



Ep. 20 Casting Networks' Survival Guide with Katie O'Connor & Scott Madej - Transcript

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I don't think actors are aware of how much casting actually happens based on profiles, not even creating a project or getting submissions or anything like that, because casting directors established casting directors on our site, have access to search or talent database. So sometimes if they're just looking for this one specific person, then they can call your agent and say, Hey, so, so available for these dates, because according to their profile, they're perfect for this job. This often happens if you know casting directors are often doing production of favor or you know, it's a smaller project where maybe they don't have the budget for a full on casting session, but they want to get good talent, you can get cast based off of your profile if your profile is robust enough, and if it's, you know if it fits the bill. So don't underestimate the power of that. And if it means spending an afternoon just sitting in front of the computer and getting all that fleshed out, by all means, do it because you never know when it could pay off, you could be booking a job just by doing nothing.

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Whether you're an actor, creator, butcher, baker, or candlestick maker, if you believe that creatives can save the world, then you're in the right place. Hi, I'm Brian Patacca. In this is Brian Breaks Character, where we slay the suffering artists myths so you can attract the right attention. Get out of your own way and become so aligned with your spiritual purpose that abundance in all its glorious forms finds you. Each episode will go behind the scenes with people who proudly walk the path of least taken inspiring activists, artists, creative folks, plus working actors and solopreneurs, who will offer down and dirty advice and lots of laughs all while sharing how to bring home the bacon and make a living and a life in a creative field. Brian Breaks Character is your new favorite. Listen If you're done suffering for your art in second guessing every step of your yellow brick road. Hello, and welcome to episode number four in our series this September devoted to getting you more auditions. And today I have two incredible guests. I have been trying to get Casting Networks on the podcast for a while. And I'm so excited that they are here today. So I have Katie O'Connor and Scott maday. Now Katie is the person that Casting Networks who interacts with the casting directors. Her title is the enterprise sales manager, which sounds really fancy. She represents the West Coast, but she's interfacing with these casting professionals with talent reps, and with content creators every single day. So her skills are all about dealing with that casting director, Agent world, right. And then she brought with her Scott Madej, who is the manager of global talent support for Casting Networks. So he is the master of all things talent related on the platform. So these two Casting Network brainiacs are with me on the show today, and I went hard on them, I asked them some tough questions about all the hullabaloo about this big update on Casting Networks. And you know, I just feel like whether or not you think the update is good or bad, doesn't matter, change can be hard. And in this interview, you'll hear why that change came about and how much better it now can be used by you and what casting his reaction was to this big update. So I can't wait for you to learn how to maximize your profile on Casting Networks, and to see how it all came to be. So let's get started. All right. Today, I am so excited because this is the first time ever I've had a sit down with the powers that be that's I'm going to call these two guests today. God is the manager of global talent support for Casting Networks, which to me the way I interpreted this, Scott, and you can clear me up. You're the one who deals with the actors. That's like your job. Is that about how that works



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Yeah, yeah, I've talked to 1000s of talent. Since I've been a Casting Network for a couple years now. In person on the phone via email, you name it.

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Got it. And Katie is a casting director, and enterprise sales manager for Casting Networks. So you were the one who's talking to casting directors all the time. So you're like, what are they liking? What are they? And obviously, you're talking to me and actors too. But is that kind of what your job

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is? Sure. Well, just to make a quick correction, right? I never was an actual casting director. Okay, sorry. I was working on an assistant and associate level for many years across many different offices. And prior to being officially hired with Casting Networks I was at with casting frontier, and I was their business development manager. And then Casting Networks acquired casting frontier, we're all one big happy family now. And as such, I moved up to West Coast sales for Casting Networks, where I now talk to casting directors, talent representatives, independent project creators, as well as talent and making sure everybody gets the most out of the platform.

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Awesome. So I went right into your jobs like Welcome to the Brian Brooks character podcast. I'm feel so lucky to have you here. Like I guess I got too excited and so enthusiastic about talking about what you do that I jumped over, like saying Hello, and welcome. So welcome. Thank you for being here. And thank you, Katie for having the integrity around being a casting director. I will just share with you I don't know if you guys know this is that, you know, a lot of times, you know, actors have a lot of sources to find information that can be on clubhouse, or they can Instagram and there's a lot of people who call themselves coaches and a lot of people call themselves casting directors and I appreciate you even clarifying for me what your role is when you are in casting because it means so much, I think because an actor can be very vulnerable and susceptible to information that they're getting. And so it's really just lovely to see you make that correction there. So

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I appreciate it. Absolutely. I mean, I've too much respect for the profession itself to, you know, claim that I'm something that I wasn't, you know, and casting directors, it takes a level of, there's years of work and licensing and certain skills that they belong to. And I've been so so lucky to work with amazing people throughout my career. But in terms of like the title of casting director, I wouldn't call myself as such, but I do have an intimate knowledge of the field, I have been behind the table on anything from independent, you know, film casting directors to the studio level to commercial casting. So it's given me a nice perspective in terms of how the whole ecosystem of auditioning from, you know, getting your first commercial job to getting you know, network testing, to see where those levels are at.

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Great because that is why I have you here. This is also for my audience, which is a lot of different creatives. But today, we're talking specifically to actors. And this month, I've been focused only on the idea of getting auditions. And the part of the reason I'm focused on that is because you know, we've had this two years of social distancing, let's just sum it up in those words, and us coming back onto sets and being in production, and what does it look like and all that stuff. And so now I think there's a real desire, like a, a, we've been patient for long enough, and it's time to really look at how do we get auditions? And how do we move into the new normal? So Casting Networks is such an incredible tool for actors. And I also think that actors can sometimes feel dwarfed by technology, or like, Am I using it to the best of the ability, there's lots of helpful resources inside of Casting Networks. But I really wanted to try to get down to brass tacks a little bit with the two of you today, like what do you really see what really works? So I want to go first, I'm going to go to like, tell me, Scott as the man who talks to actors the most, right? That's your job, kind of like what's going on? On the actor side of things? What is their mistake, you see actors making all the time on their profiles, or in general with the way that they relate to this resource,

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no mistakes. I mean, the new cast networks launched in May. So you know, a lot of people are looking at a new profile format for the first time. So I think there's there's a lot of me listening to how actors actually use that profile and how they're successful with it. I think the mistake some people make is worry about how many credits they have and some of the smaller details versus what is the first thing that loads on that page, what's above the fold before you start scrolling down? What is that feature photo that's on there? Is it on brand for what you're submitting to? Do you have a good featured clip video and audio attached? I mean, really focus on what is on that page right at the top when it first loads. So I'm not seeing a lot of mistakes, but just people discovering the new platform, and really trying to make it work for them the best that they can.

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Yeah. And so let's say you went there, let's talk about the new platform because a lot of hullabaloo a lot of actors are like what's happening? And I just think that that is because change is hard. Regardless, if it's you know, that's a good or bad. It's like, oh, changes, oh, something's changing, I need to now interact and think about this differently. Can you tell us a little bit about what motivated that revision to the platform that updates to the platform? Or the and I'm sure that relates to both of your positions, in many ways? Absolutely. I

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mean, Casting Networks, the profile that was probably the same for about 15 years. So this was a big change for talent. And we really wanted to modernize the platform so that we could develop more features and improve it further. So that was, that was a lot of the reason behind it was so that we can future proof it so that we can develop new products or new new features for talent for casting directors or agencies. So it was very much technological lead for us to do this more than anything.



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It looks beautiful. I mean, can I just please give compliments if you guys haven't if anyone hasn't gotten mobile friendly? Yeah, it's it's mobile friendly. Oh, it is mobile friendly. We all know that. It's so pretty like it The colors are lovely. Like it does what you said about above the fold is such a great takeaway, I think for actors to grab onto. And Katie, what is your What are you seeing on your side of things with this new update? Like what how are people reacting on the casting side? Oh, sure. I

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mean, I think also, you know, with the relaunch, like you said, Brian, with with any new technology, especially with our casting director, and more established clients who've been working with the same platform for 15 years, it was an adjustment. And we certainly had a couple of weeks of casting directors call it in panic, how do I do this? Why does this workflow you know, but then once they got into the rhythm of it, and once they realized that it was actually so much more streamlined than the original process, it was just the devil, they knew that once they were able to adjust to that, then now we're getting such positive feedback coming in. Everyone's being like, you know what, guys? It's great. Thank you. Awesome ups in the road, for sure. And that's with any new technology. But to echo what Scott said, as somebody who worked with the older platform on the casting side, you know, prior to the relaunch, I will say that getting any kind of feature requests, any type of changes to the platform itself, you know, talking to support and they go, Yeah, that sounds nice. We'll put in a request, and hopefully, you know, and you'll, and that was sort of you get this sort of extended timeline. I am so blown away with what our developers are capable of with this new platform and being able to implement changes and feature requests within days, weeks. It's a whole new ballgame. And I think that it's just going to benefit our users. Casting users or rep users and most importantly, to the talent users, because you're the ones who are paying for the subscriptions, and it's really, ultimately a tool for you guys to get work. And that's what we want to do we want to maximize that efficiency.

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Great. There's two things you said there that I want to pull up others so juicy, and one was that you said that like, now, you are able to be more facile with or nimble, even with requests of like, Hey, can you change this? Or can? And is that something that when you're seeing those requests are like, Hey, we got like four requests for this? Let's look and see if this is something we actually want to honor. I see, Scott, like you both nodding your head is that kind of what you see happening is like, have there been changes even since you relaunched? They're like things you guys are considering? Is that again? what's the what's the cover that question?

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Yeah, I mean, since the platform launched, you know, we put it out there, we put it in the universe. And we've been listening. And based on that feedback that we're getting, we're passing that on to our teams. And we're making changes fairly quickly, sometimes multiple times per week, we're updating the platform to you know, just improve features, add new features, we just launched text message notifications on the platform. So it's



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definitely something that's part of our process is just listening to how talents casting directors and agents are using or using our platform.

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That's so exciting. I mean, it must be exciting for you like, like, Oh, my gosh, we want to make this change, we want to help them more like that you get to actually see it be executed in a timeline that feels pretty efficient, must be exciting to be on the receiving end of that, I would imagine,

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absolutely. Especially being able to work with a new platform. Now we're making these changes are possible, as opposed to just having to have that conversation with clients and being like, yeah, I really wish we could be able to do that for you. But unfortunately, you know, and now that's it. We're so much more nimble, like you said in. And so I think because of that, we're being able to move forward in any and as we move into even more future requests that, you know, casting directors have as they find what needs that we can have, how can we make the platform even more all encompassing for a casting director and talent agents day to day work? How can we be the one stop shop for everybody? And I think that's the goal, ultimately. And as we get that feedback, then we can continue to move forward.

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Yeah. And so what another thing I'm hearing behind this is the new platform, what it lives on is a more robust, like version of code, essentially, so that we can actually make changes. So he's just really excited for us. And as actors are thinking about, what am I paying for? If they've those kind of questions come up and know that this is one of the incredible parts of what that investment is for? So you mentioned Katie, you know, the actors are paying for and yet your clients are casting? How do you navigate that kind of? Or how to both of you kind of navigate that? It's almost like a wheat. To me, it's like a, I've got two clients that I'm serving, and how do I make everybody happy at the same time? Can you share a little bit about that? Like what that's like for you?

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Sure, absolutely. So with casting directors, or you know, project creators or talent reps, for them, it's about maximizing efficiency within the platform, and how can they get their job done faster casting directors are casting multiple projects at one time, they're seeing 1000s of talent per roll, they need to figure out how to how to go through those submissions as efficiently as possible to make sure nobody's getting left out, and to make sure that they're presenting the best talent to their clients, talent reps need to organize their rosters, they need to make sure that they have the right talent being submitted for the right roles, they need to be responding these project, you know, releases as they're coming in, which by the way, we're now a global platform. So agents can now see project releases from all over the world at this point. And as far as talent goes, you know, for them, it's about getting work. That's the most important thing. So it's about making sure that the jobs being posted on the public submission board are, you know, robust, worth rolling out of bed for and worth submitting yourself for, you know, and that the agents who have access to our casting directors are established enough

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where casting directors want to receive submissions from them. Vice versa, if there's somebody who's been, you know, casting independent or short film projects for a while now. And then now they think they're ready for, you know, a full on casting director access to our website, there's a vetting process. So there's this entire ecosystem that exists within the industry where we have to kind of keep everyone happy, because the casting directors are the one releasing the projects. The talent reps are the ones with the rosters of talent. And then of course, the talents are the ones who are the base of everything, right. They're the ones who are making everything happen. So we have to make sure that everybody's needs are being met, and that it's coming together in a way where it works for everybody. So definitely some plates to be spinning at the same time for sure. But when it all comes together, it's just I've seen days where it just hums along and it works so perfectly. And it's only going to get better, especially with this relaunch. I feel like as we move forward and continue to make changes and continue to, you know, listen to our feature requests. It's only going to get better.

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So Scott, I have a question. Because I could see that sometimes you guys might be at cross purposes. Like do you ever have meetings? We're like Yeah, but that's not that's not gonna make the hat talent happy. Like I get that the casting director Do you ever have, are there ever like more tense or intense like you're really having to do got what's the best way to get there? Does that happen or is it usually is it does usually what's best for everybody. Always. Just Race to the Top? Or do you sometimes have to really figure out a compromise?

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Probably the latter, I think I think there's so much collaboration between all of our teams that it's more of a conversation and trying to get to that best possible scenario where everyone is happy, or the most people are happy. So I don't think there's a lot of conflict there. You know, we're always troubleshooting. We're always trying to find the best solution to kind of make everybody happy on the platform and make sure they're getting the most use out of it. On the talent side, kind of what Katie, Katie said, they're the platform for talent, you might want make sure that there are roles that are absolutely you know, worth getting out of bed for to submit to, but also like working with talent, which I do most of the time, make sure they're submitting to the right roles and make sure that they're consciously submitting. And so a lot of a lot of the job, and a lot of what we do on the talent support side is help talent, understand the platform, understand what a role means to them, and which roles to submit to as well.

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Yeah. And so when you say that you try to help them understand that what are the ways in which you feel like you helped them do that? How does that actually work? In terms of how you're doing that? Is that in helping someone craft a breakdown? Is that an outreach? What are the ways that that happens?

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Well, on the town side, yes, sort of, you know, make sure we're reading a breakdown, make sure that it's fit for you, when you're submitting to it, I think, you know, I've talked to so many talent. And generally those are the

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people that are successful, those people asked the most questions too, because I want to know how they're successful on the platform, and they read each break down, they don't just mindlessly submit to, you know, 20 projects a day, they actually are conscious about it, but they're consistent about it. So they're submitting every day. And they're making sure that they're making that part of their day or their workday, as well. So a lot of it is just working with talent, talking about how they submit and then passing that information on to other talent that are looking to be how to successful on the platform. And then also working with the profile, making sure that their profile is up to date. With the old Casting Networks, we talked about it like it was it was there for 15 years, some people had to set it and forget it mentality where they would update their profile, leave it, maybe update their photos every you know, three or four years. But with a new platform, it forced everybody to sort of look at your profile again and update it. And so there are a lot of questions about how do I get the best out of my profile right now. And those questions I were talking about earlier, when we're talking about, you know, above the fold, making sure that's up to date, make sure that all your credits are up to date, make sure your video clips on there, and just making sure that content wise it's ready to go.

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Yeah, and Scott, what you just said is somewhere I what I loved about the revision, I'll just say whether the update was like everyone, I mean, any smart actor is like, Oh, I better go look at what this profile looks like now, which by the way, I mean, I have looked at in the past three years. And so that suddenly made you take stock, oh my gosh, that credits missing, I have footage for that thing. Now like all that, that thing that happens. And that's kind of what this month reset is supposed to be about here on brand breaks characters, everyone looking at all your different profiles. And so I just love that that was one of the things that just came one of the great things that came out of this as let's assess what's going on here. And then the other thing you said about and I think earlier, you said like, don't focus on the number of credits you have or the types of credits you have. And I what I love about the new platform is it doesn't make that the first thing we see above the fold, it makes it more about what is the type of this actor? What does this actor about? What can I learn about them? And then I can decide if I need to learn more like if I need to go deeper on that. So that leads me into a little bit of a conversation around casting frontier and Casting Networks. So there's two, it's because your friends, you're just gonna become disappear, or they both can exist separately. What's the Can you help us understand the lay of the land there?

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Well, I mean, as of right now, we're existing, you know, we're coexisting together. And casting frontier serves a different market than Casting Networks does. Casting frontier is mainly based in Los Angeles, there are several commercial casting directors who do operate with us, there's one out of New York who likes to use casting frontier primarily. So there is still a base and stone audience for casting frontier. So and there are also some casting directors who migrated to casting frontier because it replicates the older workflow of the original Cassie network site. And there's some casting directors who just prefer that workflow. And that's fine. And that's perfectly you know, and that's why we've kind of offered casting frontier as an alternative for a lot of folks, especially during the initial relaunch, when we were still kind of ironing the bugs out and figuring out what you



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know how to make this work best for everybody. You know, for some casting directors who needed to get jobs done that week, right, just, you know, like, couldn't figure out the workflow and didn't have the time to do it. We refer them to casting frontier. So there's still definitely a place for casting frontier within the family casting frontier. And Casting Networks actually exist under the umbrella of talent systems, which is our larger parent company. We also have cast it systems, which is our studio system. That's we also have motive sphere, which is a CRM that's used by modeling agencies, sports teams, we've had some real estate companies use our platform. It's a really it's a, I've dug into it, and I've done demos of it. It's an incredibly utility rich CRM. But there's this there's a family of companies that we have, and but Casting Networks, I would say is the main jewel in the crown. And so with Casting Networks being the main platform, I think the future at least in my opinion, this is not reflected networks, or any of the heads of Casting Networks. But what I think would be cool is if we could look to our other platforms and see what can we pull in about these other platforms? To make Casting Networks, even leaner and meaner, but more global at the same time, if that makes sense, if we can pull in these other features where we could have CRM capabilities for talent reps, or for casting directors, so they can keep track of invoices, they can keep track of their deals with their clients, as opposed to, you know, my old job where my boss used to just have folders, just crates and crates of folders with that had all the job information and the breakdowns and the invoices and all that kind of stuff. How do we streamline that for them. And for talent as well, I would love to see our platform move into a direction where talent can keep track of their auditions and callbacks, they keep track of their expenses on the platform, it can act as a one stop shop, which is what I said before, but it really serving as this multipurpose platform for anybody in the entertainment industry.

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Yeah, I love that. And for those of you who are listening, who might not know what a CRM is, because I feel like there could be some listeners, and

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Oh, sure, customer management, which is, you know, it's a way for sales and marketing to keep track of our clients or contacts and being able to send emails and all that good stuff, which, you know, sometimes with casting directors, they're trying to get new clients, they're trying to get new production companies to work with them. There's, you know, there's they're running a business simultaneously, in addition to casting so And the same thing goes for talent reps for actors. I mean, we're all small business owners. So I think if there's a way that we could leverage the platform to be beyond just job seeking, and making it into a more career building platform, I think that at least in my, you know, dream of dreams, this is where I would see Casting Networks going, but for now, casting frontier Casting Networks, they work symbiotically with each other. And you know, and I think for now, it's gonna stay that way.



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Right? It's the case of it's a kind of the taste of the cast with the tastes of the catcher. I like this vanilla. I like chocolate. We all kind of we here in this little crowd right now, if you'd like chocolates, probably the better one, which is Casting Networks? And

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are we to say, you know, no, no. Exactly. That can take it away from

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you? Yeah. Right. So one of the things that you said earlier is that it's a global platform now that you're casting all over the world. One of the perceptions that I've seen with most actors is, everything on Casting Networks is commercials. Can you help me dispel that myth? Or can you lean into that myth? Can you help me understand that a little bit more than why you think people have that perception and not why they have perception? Clear us up a little bit? I think a lot of actors will say, Casting Networks. Yeah, that's for commercials. That's for commercials. And I go over here for theatrical stuff. Can you help us with that? A little bit?

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Sure. I mean, Scott, do you want to jump in on this one?

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Yeah. I mean, just anecdotally, we you know, we see theatrical work every day. I mean, yes. There's a lot of commercial work on our site. there's a there's a lot to submit to that's commercial based. How Yeah,

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if you've ever gotten residual check, hell yeah. We're glad that they're there. Like, let's not let's not poopoo in commercials at all. I'm just trying to clear up this perception. Yes, totally.

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Absolutely. But yeah, I mean, we see stuff from streaming, we see, you know, all sorts of theatrical TV film projects posted daily, it might not be as much as commercial. That's true. But we still see quite a bit of it. And I think it's worth your time, if you're a theatrical actor, and that's something you're pursuing to look and filter and look for those projects and submit to them, because they might be posted exclusively to Casting Networks, they might not be on another platform. If you're already on the platform for commercial, you certainly want to make sure you're open to that.

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Yeah. And I think that what you just said, Scott is one of the most powerful things that anyone takes away today, I want to underline it is, just because there's a lot of commercials doesn't mean there aren't great theatrical ones in there as well. But that's a great thing is what that means. And I always think about how great

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that means if most actors think there's only commercials here, then less people are submitting to this theatrical project that should be so I'm in a smaller pool over here sometimes because less people are giving it the attention that they should be. I mean, honestly, I want every actor in the world to be giving and all the attention that you're talking about Scott, but I think there's also this little bit of magic right now, when actors are not grabbing onto that perception like, oh, cool, not everyone's here. And so I love what you just said here. And then Katie, one of the things you said earlier about finding characters who work on independent projects, like I'm sure there's like, you know, heavy hitter characters. So you know, we're always knocking on your door and are using Casting Networks and that they're, you know, they they're on a system of using it. And then there's the more independent projects, what is it? How do they find you? What is that like you share a little bit about because I would imagine if I'm a first time filmmaker, and I'm like, I'm not sure where to go, I heard about this place casting that really, how does that come to be? Can you share that? Because I every actor wants to know, like, I want to be that independent film? And how did that like, why did that happen? Like, can you share a little bit of that,

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you know, one of our biggest resources is the educational sphere, you know, go after a lot of film schools and a lot of Acting Studios and just giving them education about the platform and letting them know that this is a professional tool that you know, professionals in the field are using currently. And if you want to get a jumpstart on your career, build a plot you know, build yourself profile now start submitting yourself for projects. So then, you know if these kids who are out here in LA and they're going to film school, by the time they graduate, they already know how to post a project, go through submissions, get self tapes, they don't need to have their handheld, especially with younger generations who tend to be more tech savvy and tend to be you know, more adaptable to this kind of thing. You You really just show them the platform and they go Okay, and then they just go and we look on you know sometimes on IMDB, there's there'll be postings and things of that nature but it's also keeping our ears to the ground, and just figuring out what conferences to go to what conventions to go to Scott just spoke at the actors convention, I believe last week it was you. So we're always trying to stay involved in our community, because we know the next generation of actors in the next generation of filmmakers are just arriving right now. They're just getting off the bus off the train off the plane, they're here. And they need to know what to do in order to get started and getting a profile on these online platforms is the most efficient way for you to establish yourself and to start building credits and start getting yourself in front of the casting directors are ultimately going to give you a career.

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Right? And Scott, when you were speaking, or when you're speaking, in general, when you're sharing this kind of education, I love what you said there. Katie, what's the question you hear the most often? Is there one that I haven't asked today? That is the question that actors are asking you most often?

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How can I get a job? That's probably the question I get asked the most. And then again, it just comes down to those those basics of how we're using the platform and tell me more about using actor, you know, what are you putting out there as your brand, like, if you're a commercial actor, or you have a commercial focused profile? And so asking, asking them questions back, usually, if that's the question that I'm asked,

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that's the therapist, you are Scott, such

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kind of, sort of, yeah, that's part of the job. I mean, you know, we're, we're all creative types. And we're all we're, you know, actors use the platform differently. And there's no right or wrong way to use it. But, you know, there's, there's certain ways that people use it, and they're very successful with it. And so if we can kind of have that conversation with with somebody that's using it and how they use it, we can pass on that information. So I think one one thing you mentioned that I was kind of wanted to bring up here is the technology element of it, and how kind of COVID change that how actors are their own producers later lighting technicians, you know, Mike, you name a camera operator now for for self tape process that was really thrown upon everybody, when we when we first entered the pandemic. And it'll be interesting to see where that goes, and how much of that stays. But I think, I think the more that you're able to and the more capable you are in terms of self tapes, and being able to do your own self tape process and, and submit that way it does, it does put you at the top of the pile as well.

27:07

Yeah, and what I love what you said there about you said something, I want everyone to not miss it, which is, you know, if you're focused on commercials, that you have a way that you're creating your profile that like direct someone to say this person is working towards commercial jobs, this person is working for theatrical jobs doesn't mean you won't be able to get a job on one of those other genres. But when you look at someone's profile, you can see what they're projecting. And that's a place where I think a lot of actors because branding yourself, I think is a word that actors can be both resistant to or completely seduced into. And it can come a black hole where you're fascinated by what is my brand for 10 years, and it never gets sorted. And you have 10 years of a very confusing acting career, right. And so I think that it's important to I think, sometimes seek help around those things. But just knowing that what we're hearing from the people who run Casting Networks, that's I'll just be clear is it makes a difference on that platform. So before you think like, it doesn't matter does like it matters there. And then the other thing is that Scott that I think is so powerful is I believe that the business is becoming more evidence based. So meaning like if you say you can do funding, then you better have a clip that shows me you can do funny and it better be if it's a one hour comedy, show me this kind of comedy, if it's a one hour drama, this kind of I so evidence based meaning show me that you can do what you say you can do. So if your profile shows me certain things, and hopefully you should have a clip that shows us that you do that. That isn't supposed to mean everyone go off and shoot 5000 clips. That wasn't what the

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director there was. But it's just an acknowledgement that self tapes say if you say you can do that I can show me you can do it so easy to do that. And I also think it's so easy to be seduced into focusing on yourself tape setup and beautiful lighting and microphone and and certainly invest there. But you should be given at least as much energy to your online profile, because that beautiful setup is gonna help you get auditions that might help you book one but help you get auditions and so that's why I think it's so important what you've said here, Scott, is that like, this is where auditions or have this is the marketplace where we go to get auditions, right. So if there's a pet, spend our time there. Hey, I'm going to get you're getting pretty excited about fixing up your Casting Networks profile. Katie and Scott gave us such great advice, right, and we're only halfway through the interview here. But I wanted to step in real quick to let you know, there are a few days left to join me for your audition magnet. audition magnet is the framework that I created to help you with all of your casting profiles. And what we're learning here today is that now more than ever, now that you're doing self tapes and not getting the opportunity to go into the room, your casting profile has to carry your entire essence. And that can be hard to do on your own. So inside of this program, I take you through branding, capturing your essence and making sure the materials that you're sharing all convey one story. So that is undeniable for casting to call you in and makes an impression every single time you click Submit. The doors are open now but they do close at the end of the month. So head on over to your audition magnet.com to check out the program. There's a few bonuses there for you as well. And of course if you have any questions, you know where to find. Okay, let's go back to the show. So we sometimes your actors asked this question to me all the time. How many headshots should I have? On the profile? Do you guys have any strong opinions here?

30:04

I would say, personally, from my experience working in a casting office, you don't want so many, where it just all blurs together. And it's just your face in different outfits. And like, there's no characterization, you know, be very mindful about the pictures that you use to submit yourself because that's when you're a casting director and you have 1000s of submissions per role, sometimes, all you have to go on are those thumbnails. So if you're submitting a photo that's not appropriate for the role, it's just we're just going to go right past it. So be you know, and I was helping out a casting director the other day and going through their submissions. And some of these are just like, really guys, like, come on.

30:45

Okay, so Kate, I'm going to press you live. When you say really, guys, what kind of like headshots. Are you saying, like, why is this the photo? Is it because it's so off for the role? Or is it because it's like a crappy photo?

30:54

No, I mean, look, you know, I won't hold that against anybody, if they don't have the budget to get a full fledged, you know, \$800 photo shoot for the day, I understand. headshots are very believe I was an actor for many years, I completely understand how expensive headshots work. But with that being said, you still need to submit looks that are appropriate for the role. So for instance, this particular role was first spokesperson for a tech company. So they were looking for a guy between 3855 nice suit authoritative, you know, that kind of

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thing. And there were certain lots of submissions of guys nice suits, and you know, presented well, and there was a couple of like, you know, guy in a tux, and it's like, Alright, that's kind of overdoing it a little bit. But okay, and then there's some guys who just like them, and a flannel and jeans is just like, or them or even a few bathing suit photos, where it's just like, guys, like what's happening? We have room, you know, so that that kind of stuff, where it's just things where I think like you said, before, Brian, like set it and forget it with some people their profiles, like, I'll just submit a photo of myself, you know, who cares? If you're in a sea of 1000s of other submissions. So you really need to figure out, put some conscious effort behind it, add a little submission note, if you can, you know, just saying if you have spokesperson experience, or whatever relevant experience, you had to the job, make a note of that, adding something like I would love to be considered, it's kind of all right.

32:14

And I want everyone on the page, I would say like we I always say like, like your passion for acting is so important. And also no one cares, because no one is in the business who isn't passionate. So we have to like not use that is the transaction that you use to say something other than that.

32:27

Right? Right. It's like when you go into an audition, and you hear the dreaded question. So tell us something about yourself, right, and you have to do a personality, slate. And then you have those actors who get caught up in a whirlwind of like, well, I moved out here two years ago to be an actor, and it's my life. And it's like, you're at an audition, we understand that we understand you're an actor, and that you love it, literally anything else about you.

32:48

And that really relates to me, and Scott, you tell me if I'm off here with what you said in the beginning, about above the fold, because in that above the fold section on Casting Networks, right now, you can put a little bit of information about yourself. And my imagination is that doesn't have to always just be I went to Northwestern and I went to this is where I studied. And this is like it should have a little more personality, and is that what you're seeing works. Katie's nodding your head, Scott, is that what you're Yeah,

33:10

yeah, first of all, keep it in the first person, don't don't do the third party bio in that about me, I've never seen that, you know, look great, or you're not connecting with that kind of content. So I do, I do feel like keep it in the first person, make it personable, you know, say something outside of the normal. Besides that you're an actor, you're maybe your skill set is unique. And there's something in there you want to call out? Or maybe you have some training that you've had that is that makes you stand out. So I would really focus on the things that make you stand out as an actor, not that what every other actor has on their profile.

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Got it. Yeah. And that new section is I love that new section, just a nice guy like props, I think it is so good. And if address, I'm not going to look at it, it is such a lovely way to be thought of first because what Katie said is, we don't just reduce you to your credits. We want to know who you are. So yes, your credits can matter at times that you know if we're really getting picky here. But oftentimes, we're just saying, is this person possible to do the role and that's where we see between the lines, I always say that any opportunity you have to say something besides your credit is a place for us to understand between the lines and that's what you kind of both just in some ways reiterated to me like make sure we don't miss these things about you that if I just looked at your resume, I wouldn't understand I wouldn't pick up on as easily. Thank you for answering the question, Katie. I'm gonna push you again and I'm pushing to Scott because you said not so many. So how many so many? 648 12 two,

34:27

I would say personally, I think any fourth six is purposeless, I feel like you should have a solid commercial shot neutral just nice smiley you know, just pleasant. You know, sort of like if you want to do kind of so this is commercial looks you know, and then do like a theatrical look where it's a little bit more you know, saw numbers a little bit more serious. And then you could do have some fun with things like are you more of like a Home Depot Subaru kind of a girl where like a picture of you and flannel and like some jeans and Just looking like that hometown Girl Next Door kind of look, you know? Or are you a little bit more of a rocker chick and like, can you kind of like rough it up a little bit and do play character, have fun with it, you know, like headshots are an opportunity for you to act in front of a camera, it's just a still camera. So just take that. And I used to love that when I would do headshots like I get into the character when I would do each one of these things. And then it would come out with these very distinct looking people that weren't just my face making the same expression. But in six different outfits, it's just, that doesn't serve anybody, especially the actor. So that would be my advice is just, you know, keep it at six, like if you got to go to eight, or 10. Fine. Like if you've got, you know, some hand photos that you want to show, if you look amazing in a bikini like by all means, post that because there's certainly going to be castings for that, for bathing suits, and that sort of thing. You know, if you're an athlete, great photo of you doing your thing, you know, whatever, if you're like an avid rock climber, if you had a great photo of you client scaling some peak somewhere, you know what I mean? Something that just shows us who you are. That would be ideal, because like Scott said, that little blurb that we have there is not only to see what your skills are, but it's a little bit of a personality test as well, because one of the things I think actors forget is that casting is also looking at you from the perspective of is this somebody I want to be on set with for 12 hours a day? Is this somebody I want to work with? And that comes into play almost as much as the talent does. I've been in callbacks, where the director just, you know, an actor was on the final callbacks on the table, and the director is like, absolutely not. Wow, like, I just I can't I can't spend the day with that guy. I just can't do it. You know, it's like,

36:47

a guy. Just kidding.

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36:51

No, but but, but I've been in those situations before where personality, you know, clashes will happen, or it matters. So if you're able to give us a little blurb about yourself, that makes us go, Oh, that's cute. Like, you know, like, I like that. But you know, we'll be more inclined to bring you in because you seem fun, then you would be just because you played, you know, Hamlet at the globe. And like all you know, like you kind of stuff. It counts just as much because people like to work with people they like.

37:17

Yeah, and what you just and I think that what we just said, Scott, I'm coming to you for a second and the number of questions. So you start thinking, but what I heard you just say is we can't afford actors cannot afford to be messy, or neglect their essence in their profile right now. Because we are not getting the opportunity to go into the room and have that energy exchange as much. And so the profile is so weak, it is so much more dependent. We depend on it even more to express who we are, which is why that I'm going to cover that blurb, there's more than the blurb that's amazing about the profile, y'all but I'm just going there for a second is such a gift to us to be able to say, this is about me, you know this about this. So Scott number of headshots told you I was coming to you,

37:56

I'm gonna be controversial, but give me give me a moment. 100 is fine. But keep them in your media bank, don't put them on the profile, keep them off the media bank. And then your profile, I agree between like five or 10 on the profile. But the more you have in your media bank, when you're self submitting, or your agencies submitting you, they have more to work with and they can see all of your photos, and they can submit that right photo for that actual project. Wait,

38:18

Okay, wait, wait, wait. So I know about the media bank. And what I've heard from actors actually, is countered, what you just said is counterintuitive to what some actors are understanding. So this is breaking news, people. So what I've heard from actors is, but I've always felt as my media bank, and I don't know if I ever want to use them again. And so what you're saying is I can I pull ones in for certain submissions? Or can my reps or how did that work? Yeah. Can you share that? Can you explain that for all of us dummies out here, Scott, can you? Yeah,

38:42

absolutely. So when you're when you're being submitted, or you're self submitting, you can choose all of your any of your photos in your media bank. So you can choose whichever photo you have there. It's their private folder. It's where all your photos and videos and audio reels are uploaded to. And those aren't shown on your profile, but on your profile be choosy, that's where you want to six to 10 maybe photos that really represent you as an actor and what you're submitting to. But then you sort of have this war chest of other photos that you can use to hand shots, as Katie mentioned, things that you might not want on your profile, but they're projects that

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you submit to from time to time that you think are good photos for that in your media bank. So that's all ready to go.

39:16

Great. So what that means is I'm just going to say that one more time, so we really get everyone's really clear. So I'm submitting I've got my profile, it's got six photos, I love all six of those photos, and then I saw this job where it's like, must also look great in a bikini. So then I can grab that photo out of my war chest and decide that I'm going to submit it in for that job specifically even though it may not always be there because that's not what I'm always going out for or the picture of must have great hands. I'm like okay, I'm gonna throw my hand photo in for this job, that kind of thing.

39:39

100% Yeah, those those photos where you're bringing the cop uniform because you're submitting to a lot of cop dramas, where the medical you know, scrubs that you have on for the medical commercial projects that you're submitting to. If you don't want those on your profile, you can keep them in your media bank, they're ready to go when you are submitting to those kinds of projects.

39:54

Awesome. Okay, another question that could that just sparked up so much for me is one of the things that guessing that works so beautifully We have different profiles for our different reps. So I remember like, I'm a hand model, just so you guys know. So I do have beautiful hands, I guess, I always thought they just look like hands that did a lot of tool work. So maybe that's what they need for him model. So I have a profile, that's just my damn hands. How bizarre is that, but my reps had a profile created. So when your representation with these other profiles, they can then control how many photos they want. Because what I'm also noticing is actors can get frustrated when their reps are choosing photos that are not the ones that an actor would choose, necessarily, but they want to give the reps exactly what they want. So what I love this about this is the actors empowered create the profile that you want, see how it works, and your reps can have theirs. And then can your reps also pull from your war chest?

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They can yes to connects us from your bank photos.

40:41

Yeah, that's a really beautiful thing. So then I had another question, because I had an actor who said, I can't seem to delete anything from the media bank, is it possible to take things out of if you're done with it for forever, you can

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hide it from profiles, if it was uploaded before the new platform, it cannot currently bits will be deleted, they're there. They're working on that. That's something that should be available sometime in the future. But currently, it doesn't let you delete past a certain point, anything that's newly updated or uploaded, it will let you delete.

41:04

Great, that's really good Intel just like, Hey, we just did this update, we just can't do that yet. It'll be there one day. That's because it has to be more like I'm frustrated, I can't make this go away. I'm never going to use this picture. This is why and we're going to be seen in the future. That's so helpful. This was so helpful and exciting. I can for me to learn all these good things. Is there anything that you didn't get a chance to say today that, you know, since you're living through this big update in this big revision, that you're wanting actors to hear that maybe you didn't get a chance to say they want to give you just the microphone First, there's anything else you feel like they need to hear,

41:31

I will personally say that, you know, we we started, we're touching on the importance of profiles and keeping it updated. And just building on what you were saying, Brian is that we are entering this new age of using these online profiles. And using self tapes as being kind of the new normal, we're now seeing more and more casting directors. Now since the pandemic of being, you know, the self tape process is pretty nice. Like, I can see like, you know, at least 30% more talent than I did with the in person auditions, I can give my clients more I mean, people are now realizing the benefits of this workflow. And as such, I don't think actors are aware of how much casting actually happens based on profiles, not even creating a project or getting submissions or anything like that, because casting directors established casting directors on our site, have access to search for talent database. So sometimes if they're just looking for this one specific person, then they can call your agent and say, Hey, so so available for these dates, because according to their profile, they're perfect for this job. And this often happens if you know casting directors are often doing production a favor or you know, it's a smaller project where maybe they don't have the budget for a full on casting session. But they want to get good talent, you can get cast based off of your profile if your profile is robust enough. And if it's, you know if it fits the bill. So don't underestimate the power of that. And if it means spending an afternoon just sitting in front of the computer and getting all of that fleshed out, by all means do it because you never know when it could pay off, you can be booking a job just by doing nothing. Just having a profile.

43:02

I want to underline something, Katie snuck into what she just said, which is they're seeing 30% more actors, the producers and directors able to see more actors. So what you're saying is because we move to self tape, we may see a lot of actors received the news or the experience of Oh my god, we're all doing self tapes, we're never going in the room. Again, it's such a deficit of like, I'm not going to get to share my essence in the room. We've kind of fixed that today by saying let's put it into our profile. The second part is they're seeing more actors because of the efficiency and said, That's truly something you're seeing in terms of numbers, Katie, that they're able to see more people.

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43:34

I'm seeing that as being feedback from casting directors and saying that, you know, they're able to schedule more people. And now, you know, I think the first couple of months of the pandemic were rough on everybody, we were all trying to figure out this new workflow all scrambling to just adjust, you know, to this this new way of life. And now, a lot of the casting directors I know where they have their session runners who basically have like a whole studio set up, you know, they have their lobby assistants running the zoom calls. I mean, everything's just a well oiled machine now. So now that they understand how the process can work, and realizing that it again, maximizing efficiency. Yeah, we know it sort of takes the incentive of like, I can work in my jammies. Great. Yeah.

44:17

I mean, I don't have shoes on right now. Just want you to know, I'm standing here with

44:21

the socks. It's fine. But yeah, I mean, that's that's what our goal is to is to maximize efficiency to make the platform work for everybody. And ultimately, as opposed to an actor driving around la trying to squeeze in four auditions in a day going from Glendale to Santa Monica to Hollywood downtown.

44:37

I already want to quit acting new say that it makes everyone want to quit acting when that's the story of like, No, I don't need to do this. Oh,

44:43

you know, like a 450 audition at Ocean Park like people who live in LA will understand that reference. But as Aside from that, now you can get four or five auditions done before lunch. You know, I just I see my friends now who are working actors where they have their little rooms set up. They're self tapes, and they're just not going out. You know. And so I think it's just increasing opportunity. I think we just needed to get out of this little kind of growing period of kind of figuring everything out. And now that we're moving forward, I think that it's only going to be more opportunities for everybody.

45:17

Yeah. Beautiful. Scott, anything you want to leave people with today?

45:21

Yeah, Kenny touched on a lot of things that I was thinking about here. Especially the fact that the process is Kinder for actors in terms of their schedule. That's that's one thing that I've heard a lot from talent that have been reluctant to the self tape process. Versus in person auditions, the silver lining is that they don't have to be in three places all at the same time. And, and they get to work from home, which which, which is exciting. The

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one thing I also hear from talent quite a bit is they love the idea that their their take that they send is basically they there's their seal of approval on it before they send it to casting, it gives them a chance to workshop that tape before sending and, and casting viewing versus the live audition process. And and I know there's benefits to both and I think you know, that's that's part of a bigger conversation. But I do see talent appreciating this process. And I think a lot of it is going to stay. Yeah. Awesome. Thank

46:07

you. I cannot thank you guys enough for today, it was just such a gift to, especially after we've been through this big update to have you kind of I feel very grounded. Now in understanding Casting Networks. I hope that my listeners feel that way too. And like, Oh, this is so it's mo betta. It is mo betta people like go out there and use that. And the thing that the big takeaway that I'm that I think we kind of came to here is, you know, your essence is now reliant upon your online profile, we don't have that experience in the room. And there are tools inside of Casting Networks to help you share that. So just spend the time on it. And you'll see how far I can take you and you remember, I always say like, there's a lot of coaches and courses and programs about yourself. Tape yourself tape yourself tape, which is great, unnecessary. It doesn't help you get more auditions. What helps you get more auditions is spending the time here. And it's so easy to focus on the tape. And I think actors gravitate towards that because it is more it feels more crafty, because more actory. Right. And so this is a little more technical. So light a candle, set your intention, put the incense and be like, Okay, I'm going to do this with some calmness. So I just appreciate that you guys spend this time with me today. Thank you so very much.

47:12

Thank you for having us.

47:13

Thank you so much, Brian, it's great seeing you again,

47:17

weren't Katie and Scott, awesome. I really appreciate it how they honestly showed up to this big change that Casting Networks has been through and what it means for you as the actor and one of the things I don't want to neglect is two big takeaways that I had. One is that your essence, again, I've said this before, your essence is going to have to be captured by your casting profile, because the opportunities to go in the room are less and less and that they're seeing more actors. So there's more opportunity casting that which is a global casting site, as Katie mentioned, and she said that it's up like 30% at times for the number of actors who are getting called in for a role, because casting directors can do it in their pajamas from home. So that is really good news for you. Now, you've heard me share about my program, your audition, magnet calm, and I can talk about it till I'm blue in the face, because I've seen what I can do for actors. But I know it's so much juicy or to hear it right out of an actor's mouth. So I'm going to introduce you to Heather and let her tell you all about it.



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48:13

So I feel like what really shifted for me was before I just didn't I was willy nilly every now and then I would look at actors access, I didn't really know about it as a tool that I could actively use to propel my own career. So that coupled with making the decision that to what being a full time actor would mean to me making the decision to just put myself out there in a totally different way. It was very much I think, enmeshed with the audition magnet in the sense of realizing that I'm an active partner in my own career and that I can't, you cannot leave it up to your manager and your agent because they've got hundreds of other people that they're also trying to pitch and market and submit. So I have to be a partner to them. And getting my Actors Access up to date in a super powerful empowering way. I think was a really, really, really big part of that so that I was proud. My agent and manager when they submit me It looked better. They had something they could be like oh this is super clean and tight.