thomas, T.S. Eliot, Ernest Hemingway, Gertrude Stein, and Robert Frost, it is Caedmon that many credit with creating the for-profit business model of literature recordings that publishers still use today. Eventually, Caedmon expanded

further to encompass other types of long-form narratives and audiobooks, including children's stories, speeches, and classic literature.

The company got its start in 1952 when Barbara Holdridge and Marianne Roney, just graduated from college, were looking for a way to get into the record business. They heard that poet Dylan Thomas was scheduled to give a public reading in New York City. They went to the reading to try and record him, but were turned away. Undaunted, they left a note for Mr. Thomas. After some back and forth, they finally managed to contact Thomas and set up a time to record him reading some of his own poems.

The first recording session was mildly disastrous. After several missed appointments, Thomas finally recorded his poems, but Holdridge and Roney only had enough material for one side of a record. Asking Thomas if he had any other works he could read, he told them he had a Christmas story that was published in Harper's Bazaar called "A Child's Christmas in Wales." They decided to record this Christmas story as well... and it proved to be a hit!

The recording not only became very popular, but it launched Caedmon into the world of recorded audio as they began to regularly capture artists reading their own works for their audience. Caedmon eventually branched out and became a key force

in bringing audiobooks to the masses. They were also the first company to assemble and work with professional voice actors and integrated production teams specifically to record audiobooks.

### *A Jump in Popularity*

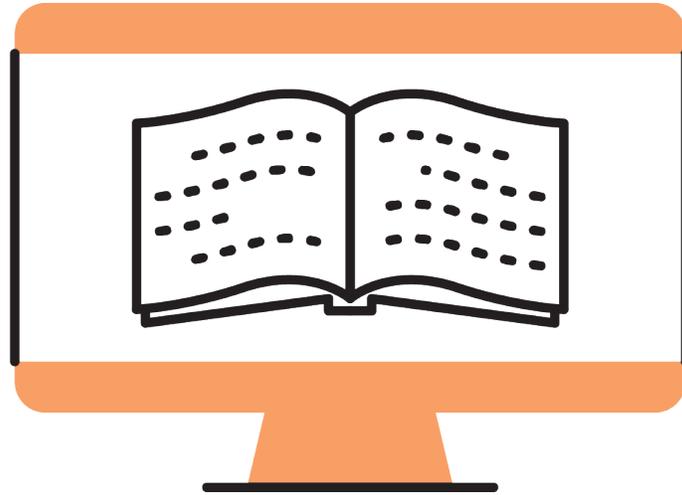
Between recording companies like Caedmon and ubiquitous access through the NLS, audiobooks had become accessible to pretty much everyone all across the United States. It wasn't until the energy crisis of the late 1970s, though, that they became the popular content form we think of today. By this time, audiobooks were starting to be published on cassette, which was beginning to overtake vinyl as the audio format of choice. When the energy crisis led many Americans to turn to buying imported cars – most of which had cassette players standard in them rather than just radios – the format's popularity exploded. Suddenly, Americans could listen to audiobooks on their way to work or on other long road trips. By the early to mid 80s, audiobooks had leapt in popularity and were raking in hundreds of millions of dollars a year in revenue.

When CDs began to overtake cassettes in popularity, audiobooks followed form, although it took some time for the buying public to warm up to the format. Not only did CDs cost more than cassettes at the time, but many early CD players didn't save the spot the

listener was at when the CD player was turned off the way a cassette would. Eventually, though, cars were a determining factor in the adoption of the format; as more and more cars started to include CD players as a standard in-dashboard feature, more and more listeners started to convert to CD.

### *The Audiobook Oscars*

In 1986, the Audiobook Publishers Association (APA) was established by six competitive audiobook companies that came together in order to promote consumer awareness of audiobooks and related media. In 1996 the APA created the Audie Awards. The Audies are the most prestigious award in the audiobook industry, often referred to as the “Oscars of the audiobook industry.”



# 3

## THE MODERN-DAY AUDIOBOOK

### *The Development of Digital Technology*

Since the 80s, the audiobook sector has gone through a few significant changes. Digital technology like computer software and global networking rocked the world through the 90s and 2000s, and audiobooks were no exception. These new technological factors have completely changed the face of audiobooks today.

First, let's take a look at how the internet has changed the audiobook field. Before the internet's global network was in place, sharing information was a difficult and expensive endeavor.

Suppose you were a voice actor in the late 80s and you wanted to send a recording of yourself reading a book to a publisher in a different state or country. You would manufacture a physical copy of that recording on a cassette, floppy disc, or CD and send that copy to the publisher through the mail. They might then come back with a list of edits. You would complete those edits, create a new copy, and send it over again. After a few rounds through this cycle, the audiobook would be complete, and the publisher would go into manufacturing. They would mass-produce physical copies of the audiobook in a factory, ship those copies to libraries and bookstores across the world, and wait for consumers to interact with them. This workflow was very slow, extremely expensive, and required countless valuable work hours from all parties involved. It was the best method available at the time, but it was very inefficient.

Once the internet hit the mainstream, however, the traditional audiobook workflow was turned on its head. By the late 90s, file sharing services allowed users to send content across the world in an instant. Now, instead of sending a physical copy of your recording through the mail to the publisher, you could beam it to them in an instant with the click of a button and receive a list of edits the next day through email. Once streaming services became popular in the late 2000s and early 2010s, manufacturing and distribution bottlenecks were effectively sidestepped as well.

These services continue to cut manufacturing costs and allow publishers to take finished audiobooks directly to market without any delay.

The networking power of the internet isn't the only kind of digital technology that has revolutionized the audiobook sector in the past few decades. Recording software has made similar strides for the field. Let's rewind a bit; imagine once more that you're a voice actor trying to record an audiobook in the late 80s. Before you can worry about making a copy of your audiobook recording to send to your publisher, you need to actually make the recording. Home recording was basically non-existent at the time (due to the exorbitant cost of audio equipment), so you'd need to find a recording studio, buy recording time at that studio, and pay for an engineer to run your recording. For an audiobook which could easily require dozens of hours of recording (not including any edits or re-records the publisher requests), this could be extremely expensive. The largest publishers often tried to cut costs by building and operating their own recording studios, removing some of the middlemen. Small publishers frequently just avoided audiobooks completely. This meant that the audiobook industry was almost completely owned by a few big-name publishers and record labels, and breaking into that institutional infrastructure as an aspiring voice actor, small publisher, or new author was extremely difficult.

Fast forward a decade, to the late 90s. Digital recording software had completely turned the recording industry upside-down. Over the course of a few years, recording professional-quality audio went from requiring equipment that cost more than most houses to requiring software that cost less than a weekend getaway to a local bed and breakfast. By the late 2000s, the internet had been flooded with high-quality recording software, a lot of which was free to download. The recording process, which used to be incredibly costly and prohibitive, had become completely accessible almost overnight. The internet provided platforms for small publishers to link up with independent voice actors, and the volume and diversity of audiobooks exploded. Publisher costs went down, voice actor profits went up, and project turnaround times decreased, all at the same time. These sorts of changes were occurring at paces never-before-seen in the industry. The audiobook launched into an unprecedented growth phase that continues to this day!

### *The State of the Industry*

The audiobook industry today is a sight to behold. In 2019, the United States audiobook sector had a market cap of 1.2 billion dollars, up almost 25% from the previous year. That 25% annual growth is emblematic of the entire past decade; it was the 8th year in a row of double-digit growth. You don't need to worry about

the specifics of these numbers too much. If you take away one thing, let it be this: the audiobook industry is experiencing a boom like never before, and it shows no signs of slowing down soon. In fact, with so many people spending time at home throughout the pandemic of 2020, audiobook growth has been accelerating even more than usual recently.

In addition to massive growth in volume in the audiobook industry, the past decade has also brought growth in topical diversity. A few decades ago, only the best-selling fiction and self-help books were made available in audio format. These days, it seems like almost every book sees an audio version made available. Combine that with audio recordings of news articles and op-eds, audio-exclusive serials, and anything else you can imagine, and it becomes clear that there's an audiobook out there for just about everyone.

It's also important to note that the vast majority of audiobook consumption today happens through streaming platforms like Audible and Spotify. We've already briefly talked about that, but we think it's an important point to drive home. The ubiquity of these platforms means that, while the audiobook industry is larger and broader than ever, it's also more competitive than ever. Publishers are competing for the attention of consumers with millions of choices of what to listen to next, and losing to the competition means losing profit.

If this is making you feel both nervous and excited about the state of the audiobook industry, well, that makes sense! Luckily for you, that competition isn't something that the folks on the recording side of the industry need to worry about nearly as much as those on the publishing side. There's never been a better time to get into audiobooks as a voice actor. It's tough work, and no one can absolutely assure success, but there's more opportunity than ever before.



# 4

## UNIQUE TRAITS OF THE AUDIOBOOK FIELD

Now that you've got an idea of where audiobooks come from and what they are today, it's time to take a look at what makes the audiobook field a bit different from other kinds of voice acting you might try to pursue.

### *Vocal Health*

First, let's take a look at vocal health. We want to be clear here: maintaining vocal health is important to every field in the voice

over industry. Your voice is your instrument, your toolset, and the centerpiece of your voice over career - taking care of it should be high on every voice actor's list of priorities.

Still, audiobook voice acting requires a little extra attention to vocal health. Let's think about it for a second. In many short-form voice over jobs, a voice actor can be in and out of a session in less than an hour. Even longer jobs might only take half a day or so of intermittent recording. It's certainly in a voice actor's interest to keep their voice in ship-shape, but there's not a huge risk of vocal wear-and-tear if you're recording a 30-second radio spot or something similar.

Audiobooks, on the other hand, can take multiple days of constant reading to fully record. This sort of long-term project can be seriously draining to your voice, introducing a much higher chance of vocal fatigue for those voice actors who don't take proper care. The length of audiobook recording makes it extremely important that voice actors who pursue audiobook work make sure to stay hydrated and follow other best practices for maintaining a healthy voice.

### *Home Recording Capability*

Home recording is more important to the voice over industry today

than it ever has been before, and nowhere is that more true than in the audiobook field. By hiring voice actors with home studios, audiobook publishers can remove the expense of a professional studio from their production budgets and bring their costs down. This leads to an audiobook industry that is frequently led by voice actors with home recording capability.

If this is making you think that audiobooks might not be right for you, we have two exceptions you might want to consider.

First, while most audiobooks go to voice actors with home recording studios, there are still some publishers with big budgets who have their books recorded at professional studios. These jobs can sometimes be hard to come by, but if you are really interested in recording audiobooks, they're certainly worth pursuing!

Second, we know that many aspiring voice actors don't think they have what it takes to build and operate a home studio. We're here to help! There's a lot of conflicting information online about home recording, with some sources claiming it's the only way to make it as a voice actor and others claiming it doesn't matter at all. The truth is, neither of those things is true. Home recording can be a great asset to a voice acting career by opening doors to many jobs (like some audiobook opportunities) which don't go through professional studios. That said, there are many more traditional ways to build long-term success as a voice actor. Ultimately, it

comes down to whether or not you think home recording is right for you and your career. Home recording isn't for everyone, but it's also not as difficult as many voice actors assume before they try their hand.

If you're interested in learning more about home recording, consider reading the **Home Recording Primer**, another free eBook offered on the voice coaches website. You can also find more about home recording as it pertains to voice over through one of our in-person or live online introductory workshops, where our instructors are happy to answer any questions you might have about voice over.

## *Performance Consistency*

Like vocal health, consistency is important to all voice over jobs. Producers want a voice actor to sound the same at the beginning and the end of a project. Consistency is worth mentioning more specifically in reference to audiobooks, however, because the length of audiobooks can exacerbate any issues.

Let's go back to thinking about that 30-second radio spot again. If you're only speaking for 30 seconds, it's unlikely that your voice and the way you speak will change significantly over the duration of your recording. If you read an entire book out loud, though,

does your voice sound the same on page 1000 as it did on page 1? Are you using the same dynamic range and delivery? Are you articulating things the same way? Vocal consistency over the course of that long a project is a high-level voice acting skill that publishers and producers value highly.

### *Vocal Age Range*

When publishers and producers are casting a voice actor for a project that will create an hours-long product, they're looking for a voice that will draw people in and give them a subconscious reason to stay tuned in. It's no use recording a 10-hour audiobook if consumers won't listen past the first 20 minutes because the voice actor couldn't hold their attention. The subconscious reason for a consumer to pay attention usually comes down to one of two things: having a voice that sounds like it comes from a place of authority, or having a voice that sounds reflective. If a voice sounds like it's coming from a place of authority, listeners will subconsciously assume that voice is in charge, and so they'll pay attention to it much more actively. If it sounds reflective, listeners will make a subconscious assumption that the voice is narrating an experience or a memory. They'll continue listening because the voice sounds sincere and authentic, giving them valuable first-person experience to learn from.

With this in mind, publishers and producers usually cast voice actors that sound either authoritative or reflective for audiobooks. In practice, that means audiobook gigs often go to older-sounding voices. When we hear a voice that sounds older than us, we subconsciously assume both that they're in a position deserving of respect and that they've got more experience than us.

It's important to note here that the age of the voice actor isn't at all important. What is important is how old the voice actor *sounds*. This apparent vocal age is called a voice actor's **vocal age range**, and can affect every part of a voice actor's career and work selections. There's no good or bad vocal age range; producers are constantly looking for voice actors with vocal age ranges all over the spectrum. Having a voice that sounds young doesn't mean you'll get less work than you would if your voice sounds older. It just means that you'll be more likely to get a different kind of work. And when it comes to audiobook casting, voices that exhibit an older age range are generally more sought-after.

### ***Audiobook Difficulty***

So far, we've discussed how audiobooks require more detailed attention be paid to vocal health and consistency, and generally favor voice actors with home studio potential. From these facts, it seems safe to assume that audiobook work can sometimes

be more difficult and selective than commercial work. Still, that's no reason not to pursue this type of work if you're interested! Audiobook gigs can be fulfilling, fun, and lucrative, in addition to giving you excellent experience as a voice actor. Just make sure that you maintain best practices, and you'll be on your way.



# 5

## AUDIOBOOK OPPORTUNITIES TODAY

### *Getting the Gig: The Demo*

Before we dive into the various forms of audiobook opportunities on the market today, there's one thing we should make clear: people who make the casting decisions for voice over jobs tend to be risk-averse. Think of it from their perspective. They're about to invest a whole lot of money in a single person to do a very important job. They need to be sure that they're getting a good result. Audiobook casting decisions are often even more cautious; the client's investment in an audiobook in terms of both money

and time is far greater than most other voice acting jobs, so getting the casting decision right the first time around is paramount. As a voice actor, this means that it's vitally important for you to do everything you can to convince them that you're the best person for the job.

In the following pages, you'll learn about all sorts of exciting audiobook job opportunities. But before you decide to pursue any of these gigs, we think you'll find it worth your while to make sure you've got your ducks in a row. Having some training can ensure that you make informed decisions. Experience will go a long way toward helping you communicate effectively with casting professionals. And most importantly, having a high-quality demo which highlights your ability to work in a studio, your vocal consistency, and your professionalism as a voice actor can make all the difference.

Now, with that said, let's take a look at what audiobook opportunities exist in the voice over marketplace today!

### ***Conventional Publishing***

Even just a few years ago, only the best-selling books from the largest publishers would get made into audiobook format. Now, it's hard to find a book without an audio version. Much of this

audiobook growth is thanks to newly-minted small publishers doing niche work. In addition to new independent publishers, many of the big publishers are now investing more in audiobooks as well. All this means that there's a huge amount of work in the conventional publishing model for the aspiring voice actor.

We should also note that many publishers with specific niches will prefer to hire individuals interested in those niches. If there's a specific topic you've got a particular interest in, we encourage you to look for publishers specializing in that topic. Not only will you find the work more fulfilling, but you might even be more likely to get the job. Keep in mind that these publishers are run by humans. If you connect with someone who makes casting decisions through a shared interest, they're much more likely to hire you for jobs revolving around that interest.

### ***Independent Authors***

Another source of audiobook work opportunities today is directly through the authors of books themselves. There are many local and regional authors all over the country without the resources to bring their book to a publisher. Many of these authors would still love to see their work brought to life in the audiobook format. If you can build personal relationships with any of the authors in your area and produce results they like, you'll likely find yourself

in a position to get repeat work!

## ***Audiobook Creation Exchange***

In addition to approaching independent authors and publishers directly, there's also the Audiobook Creation Exchange, or ACX for short. This is a website which basically provides a matchmaking service for voice actors and literary projects looking to create an audiobook. Voice actors can search for books they're interested in and submit their demo with an audition, which often involves reading a passage of the book. The ACX requires both a demo and the ability to produce high-quality auditions, but for voice actors with those capabilities, it can be a great way to connect with clients and find opportunities.

## ***Recording Studios***

Using or owning professional recording studios used to be the only way publishers could actually make audiobooks. While this is no longer the case, there are still some situations in which a publisher will contract audiobook production out to a recording studio. In such a contract, the recording studio is usually in charge of hiring any necessary talent and running the entirety of the production. This means that you could find audiobook gigs simply by getting

on the radar of any local recording studios that do voice over work.

Generally, the most effective way to make this kind of connection is to do your own research. You might try calling recording studios on the phone, asking them if they do audiobook work, and then following up with an email and a link to where the professionals who work there can hear your demo. By putting in the time and effort to develop these kinds of relationships, you'll be giving yourself the best chance of being the voice actor that gets the call the next time that studio needs a voice for a new audiobook project.

## *Training Resources*

Before we get to the last section of this eBook, we'd like to take a moment and talk about training resources. Many corporations run updated training programs on an almost yearly basis. Often, these programs require long-form audio resources, providing a constant source of work for voice actors. Consider any fields where you have particular expertise or knowledge of a specialized topic, and make sure you let casting professionals know of that expertise when you audition! Picture a training resource for nurses: the casting director is much more likely to cast a voice actor with history working as a nurse or in another position in the medical field, as that voice actor would have a better understanding of

the training content and appropriate delivery in the vocal booth. This makes the entire production process run smoothly, and also results in a more effective training product. With this in mind, think about the experience you have that makes you unique, and make sure you're leveraging your individual knowledge to the best of your ability.



# 6

## WHERE TO GO FROM HERE

If you read this and determine that pursuing audiobook voice over work is a fit for you, your timing is excellent! As we conveyed earlier, the field has been growing for years now, and all indications suggest that growth will continue into the future. As with anything where your goal is success, however, preparation is very important - and there are concrete steps you can take to develop skill that sets you apart and gives you the best chance of success.

One important skill area is your overall comfort reading material aloud without rushing or compromising clear pronunciation.

Luckily, modern technology has provided aspiring voice actors with easily accessible training resources. Many smartphones and tablets have built-in audio recording capability, and those which don't often have third party apps that you can download to record with. You can practice your reading by recording yourself into your phone and listening back to it, checking to see if you rushed through any sections or didn't enunciate with clarity. Remember that when professionals cast audiobooks, beyond finding the right voice for the job, we often spend time reviewing the continuity and clarity of the voice actor's delivery. As with many things, the more you practice, the better you'll become.

And as you're practicing and continuing to develop skill and technique as a voice actor, get to know your own voice! Remember that everyone's voice is unique; your voice might not be a perfect fit for every voice over job. We strongly encourage you to pursue the work you want to do, but we believe it's also worthwhile to think about what kinds of jobs your voice would organically lend itself to and consider developing your career in those fields as well based on your voice's unique strengths and personality range.

Once you've determined where you might fit in the voice over industry and developed technical skill, work to develop a demo that accurately represents your voice at its best. You'll only get one chance to make a first impression on casting professionals, so take your time and ensure your demo is both network quality

and represents you in a manner that is authentic, dynamic, and engaging.

Along the way, always try to take time to enjoy the process. Like any other entrepreneurial pursuit, success in voice over will require effort. If that effort isn't enjoyable for you, your chances of succeeding will suffer. Conversely, the more you enjoy this, the harder you'll work at it, and the more knowledgeable and prepared you are, the easier things are likely to be. Get to know your own voice, learn, develop, set goals, and most importantly, have a blast!

**We invite you to check back at our website [voicecoaches.com](http://voicecoaches.com) for regular updates. For the past ten years, we've published a podcast called Voice Coaches Radio, where we talk about all things voice over - and the best part is, it's free! In addition, we also offer introductory seminars for individuals interested in pursuing the voice over field.**