



Ep. 21 - Get More Auditions with Your Casting Profiles Megamix - Transcript

(00:01):

Use the stories that you are going to tell as an editing tool for what goes on your resume. If you do have a lot of credits or you do have a lot of training, or you do have a lot of headshots, who are you showing this that you're becoming that you're telling stories. Now use that as the editing tool for, if you've got a wealth of information, don't make your resume to a passport and just look like your airline ticket. Don't show me where you've been. Show me where you're going.

(00:27):

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. And this is Brian Breaks Character where we slay the suffering artist 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.

(00:53):

Hey, welcome to Brian Breaks Character. Today's episode is a little unconventional. We went back to all of the episodes from this past month where we devoted the content to making your casting profiles pop. So you're going to find the best tips, takeaways, and tricks for you to use in your casting profile. Now, if you're getting excited about that, then I really want to encourage you to join me for yourauditionmagnet.com. Now, this is my program devoted to getting you the right auditions for the right roles. So if you haven't checked it out yet, head on over to your audition, magnet.com and take a tour of the program to see if we should do this together. Because I am a firm believer that casting profiles are the road we're meant to drive in when we're looking for auditions for you. No matter what though, turn up the volume and listen to these incredible takeaways for your testing profiles. Let's get started.

(01:46):

Let's pretend I'm the actor who was like, yeah, I'm an actress, access die. I already know that like good, like cool. Yeah, of course it not submit to lane projects that sound like sketchy. Like I get it, like, who's like, poo-pooing on this conversation right now because they're like, yeah, duh, I know this already. The person who's saying that right now, what I want to know is I see this. And I'm curious what you see. There are so many places that actors neglect, even at the top of their game, when it comes to using both of these tools, what are the things that are always a surprise to you? You're like, no, not a surprise are always not a surprise to like, yeah, every actor forgets that and every actor doesn't do that. And yet, of course you have been for guest stars. Do you have a series regular? And you still don't have that on your profile. Like what are those things, both profile. And that testing about that you like here,

(02:30):

The thing that casting directors tell us when we're out talking to them is please, please, please ask actors to keep their resume up to date. And in particular, because those of you who have done this before, you know, you kind of create sections and there's a regular, you create a header, you put your, you know, there's a regular style that these things are and you should

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follow that. Don't get weird with that. This is not the place for you to be unique and creative, but specifically the two things that casting directors talk a lot about, particularly in the Los Angeles market is your education. What, keep that up to date with what your education is and to the special skills thing. They be complete, but be sure that you can actually do the stuff that your specialist skills call for the thing with ed in particular, you think of it this way, the casting directors advocating with their producers, they're online, their producers are in Romania or whatever. And they're they're advocating online between actor A and actor B actor. A they're not looking at your paper profile, which you just updated last week. They are looking for actors access profile. And if that one is not up to date, the producer goes, I don't know that it doesn't look like they've done anything for two years. And the costume director was like, no, no, no, no, they, they they've done stuff. Well, you are fighting appeal. If you don't update that,

(03:41):

The digital stuff like Brian said is your profile. All of it, headshots number, real demo clips. We'll talk about that in a minute. The resume special skills, all that stuff with a click of a button that is forwarded to a producer from a casting director, right? So they, check out the, and, and they are, they're advocating for you. And when that is not as complete as it should be, or when it is bloated and overly complete, we'll talk about photos in a moment. It's not going to sell you right. As a sales tool, it is not going to sell you in the best light. So your profile is your package or the product and not updating that. And making it reflect who you are as a storyteller in the most streamlined Hmm. Sort of slick way. And actors do not maintain as much.

(04:31):

Then for one second, you said packaged in the most slick way. Whatever. Can I just rephrase that a second for people, your job is to draw the line between your profile and the role that is being cast your job is to make it as simple as possible for the casting director to say yes to you. If you think about everything, we're about to say in that framework, how do I make it easy for them to say, yes, we're going to give you a bunch of suggestions on that, but it is all in that way. So when Blair is talking about people sometimes react to the word slack, and I don't want you to react to the word slick. I want you to make the casting director's job easy, specifically, easy for them to say yes to you.

(05:13):

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 our talent database. So sometimes if they're just looking for this one specific person, then they can call your agent and say, Hey, so-and-so available for these dates because according to their profile, they're perfect for this job. This often happens. If the, 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 long casting session, but they want to get good talent. You could 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

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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.

(06:14):

The question I always get, how, how many headshots, where, how many headshots? I'm sure you get a two and it's the most annoying question. Cause I feel like it doesn't have to always have the same a baby. You have a standard answer. Do you have a standard? We'll start with two. I'm going to say to wow.

(06:30):

And the reason we say that is because every time we've talked to a casting director, the response has been, oh,

(06:35):

Wow, That's this question being all the time. How many headshots should I have on the profile? Do you guys have any strong?

(06:45):

I would say personally, from my experience working at a casting office, you don't want so many where it just all blurred 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 thousands of submissions per roles. 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,

(07:28):

You know, you see those agents and managers who want like 10 to 15 different photos of every possible permutation of how you could exist on the planet. Thoughts.

(07:43):

I have so many thoughts, so many gods. My first one is one of protecting you, protecting every actor in that comes first with the, I know that actors, even when they are successful, often they're having more than one job. And so I'm super protective of your time and money. And so the first place that I go is spending money on getting headshots and the energy that you expend to get great. Headshots is really tough on an actor in unfair, unfair. I say, because like, if you're asked to do it so many times, it just feels a little bit like, am I ever going to get this right? And so the first place I go is a protection. And so one of the first things I want to reassure anyone who is like, yeah, I don't think I can look at my profiles. Cause my headshots suck.

(08:22):

Just stop yourself right there. This month is going to have value for you because chances are, if you have one or two, you can stand beside, this is going to work. It's going to change the number of auditions you get. So I want to say that one more time. If you have one or two headshots, you can stand by the work we are going to do in this month. We'll be able to change

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the number of auditions you get. And if you're about to get new headshots, the work we're going to do is going to help you be more clear on what those headshots should look like.

(08:53):

You're not meant to be a business person drawn to acting, acting as your gifted, as your calling. And so part of this is like, I now have to look at every single one of my credits and say that I really stand by that credit. And that, that is what I really believe that I can do because I feel reduced into my credits. And the truth is you're always better than your credits because you're always training. You're always getting better. And so those credits are older. And so that you may feel like I did good work in that, or I'm proud of that one credit, but this one, or I wish I had more DV or I wish I had more film and all those feelings start to come up around it. And so of course, I don't want to look at it. It's like, self-flagellating, it's like, let me look at some scabs.

(09:26):

I'm gonna get some scars over here or something. Right. And so one of the things that I think you said so beautifully is, you know, because it's not something we're drawn to do, it's helpful to do this in a community. And I would just say like, in my own business, like there's certain things in my own work that I do. Like, I need someone to pull me along to say, do this, look at this because otherwise I'm going to like stop at that. Like, okay, does the bedroom look clean enough? Great. Yeah. Just shove all the clothes in the closet. No one has to know great. We can have guests. Right. But I'm still faced with knowing that that closet is full of all the clothes that I just threw on the floor then threw in that closet because it's not clean. Right. So I need someone who's going to say, okay, let's go get those things out and like put them away and whatever.

(10:06):

I'm not saying all my closets are full of dirty clothes. That analogy was not perfect. But you get what I'm saying. Like it is helpful to have someone who's drawing you toward taking the actions. And the other thing about this whole thing, I think summer is like you and I have looked at a ton of online profiles at this point. Remember that when I'm, if I'm a casting director, I have to, if I'm a manager agent, I have to truthfully matters as an agents. Aren't looking at the side of the casting directors are looking at as much as they are. Right. All day long, all they're doing is looking at profiles. And so by looking at so many, we can say this works, this doesn't work. This makes a difference. Like that is such a huge piece of, I think that where the expertise piece comes in and where I think an actor doesn't need to feel like I need to be an expert in everything, please be an expert in acting and call the rest, like raise your hand for help. Right? Like don't be afraid to ask for help kind of thing. So my goal is that, again, like I've said this month is that kind of helps just kind of to serve in that way.

(11:04):

I think the mistake, some people make us 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 does that feature photo that's on there? Is it on brand for what you're submitting to? Do you have a good feature to clip video and audio attached and

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then 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. Yeah.

(11:32):

And T so let's say you went there, let's talk about the new platform because a lot of hullabaloo, a lot of actors were like what's happening. And I just think that that is because change is hard, regardless if it's not sort of a good or bad, it's like, oh, change is hard. 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 update to the platform? Where did the, and I'm sure that kind of relates to both of your

(11:53):

Positions in many ways? Absolutely. I 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 features for talent, for casting directors, for agencies. So it was very much a technological leap for us to do this more than anything,

(12:22):

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 or casting multiple projects. At one time, they're seeing thousands of talent per role. 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 to these project 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 as talent goes, you know, for them, it's about getting work.

(13:09):

That's their 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 we're submitting yourself for, you know, and that the agents who have access to our casting directors are established enough 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. The, 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 were the ones who were the base of everything right there. They're the ones

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who are, who make 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.

(14:10):

Yeah. You know, on the marketing side of things, one of the things you realize is that the sales process happens really fast. So a roll is released and within moments, there's already submissions from agents or from actors, depending on how it's released, you know, within an hour or two, there will be hundreds. And within a day there might be thousands of submissions. And so the casting directors are in this position where they're flooded with very good actors who are talented, who are prepared, who have training, who who have experienced on their resume. And you want to be one of the people whose it gets noticed in the midst of that sort of really dense cloud.

(14:50):

Hey, I just

(14:51):

Had to interrupt because I am sure this episode is getting you excited about going the distance with your cast eight profiles. And one more time, I just want to make sure, you know, there is a proven framework to help you do that. You can find it at your audition, magnet.com. And if you're meant to join me, you'll know, as soon as you take a peek, so head on over there and I will see you there. All right, let's get back to the show, casting frontier and casting networks. So there's two it's cause your friends you're just going to become disappear or they both can exist separately. What's the, can you help us understand the lay of the land there?

(15:22):

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 still an 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 casting network site. And there was 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 know, how to make this work best for everybody, you know, for some casting directors who needed to get jobs done that week, just, you know, like couldn't figure out the workflow and didn't have the time to do it.

(16:21):

We referred 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,

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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 Juul and the ground. And so with Casting Networks being the main platform, I think the future, at least in my opinion on this is not reflected the networks or any of the heads of Casting Networks.

(17:07):

But what I think would be cool is if we could look to where 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, at my old job where my boss used to just have folders, just crates and crates of folders would 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 can 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 multi-purpose platform for anybody in the entertainment industry for now casting, frontier, casting networks, they work symbiotically with each other. And, you know, and I think for now, it's going to stay that way.

(18:15):

I would like to ask you some are, as someone who's observed, like so many actors just go through the process of confronting their own profile, just like looking at it and being with it. What's something that you've noticed that was like either surprising or inspiring to you. Cause like you said, it's good to be in communion as we go through this. What's something that you've noticed and it could be good or bad. It could be. I've noticed that they get buried this or there's a tendency or

(18:41):

Right. I think like the delete button is a powerful one as far as cleaning up old footage and you know what, I'm going to shoot a really nice self-tape right now to replace this old footage that no longer really represents me. And just seeing people like fearlessly press delete whether it's like on photos or footage or no, maybe they have a laundry list of credits that is listed on their resume. And so we can't actually see the best ones that well, because there's just so much there. And so then I just, you know, we'll give them the note, can you cut that in half? And they do it and it makes a world of a difference. And I think it's freeing for them to just trusting that this new version is enough.

(19:29):

I love that. I love that because the part that I take away from it is exactly what you said. I am enough without every single credit on this list.

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(19:41):

Bonnie Gillespie who wrote self-management for actors has a great thing that I love, which is that a resume is not supposed to be everything you've ever done. It is instructions for how to cast you in the future. So in other words, look at me as a storyteller. These are the kinds of roles that I can tell really well. This is the story that I am good at telling that people hire me to tell this is the kind of quality I could bring to your story. So paring down the resume to reflect that trimming all the photos that you don't need. You know, that because you pare it down to, this is who I am as a story.

(20:15):

And I think one of the things you just said, two things. I want to just use the stories that you are going to tell as an editing tool for what goes on your resume. If you do have a lot of credits or you do have a lot of training, or you do have a lot of headshots, who are you showing this that you're becoming that you're telling stories now use that as the editing tool for, if you've got a wealth of information, I always call, I was my version of what Bonnie said is your don't make your resume to a passport. And he said like your airline ticket don't show me where you've been, show me where you're going. Right. And I think that's the same exact thought, right? Like it a lot. Yeah,

(20:50):

Very important.

(20:55):

So this whole month is going to focus on that. And you know, this is a lot of talk about in summer. You and I talked about this before this conversation that like, I'm talking a lot about the airplane and not the destination. Right. And the destination here is just getting more auditions. The airplane that we're using to get there is online profile. So for me, you have to be mindful of not getting stuck in like, oh, after the access and profiles. And like we have to keep it the higher frequency or the higher vibe of what we're talking about. I think as actors and as people who want to create an impact to make an impact in their lives, that we're actually talking about. You getting the jobs that you deserve that really fit you, that when you go to that audition, you're like, oh, I feel that this could be my role.

(21:35):

I don't know the icing on the cake or the bonus. You know, I can't make this promise, but the, the bonus to having a focus on really being able to attract a lot of auditions is that you are starting to get that feeling either because of the frequency of self-tapes that you're being asked to do, or that you are getting to go into more rooms, because you're certainly not going to get to go in more rooms when you're not getting more auditions. Right? So the frequency of all these things is going to just go up as we kind of walk towards us. And so I'm hoping that we have plenty of conversations about that as we go through this month as well.

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(22:11):

I don't know about you, but all those juicy tips and tricks and takeaways, I've got me excited about how much your casting profile can work for you, especially because you're paying for it. Anyway. I want to extend a huge thank you to my guests, Blair and Brian from casting about an actress access. And of course, Katie and Scott from casting networks and some are on my team who put me in the hot seat. I'm a little mad at her stuff, but mostly grateful. So thank you so much for joining us for this month. Again, remember door's closed and audition magnet on September 30th. So if you want to take your profiles, the distance, you know where to check that out no matter what, I can't wait to see you next time on Brian breaks character, have a good week.