

CAHOOTS

CASE STUDIES

CASE #1

"FORCE MULTIPLIER"

Velma's a beginner I was helping out since before I founded Cahoots. She really impressed me with her good heart, savvy head and HUGE hustle. and I was happy to help her avoid some early pitfalls.

When Cahoots started up, she of course wanted in, and boy did she take off! She went from no materials to the best marketing package I've seen from a VO with less than a year of experience: two great demos, a perfect minimalist website and tight resume.

It can take VO's years to accumulate the industry knowledge they need to thrive. She's one of my proudest examples of how the guidance, and feedback I offer is a **FORCE MULTIPLIER** for the work a talent is willing to put in themselves.

CASE #2

"👊KNOW👊YOUR👊WORTH"

Maggie has walked that line between part-time and full-time VO for a number of years. What's interesting is that they actually had quite a few long time clients, but because she connected with them when she was first getting started, the rates she got them in at were quite low, and beneath her current level of quality. She was also on Voicebunny - a platform known for low rates and unforgiving timelines, and it was stressing her out to the moon.

She had two fears:


- That raising her rates would lose her those early clients.
- That prioritizing her sanity and stopping Voicebunny would lose her the income that was keeping her afloat.

She was struggling with her value. So I started by taking her through the rate guides and explaining the value she was currently giving away. I also showed her how if she did raise her rates with her return clients, that she would be able to drop Voicebunny (and all that stress) and redirect all that time to finding more quality clients.

All we had to do was ask. I coached her on the right kind of email to send to the clients. She sent the message...

THEY WERE PERFECTLY OK WITH A 150% RATE INCREASE.

Good-bye disrespectful platform, hello to Maggie being paid what she's worth, and creating time to do even more of what she loves.



CAHOOTS

CASE STUDIES

CASE #3

"RED CARPET"

Dee is an on-camera actress who got their introduction to VO through booking a lead role on a large video game. She had no prior VO experience, but was really bitten by the bug and decided she wanted to take the VO world by storm and capitalize on her early success.

There was a little bit of time left in the year to submit for the SOVAS awards in LA. I felt she had a fair shot of being nominated and even winning in the game category, so I walked her through the process of application, found and edited game footage into a sample, and uploaded it to the awards. We waited, and lo and behold, she was nominated!

Now the fun part - the two of us flying down to LA for the glitzy award show!

CASE #4

"AUDITION FEEDBACK"

Daphne is a veteran talent with a great voice and great sensibilities. But she suffered from some common audition ailments.

- General conservatism
- If two takes are asked for, they're relatively similar
- The second take was always much better

Daphne is a prime example of all we've lost with in-person auditions. Now we're in a box by ourselves, trying to guess what the director wants, and it's so much harder to give a final take that sounds as good as it would have been if we were in-studio getting direct feedback.

But this is the world we live in, so one major thing I offer is having talent send me their auditions for feedback. The changes Noe makes in particular take her from good submission to damn-this-is-seriously-bookable **EVERY TIME**. And as time goes on, her first versions are getting better and better, as she learns the standards and gives herself that permission to leave it all on the table.

CAHOOTS

CASE STUDIES

Names changed for anonymity

CASE #5

"REIGNITING PASSION"

Not all hang-ups are due to skills and polish. Sometimes the biggest things holding us back are internal.

Shaggy is an actor and singer with a crazy amount of power and talent in his voice. He knew there would be bumps transitioning his career to a new country, but he had a string of bad experiences that drained his love, tanked his motivation and completely stalled his takeoff into the local VO industry.

First off - oh my god I had to show him there were actually good people and **GREAT COMMUNITY** here. Seriously, shame on all the jaded jerks in this city. You'd be amazed how much a talent's reads improve when the light returns to their eyes. Then he finally took the leap on a home booth and new suite of demos after after TWO YEARS of putting it off!

Next up. To work with his current and new materials to match them to the sensibilities of the North American market, but also to highlight his worldliness and make his package relevant no matter what continent he ends up on!

CASE #6

"GOLDEN HANDCUFFS"

Fred is an example of someone whose early success presented a couple of logistical issues.

His thing is audiobooks. He's great at them, and he's booked for books(lol) several months out. He's so busy reading that he doesn't have the time left over to expand into other genres like animation and commercials. Did I mention he has a wife and lots of kids that also deserve his time? Of all the problems one could have, this is a pretty nice one, but it's a problem nonetheless if you want to expand your business.

His branding was fine. He had experience and a full schedule, but he wasn't getting the number of auditions he wanted outside audiobooks.

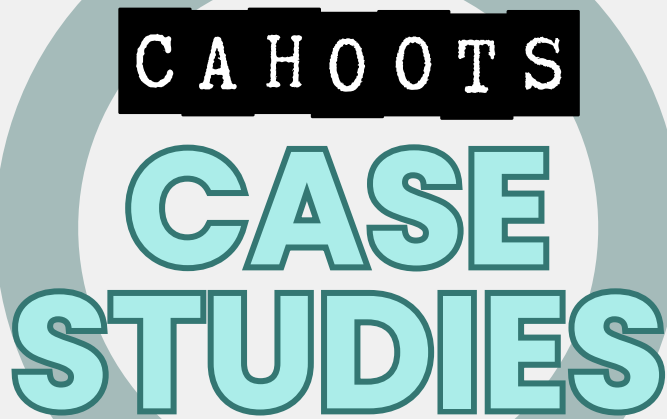
I took a deep dive with him into his background and business, and here's what we found.

- His learning was very siloed in one direction
- Their marketing only follows one track.
- His materials weren't aligned, with some elements like his website being much more pleasing aesthetically than others, like his resume.

Let's see what we can do here.

- 1.The first job was to get his materials all at the same tier so that no matter what a client touched first, there was always that same first great impression.
- 2.Then we reworked his messaging to show that he wasn't just an audiobook guy.
- 3.I sent him my laundry list of favourite sources of full-spectrum industry learning so he could round out his knowledge.

He went from being sheepish about his whole marketing package to being proud of every piece of it. AND he's getting more auditions in new areas, as more folk know he can do much more than audiobooks.



CAHOOTS

CASE STUDIES

CASE #7

"HELPING AGENTS"

Before I founded Cahoots, I assisted a super sweet agent who inherited her VO roster from an agent who left suddenly. She was an agent before, but had no prior experience in VO and had a big job in learning her new roster which had so many talent in so many different lanes, not to mention all there was to learn in her new world of VO! She really wanted to do this right.

I helped her out by auditing the demos of her whole roster - I was able to tell her who was ready for the current market, who just needed a refresh, and who had a lot of work to do. It's a fairly big roster and was no small task, but she's got an incredible attitude and I was happy to help her out.

This isn't strictly a Cahoot's related case study, but it felt appropriate to include, because I really believe that we're all in this together. These are the kinds of agents we need! The ones who care.

CASE #8

"CASCADING EFFECT"

Nat found some early success with representation at one of the most sought-after and exclusive local agencies, but when the number of auditions he was being sent took a dip, so too did his self esteem (we do this a lot as actors).

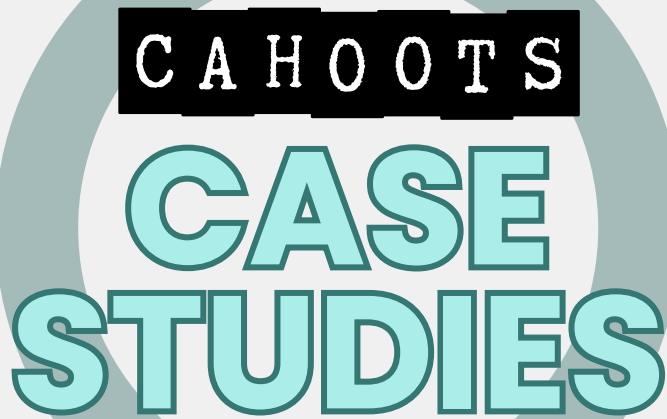
He was worried if he actually had the skills and talents to be in this high level agency. His auditions became measured and safe, and even his performances with friends seemed to be suffering a malaise.

Luckily I had just the thing: my knowledge of the wider industry. I know enough about what's going on that I could confidently tell him that it's not him. **EVERYONE** was taking a dip right now. Every talent. Every agency.

So now that we had the source of his issue sorted, we got him back into practice with his new attitude, pushing his performances, and the difference between old and new auditions was **STARK**.

Meanwhile an animation audition came in for Cahoots talent from a showrunner friend who hadn't found what he was looking for from union talent, and asked me for some great and funny non-union folks. When Mark auditioned, that showrunner remembered him from a workshop we ran earlier in the year. He followed up with me asking if I could forward Mark another audition, this time for a much more prominent character in the film!

NOW THERE'S A CONFIDENCE BOOSTER!



CAHOOTS

CASE STUDIES

CASE #9

"TIME WITH THE FAM"

Vincent came from the online P2P world, which can be a bottomless time-suck if you let it. He was looking to better balance time with family and time spent on business without losing his hard earned ratings.

Luckily, I'm a project manager and time management is my jam.

I helped him create a structure based on his existing audition trends and shared other productivity techniques to reduce anxiety and organize thoughts. I am happy to report that he is no longer tethered to his recording studio and his family gets to once again see his smiling face on the regular, all while his business continues to grow.

CASE #10

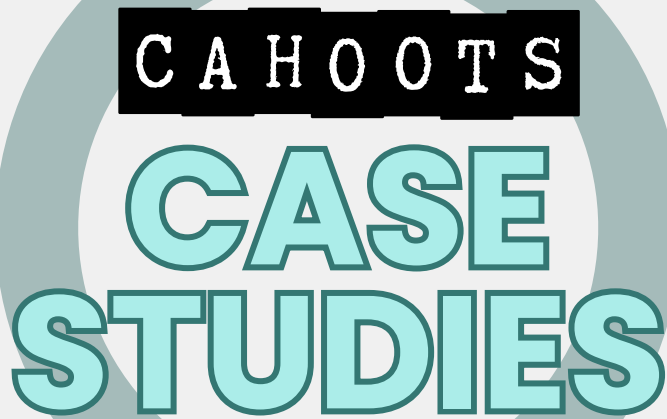
"ROADMAP TO SUCCESS"

Ruby is an on-camera actress who, after booking a VO role and discovering this world, wants to dive into it with both feet.

The more on-camera style acting of video games came naturally to her, as did commercials, and I had no problem working with her to put together demos right away, but she didn't have as much context for animation. She's eager to get her demo in motion so she can apply to high level VO agents, but I never advise talent to jump into demos before they know the genre, so we set up a roadmap that balanced speed and effectiveness.

I found a level 2 animation class at the local VO school that worked with her timeline (level 1 didn't start til later in the year) but to make sure she wasn't missing any foundational steps, I set her up with the following:

- 1.I gave her a big list of cartoons to watch. I love cartoons, and I don't care how good of an actor you are, you have to know the language of animation to thrive here.
- 2.I connected her with a great animation coach with the instructions to make sure she had the foundational knowledge to jump right into level 2. Why not just stick to coaching for all of her learning? Classroom style learning is the only way outside of an ensemble casting to see other performers in action live, which is a very valuable thing.
- 3.She takes the class, and we jump into the demo right after, so she'd ready to submit to high level VO agents before end of first quarter.



CAHOOTS

CASE STUDIES

CASE #11

"SOMEDAY? NAH. TODAY!"

Shannon has had one foot in voice over for many years, with full-time VO being a someday dream that never seemed to get any closer. She has the talent. She needed structure, direction, and **GOALS**.

I set her up with a clear set of tasks and improvements to make, with concrete timelines. With that she got to work, updating her resume, doing a full overhaul of her website and branding, learned to better understand herself and her sound, and started learning how to self-market and find new jobs.

Every week she sends me updates outlining what was accomplished and what she wants to do next, and is not only more motivated than ever, but now knows that voice over WILL be their full time job, and that the horizon is much closer than she ever thought possible.

CASE #12

"YOU'RE WORTHY. SO DO IT!"

This is based on one of my talents, but at its core is a very common story.

They were a newly represented talent who was picked up by their agent while still in acting school. They confided in me that they didn't feel they actually deserved an agent based on their skills and ability to book.

So I looked at their materials. And yes, based on their current raw skills and the fact that they had no previous body of work, having an agent really didn't make sense to me. How, then, did they get that agent?

I suspect it's because this talent is genuinely one of the nicest people. We love doing things for nice humans, especially in industries where there's more than a few nasty folk!

Attitude will get you opportunities, but it's the skills that book you. So, since they were correct, and their skills were, in fact, lacking, what now?

Yes, maybe you don't "deserve" the agent in the classic sense. And yet, you have one! You've been given a wonderful opportunity. Let that light a fire under you to USE what you've been given and grow into deserving it! Make sure it isn't wasted!

That little pep talk was a heck of a motivator. Website. Resume. Home studio setup. Skill practice for new demos. I pride myself on my industry knowledge and ability to get talent from 0-100 professionally, but the most gratifying thing in the world is when I remove those internal roadblocks for my talent. When a person gets their mind in alignment - MAGIC HAPPENS..