

Laura Harris

Module - BMPF7047D

Word Count: 4,186

1 May 2024

Game On: Exploring Vocal Demands and Health Strategies for Video Game Voice Actors and Audiobook Narrators

Abstract

My interest in this subject area and the lack of specific, available and current data is two-fold.

As an actor (and voice actor), an author whose work has been recorded by voice actors, and an audio engineer who has worked with voice actors and recordings, I have an active interest in understanding the nuances of voice production for recording. Besides this is the desire to take a more proactive approach towards protecting my own voice.

I hope to highlight the significant gaps in research regarding the unique vocal demands faced by Video Game Voice Actors (VGVAs) and Audiobook Narrators (ABNs) and to emphasise the necessity for updated research surrounding improved safe practice guidelines that support vocal sustainability and positively impact vocal health.

Introduction

Voicing for violent video games is one of the most vocally demanding jobs a performer can undertake. — Reid et al., (2022)

Identified by Aiken et al. as ‘a professional voice user (PVU) population whose occupation relies on their ability to reliably deliver extremes in vocal performance’ (Aiken et al., 2022), the vocal demand — defined by Hunter et al. as ‘the vocal requirement for a given communication scenario [which is] independent of the vocalist’s physiology, production technique or perception of the scenario’ (Hunter et al., 2020) — factors placed upon VGVA’s and ABNs, including quantities such as *vocal task* and *vocal content* in particular, as well as *vocal environment*, duration and complexity of material are arguably greater than those of other PVUs (e.g., singers and actors) and occupational voice users (OVUs), e.g. teachers and group fitness instructors, and should be taken into consideration (Aiken et al., 2022).

In exploring this subject, I hope to contribute to the existing but limited body of literature on voice acting, highlighting the need for further voice-population-specific research in the areas concerning Voice Actors (VAs) and particularly VGVA’s and ABNs. This is an area of vocal research in which little has advanced or been significantly explored in the past twenty years, as demonstrated in the findings of studies undertaken by Aiken et al. (2022) and Williams (2003) over two decades earlier, despite the ever-increasing demand for VAs and (specifically) the increased demand on VGVA’s to perform:

As a group that is not well represented within voice research, there is little literature currently available to inform clinical support of the population. — (Aiken et al., 2022)

Overall, the quality of studies identified is highly variable and even the best are often not controlled and lack statistical rigour. — (Williams, 2003)

Voice Actors fall into a population for which the use of voice is an occupational demand and ‘whose ability to earn a living is impacted negatively by the loss of vocal quality and endurance’ (Ramachandran et al., 2022). This is an important factor when considering how a VA might manipulate their voice to create characters, how they maintain the vocal identifiers of their characters throughout a recording session and over a longer period of time (e.g. a series of recording sessions), and how they continue to expand and exercise their vocal range whilst protecting their instrument and source of income.

The importance of vocal health for PVUs cannot be overstated, particularly for those in specialised fields such as video game voice acting and audiobook narration, who ‘depend on vocal endurance and quality for their livelihood’ (Lerner et al., 2013). Voice acting requires a sophisticated blend of vocal manipulation and versatility to enable voice actors to create and sustain their portrayal of a range of diverse and memorable characters, and this demand is especially compounded for VGVAs and ABNs who ‘[are] often required to phonate during strenuous physical activities [and for] long and irregular work hours’ (Amir et al., 2013). In this paper, I will explore the unique vocal demands these professionals encounter and highlight the need for precise quantification of and further research into establishing metrics/

guidelines for safe (vocal) working parameters relating to vocal demand in PVUs, particularly in VGVAs and ABNs.

VGVAs are frequently required to deliver performances that entail a wide range of vocal expressions, from shouting and screaming to whispering, coughing and affecting heavy breathing, often for prolonged periods:

They are required not only to deliver spoken dialogue in character voices that may have unnatural voice qualities, but also often have to perform effortful grunts, cries, screams, shouts, and groans (known within the voice over industry as “efforts”) using these character voices. — Aiken et al., (2022)

This can impose significant stress on the vocal apparatus of PVUs from both groups — but particularly in VGVAs — leading to vocal fatigue or even long-term damage, including laryngeal hyperfunction, vocal nodules, ‘laryngeal mucosa irritation, edema, benign mass lesions [and] haemorrhage’ (Amir et al., 2013)

An understanding of the mechanics of vocal production and the health implications associated with voice use is crucial for a PVU to sustain a successful career in these competitive fields. And yet some *accidental* PVUs, such as amateur actors — with much passion but lacking formal training — and even first-year acting students, can find themselves thrown headlong into a demanding schedule that impresses a gruelling vocal regime upon them without yet providing adequate training or understanding of the risks to the voice and vocal apparatus. This is highlighted by Amir et al. in discussing one of Israel’s

leading acting schools and the expectations impressed upon first-year students. Described in the paper as a ‘highly intensive course load, which includes many acting, singing, and movement classes,’ (Amir et al., 2013), the school offers vocal training and voice lessons only from year two, meaning that students may be ‘taking on themselves extensive vocal loading before learning proper voice techniques [which] could impose a high risk for developing voice disorders right at the beginning of their professional career’ (Amir et al., 2013).

Hunter et al. lend weight to this observation when considering an examination of healthy and unhealthy phonation with reports of even healthy vocalists ‘experiencing vocal discomfort, reduced vocal quality, or decreased vocal endurance and, in extreme cases, even phonotrauma’ (Hunter et al., 2020) when placed in situations of high vocal demand.

The field of vocal health within the context of professional voice use, particularly among VGVA and ABNs, presents unique challenges that demand a nuanced understanding of both vocal mechanics and the occupational risks associated with prolonged and varied vocal expression. PVUs, and VGVA in particular, engage in vocal activities that put them at higher risk of vocal fatigue and vocal disorders, with VGVA being ‘hired for sessions that [can] consist entirely of high intensity, intentionally distorted or strangled “exerts” and “reax” [which] represents a new level of psychological risk’ (Cazden, 2017) necessitating targeted research and preventative strategies that highlight the risks of vocal fatigue, vocal disability and vocal disorders to PVUs for the benefit of stakeholders (see Appendix 1) — and for whom the outcomes of any given project ‘are not only desired communication outcomes but also the outcomes that relate to artistic and commercial goals’ (Aiken et al, 2022)

Vocal Demand in Professional Voice Users:

Vocal demand, as encapsulated by the framework of Hunter et al., relates to the ‘vocal requirement for a given communication scenario... [that is] independent of the vocalist’s physiology, voice production or perception of the scenario’ (Hunter et al., 2020) and which ‘may be described in terms of a required vocal signal that could satisfy the demand’ (Hunter et al., 2020) of that given situation.

The range of vocal outputs required by VGVA in particular includes extremes of pitch, loudness, and emotional intensity as they navigate between screaming, shouting, and character-specific vocalisations during their performances. The complexity of these demands, along with the vocal effort required to achieve the desired result, can quickly lead to vocal fatigue, which can compromise vocal quality and vocal longevity for VGVA and other PVUs, as highlighted in research undertaken by Sampaio et al., regarding *Vocal Effort and Vocal Handicap Among Teachers*, the results of which are evidently transferrable to the case of VGVA and ABNs:

A significant association was found between voice abnormalities and the lifetime vocal effort index (LVEI), which is the product from years of work as a teacher multiplied by the weekly average number of hours of professional activity — Sampaio et al, (2012)

Gaps in Vocal Health Research:

Despite the critical importance of vocal health, there is a notable dearth of specific studies focused on the unique conditions faced by voice actors and, specifically, by VGVAs as a sub-group at particular risk of vocal disorders and vocal handicap. Much of the existing research is generalised across all PVUs or focuses on singers, stage actors and teachers, overlooking the specific modalities of voice acting in video games and audiobooks. This gap in the research hinders the development of effective, evidence-based strategies for managing the vocal health of these professionals and, as Aikin et al. stress:

...it is crucial to recognize the differences between PVU populations regarding the specifics of their occupational voice use, the environments in which they work, and the stakeholders involved. As such, it is not adequate to rely on research focused on other PVU populations to guide understandings of VGVAs. — Aiken et al. (2022)

Previous studies into the vocal health needs of PVUs and OVUs may be utilised to indicate patterns in vocal demand, vocal demand response, vocal effort and vocal fatigue in VGVAs and ABNs, but the statement made by Aiken et al. underscores the need for focused studies and precise metrics that may be used to effectively guide and inform safe vocal working conditions for VGVAs and ABNs in areas including environment, duration, and demands of the script.

A Growing Global Demand:

Sometimes “described as economically equal to, or larger than, the music and film industries” (Cazden, 2017), the success and ever-expanding growth of the interactive media industry — with a global market worth “USD 40.1 Billion in 2022” (Globe Newswire 2023) — places considerable vocal demands and risks on both VAs and VGVAs. The proponents of these were highlighted during strikes from the Screen Actors Guild - American Federation of Television and Radio Artists (SAG-AFTRA), most recently the 2022-2023 strike, but particularly The Video Game Voice Actor’s Strike 2016-2017 (McNary, 2017).

The 2016-2017 strike was launched regarding the situation around standards of industry practice and conditions for VGVAs. While an agreement was reached in September 2017 (which ran until November 7, 2020), repeated strike action underscores the need for further comprehension and support of vocal health in this profession where PVUs are “identified as at risk due to the duration and intensity of their voice use” (Cazden, 2017).

It is this high level of risk to VAs, ABNs and (particularly) VGVAs that demands not only further specific research into professional voice use for these particular PVU populations but also suggests that a more rigorous “vocal education programme, similar to other injury and disease prevention programs” (Murry and Rosen, 2000) is vital to reducing sustained injuries (including voice disorder, vocal fatigue and injuries to the superior laryngeal nerve) that could negatively affect the working life of individuals in these voice populations.

Occupational Risks:

Despite the lack of targeted research conducted with this sub-group of PVUs, the occupational risks associated with voice loading to a degree that is both reported by and observed in VGVAs and VAs (Aiken et al., 2022; Cazden, 2017) are known. Vocal loading is described by Whitling et al. as ‘the vocal dose, and the time allowed for recovery’ (Whitling et al., 2016). Prolonged vocal exertion without adequate recovery can lead to chronic vocal fatigue that can evolve into more severe vocal pathologies. In a longitudinal, case-controlled study of vocal loading in women, Whitling et al. highlighted the fact ‘there is no uniform definition of vocal fatigue’ (Whitling et al., 2016), since then Hunter et al. have undertaken research towards establishing a consensus of definitions, including *vocal fatigue*, which they term as:

Quantifiable decline in function (performance or perceptual) that influences voice task performance and is individual specific. — Hunter et al. (2020)

However, the highly individualised nature of vocal fatigue along with factors such as perceived fatigue and observed (performance) fatigue (Hunter et al., 2019; Whitling et al., 2016), continue to affect the measurability of this factor:

Measurement of “performance fatigue” is usually measured by a decline in force, but there are no specific means to measure a decline in force related to voice use. — Hunter et al. (2020)

A study led by Dr Marcio C Sampaio revealed ‘an important association between voice handicap and vocal effort among teachers’ (Sampaio et al., 2012). The investigation, involving a cross-sectional study of public elementary school teachers, assessed voice handicap using the Voice Handicap Index (VHI-10) and the Lifetime Vocal Effort Index (LVEI) and has an important bearing on the conversation surrounding vocal demand with regards to VGVAAs and ABNs. As PVUs who utilise their voices for extended periods, clocking a high number of vocal hours per week — a number likely to be on par with, if not exceeding that of teachers taking part in Sampaio’s study (average 30.4 voice hours/week) — the revelation that ‘voice abnormalities among voice-using professionals occurs after 10 to 20 years of work’ (Sampaio et al., 2012) is particularly relevant and indicative of a need for a specific, robust and active vocal education programme of the likes designed for and undertaken by athletes and professional sports competitors.

The current literature also points to the necessity of integrating occupational health perspectives into the vocal training and maintenance routines of PVUs to mitigate these risks effectively (Reid et al., 2022; Cazden, 2017). Moreover, the physical settings and emotional stressors specific to voice acting, particularly in recording studios for video games and audiobooks, add additional layers of risk that must be addressed within any vocal health strategy. When discussing the case for vocal education, Murry et al. (2000) express the view that:

Professional voice users should be aware that the entire mechanism from lungs to lips must be maintained in good condition to achieve maximum voice output with excellent voice quality. — (Murry, T., and Rosen, C. A., 2000)

A recent pilot study undertaken by Reid et al. looking at “Vocal Combat Technique” (VCT), during which participants were given three hours of VCT instruction before simulating a video game voice recording session ‘yielded positive improvements in vocal symptomology’ (Reid et al., 2022) in all participants. Reid et al. describe VCT as a method that:

trains voice over artists to vocalize aggressive/intense sounds with upper thoracic expansion to counteract vocal tension, compression, and strain. It also utilizes positioning and vibration of supraglottic structures for the addition of roughness or turbulence to the sound. — Reid et al. (2022)

Reid et al. (2022) emphasise the importance of vocal education and the advocacy of VCT as a way to ‘mitigate vocal symptoms in voice actors’ (Reid et al., 2022). This echoes the sentiment of Murry and Rosen, who ask why the level of care and attention accorded to the vocal equipment of a PVU should be of any less of a standard than that of the attention an athlete dedicates to their body, stating that ‘as with any high-level performer, exercise is necessary to keep the muscles in top condition’ (Murry and Rosen, 2000).

Key components of vocal education extend beyond merely understanding the anatomy and workings of the vocal mechanism and include elements such as vocal hygiene and lifestyle factors (including diet, hydration, smoking, drug and alcohol use, nutrition and stress on vocal health). Regular vocal exercises focusing on breath support, pitch flexibility, and resonance are prescribed by Murry and Rosen as being crucial for maintaining vocal strength and versatility and should be part of a PVU’s “daily routine” (Murry and Rosen, 2000).

Accessible Exercises:

Institutions such as the National Theatre have created a host of accessible online exercises for actors (particularly young actors) in voice and physical preparation for stage. However, the videos relating to vocal warm-ups, cool, downs and articulation exercises can be useful for any PVU and OVU, but are particularly useful for VUs, ABNs and VGVAs. These videos include short sessions on (1) Breathing, (2) Resonance, (3) Opening up the Voice, and (4) Articulation, which are the foundations of forming a positive daily vocal routine. An advantage to them being online and accessible in video format is that the user can watch and actively follow along, rather than simply reading guidance on an exercise that they try to implement alone.

Future Pathways:

A voice education program, such as that proposed by Murry and Rosen, combined with an intervention akin to the VCT study piloted by Reid et al., could be implemented preventatively, similar to safety measures in other occupational fields. This approach would support the VGVA and VA community by informing and establishing new guidelines for safe vocal practices during video game and audiobook recording sessions.

For VGVAs and ABNs, just as with professional singers, it is crucial they implement daily routines that include proper warm-up and cool-down exercises, plenty of hydration, and adequate periods of rest. This last point was one of the key precipitating factors in the decision taken by SAG-AFTRA to strike on behalf of VGVAs and VAs between 2016-2017.

In ‘protray[ing] character(s) that may be very different to an actor’s own voice’ (Hunter et al. 2020), the vocal demand being placed upon VAs and VGVAs, coupled with the lack of time for adequate recovery between recording sessions and/or additional auditions (Aiken et al, 2022; Reid, et al, 2022; Cazden, 2017) was highlighted in the regards to the strike:

VGVA recording sessions require extended durations of continual voice use, changes to pitch and pitch behaviours, increased vocal intensity, and extreme augmentation of other vocal characteristics, such as resonance, breathiness, and roughness to perform the characters and the extreme situations in video games (e.g., shouting commands over gunfire in a battlefield, roaring as dragons, or growling as zombies). — Aiken et al (2022)

Aiken et al implore further, specific research into PVUs and vocal health, asking the question; ‘How should we look at professional voice use in research?’ (Aiken et al, 2022) and proposing that such research be conducted utilising the approach of two models ‘(1), the stakeholder model of voice research and (2) the WHO – ICF framework’ (Aiken et al, 2022). The stakeholder model, in particular, reveals some interesting aspects that may be overlooked in other such studies and/or approaches, particularly related to the external pressures being placed upon VGVAs and VAs; these include Director demands, Writer demands, Publisher demands, Audience demands, Game Designer demands, Sound Engineer demands, and Actor demands (see Appendix 1).

Case Studies and Industry Insights

VGVA: Jennifer Hale

Jennifer Hale is a prolific voice actress in the video game industry, known especially for her role as Commander Shepard in the *Mass Effect* series. In interviews, she has spoken of the wide range of emotional and vocal intensity required to navigate recording sessions, from shouting commands during battle scenes to softer, more nuanced dialogue. Hale has spoken of the toll (both physical and psychological) that this can have on a VGVA:

‘I find it particularly demanding ... When you do a game it's basically like doing a one-woman show for four hours. The level of focus that's demanded, and intensity, energy applied and imagination and concentration is very specific.’ - Jennifer Hale (IMDB, 2022)

VGVA and Animated VA: Tara Strong

With a career notable for its versatility, Strong is known for voicing a range of characters from bubbly and high-pitched to dark and brooding and is particularly renowned for her work as Harley Quinn (and numerous other characters) in both video games and animated series.

Strong’s ability to switch between vastly different vocal pitches and intensities exposes her to a significant risk of vocal fatigue. Characters like Harley Quinn often require a raspy and intense voice, which can be particularly straining, and, as such, she has spoken about the necessity of vocal care in her routine, stressing the importance of professional training and technique to handle different vocal demands without damaging the voice, along with the importance of knowing one’s vocal limits:

It's a challenge when you lose your voice because you need your voice. I am very good to my voice. I treat it like any other muscle in my body that I work out. I have singing lessons. I warm my voice. I don't go to concerts or games and scream. I don't smoke and I don't abuse the royal jewels. I stay very hydrated. In sessions, I'll have three drinks, cold water, Zevia because I like things that are sparkly and that don't have aspartame, and I'm a vegan, so I'll have an oat milk latte and something warm. I'll interchange the drinks depending on my mood to stay hydrated. — Tara Strong (2022)

Conclusion:

This paper has explored the intricate challenges faced by two specialised subgroups of PVUs. Video Game Voice Actors (VGVA) and Audiobook Narrators (ABNs) endure unique vocal demands that necessitate both proactive and reactive strategies to maintain vocal health and sustainability. Through an exploration of current literature, industry case studies, and the presentation of new guidelines, this paper has highlighted the critical necessity for targeted vocal health protocols.

The findings underscore the absence of comprehensive, specific research dedicated to these subgroups and advocate for a structured approach to vocal education akin to those employed in sports medicine. By incorporating techniques like the Vocal Combat Technique (VCT) and emphasising regular vocal hygiene practices, VGVA, VAs and ABNs can enhance their vocal longevity and reduce the risk of disorders. Additionally, the insights from seasoned professionals like Jennifer Hale and Tara Strong reveal the real-world applications of these strategies and the ongoing need for vocal care within the industry.

In conclusion, ensuring the vocal well-being of VGVA and ABNs is not merely about sustaining their careers but is crucial for preserving the artistic and commercial integrity of the projects they undertake. In this paper, I have attempted to collate and contribute to the existing body of knowledge while also highlighting the need for a continued emphasis on specialised research, education, and practice in vocal health strategies tailored to meet the specific needs of these professional voice users. As the demand for voice acting grows, so too should our commitment to the vocal health of the artists who bring characters to life.

Appendix 1

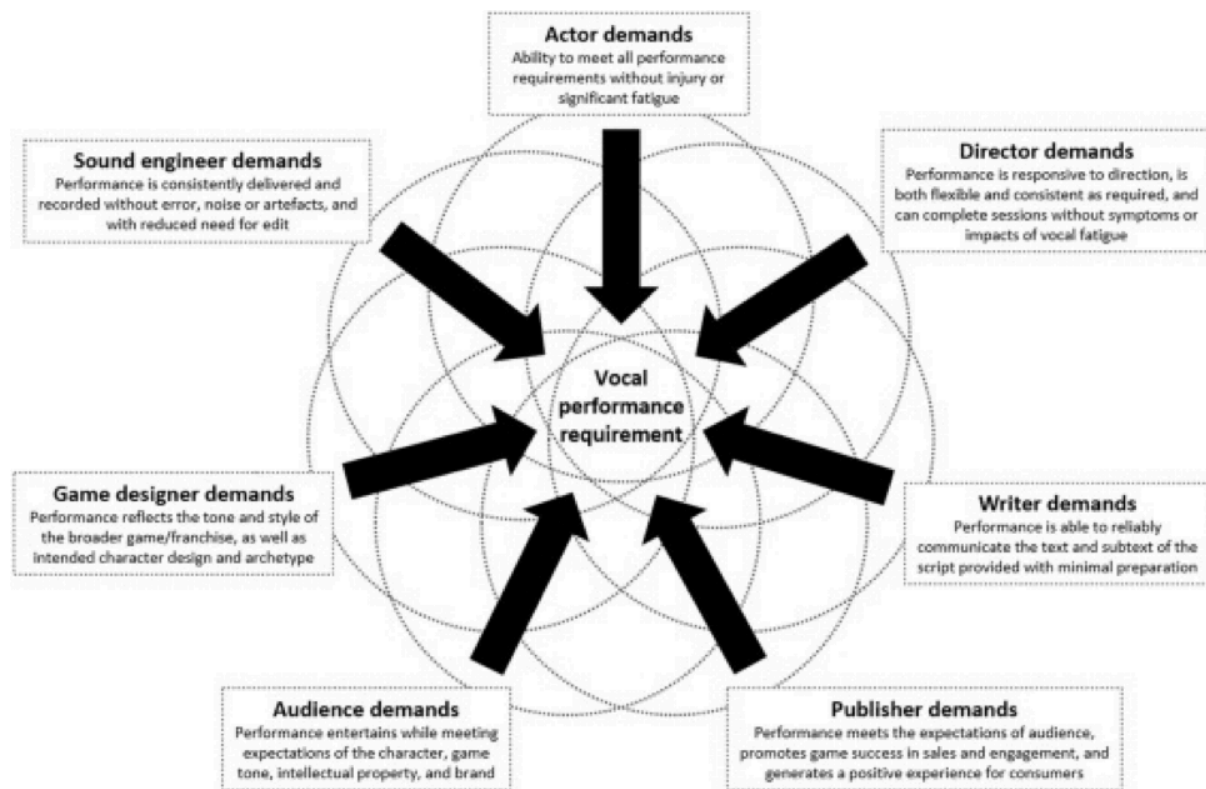
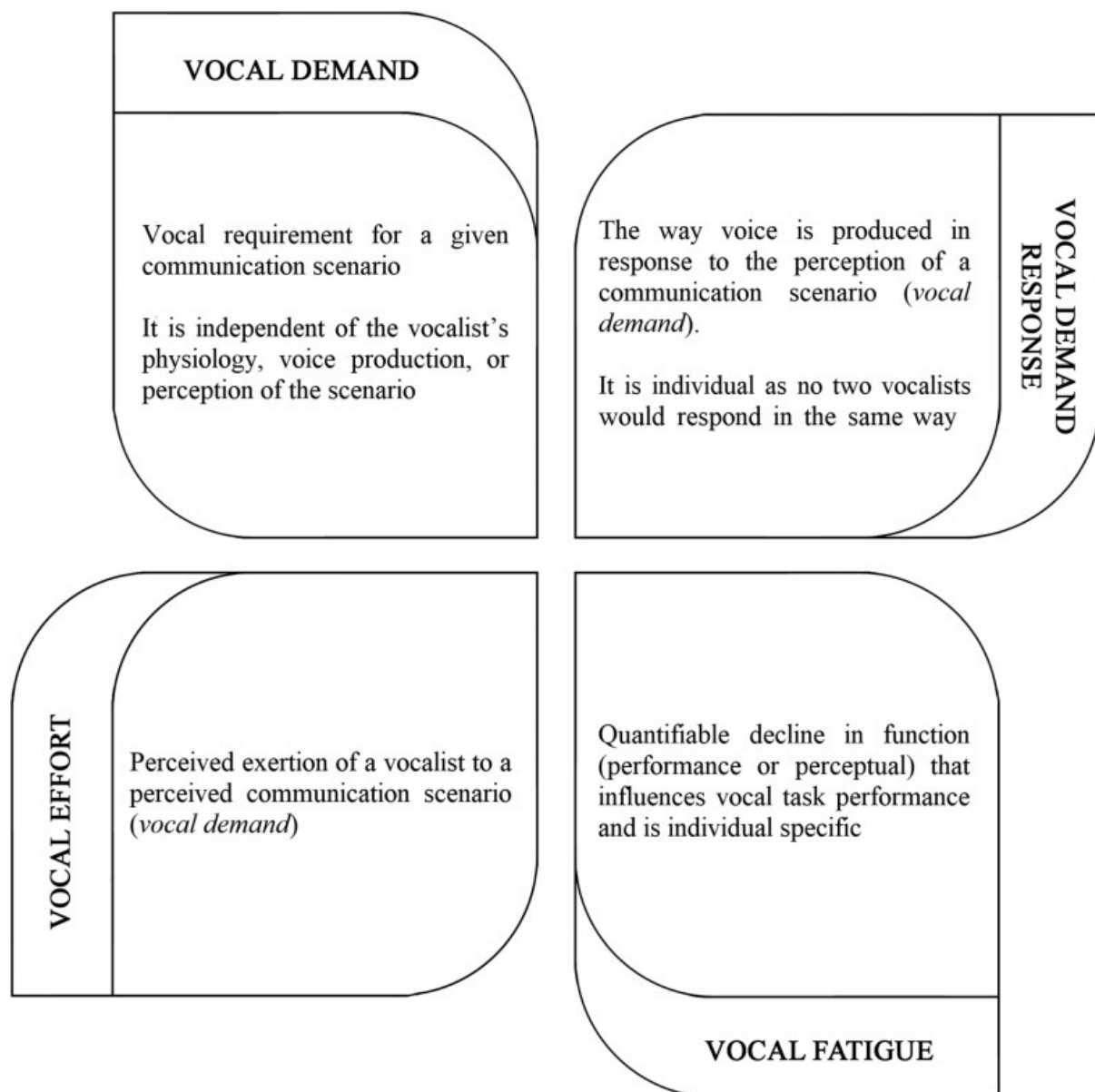


Figure 1. Stakeholder Demands on VGVA Vocal Performance

From research by Aiken et al (2022)

Appendix 2



From research by Hunter et al. (2020)

Works Cited

Aiken, P., Rumbach, A., and Madil, C (2022). 'Listening to Video Game Voices: A Call for Action for Research into the Vocal Health of Video Game Voice Actors', *Journal of Voice*, <https://doi-org.ezproxy.uwtsd.ac.uk/10.1016/j.jvoice.2022.09.009>

Amir, O., Primov-Fever, A., Kushnir, T., Kandelshine-Waldman, O., and Wolf, M (2013). 'Evaluating Voice Characteristics of First-Year Acting Students in Israel: Factor Analysis', *Journal of Voice*, Volume 27, Issue 1, Pages 68-77 <https://doi.org/10.1016/j.jvoice.2012.09.003>

Cazden, J. (2017). 'Screaming for Attention: The Vocal Demands of Actors in Violent Interactive Games', *Journal of Voice*, Volume 31, Issue 1, 2017, pp. 1-2, [10.1016/j.jvoice.2016.02.001](https://doi.org/10.1016/j.jvoice.2016.02.001)

Globe Newswire (2023) *Interactive Advertising Market to hit USD 122.31 Billion By 2030*. Available at: <https://www.martechcube.com/interactive-advertising-market-to-hit-usd-122-31-billion-by-2030/#:~:text=As per the research report,at a CAGR of 15.3%>. (Accessed January 1, 2024)

Hale, J. (2022) IMDB, available at: https://www.imdb.com/name/nm0354937/quotes/?ref_=nm_dyk_qu (Accessed on April 15, 2024)

Hunter, E. et al (2020) ‘Toward a consensus description of vocal effort, vocal load, vocal loading, and vocal fatigue ‘ *Journal of Speech, Language and Hearing Research*, Volume 62. Issue 2, pages 509-532 https://doi.org/10.1044/2019_JSLHR-19-00057

Lerner, Michael Z., Paskhover, B., Acton, L., and Young, N (2013). ‘Voice Disorders in Actors’, *Journal of Voice*, Volume 27, Issue 6, pages 705-708, <https://doi.org/10.1016/j.jvoice.2013.05.006>

McNary, D. SAG-AFTRA members ratify three-year video game contract. *Variety*. Available at: <https://variety.com/2017/digital/news/sag-aftra-ratify-videogame-contract-1202609726/> (Accessed December 12, 2023)

Murry, T and Rosen, C. A. (2000) ‘Vocal Education for the Professional Voice User and Singer’, *Otolaryngologic Clinics of North America: Voice Disorders and Phonosurgery II*, Volume 33, Number 5 https://www.academia.edu/26523388/Vocal_Education_for_the_Professional_Voice_User_and_Singer

National Theatre (2011) *National Theatre ‘How To’ Guides*, Available at: https://youtu.be/Tc_hoG4nec?si=T93ZcZAtt0ZGxo5j (Accessed January 1, 2024)

Reid, K., McKenna, V.S., Smith, D.A. (2022) ‘Mitigating dysphonia, pain, and vocal handicap after violent video game voice overs: a pilot investigation into vocal combat technique training.’ *Journal of Voice*. <https://doi.org/10.1016/j.jvoice.2022.06.015>

- Sampaio, M. C.; Farias Borges dos Reis, E. J.; Carvalho, F. M.; Porto, L. A.; and Araújo, T. A (2012) ‘Vocal Effort and Voice Handicap Among Teachers’, *Journal of Voice*, Volume 26, Issue 6, Pages 820.e15-820.e18, <https://doi.org/10.1016/j.jvoice.2012.06.003>
- Shewell, Christina. (2009). *Voice work art and science in changing voices*. Wiley-Blackwell.
- Strong, T (2022) ‘Voice Actor Tara Strong Says Playing Harley Quinn ‘Has Become My Therapy’’, *Variety*, available at: <https://variety.com/2022/artisans/news/tara-strong-harley-quinn-raven-batgirl-voice-1235386902/> (Accessed April 15, 2024)
- Williams, N.R. (2003) ‘Occupational groups at risk of voice disorders: a review of the literature’, *Occupational Medicine*, Volume 53, Issue 7, 1 October 2003, Pages 456–460, <https://doi.org/10.1093/occmed/kqg113>

PERSONAL DEVELOPMENT PLAN

GOAL	DEADLINE	ACTIONS	PROGRESS
EXPLORE MUSIC THERAPY:			
Complete an introductory course on music therapy techniques and read three foundational texts on its use in cognitive rehabilitation to better understand how music therapy can be applied to help individuals recover from brain injuries.	January 2025	• Enrol in online courses (using VSC primarily) to explore this subject area	Attended: Therapeutic singing understanding effective vocal practices for music therapists by Elizabeth K Schwartz
	January 2025	• Read appropriate texts as guided by tutors/experts in the field.	
DEVELOP DAILY VOCAL HEALTH ROUTINE:			
Within the next month, develop and begin a 30-minute daily voice routine tailored to improve vocal health and performance. This routine will include 10 minutes of vocal warm-ups, 10 minutes of core vocal exercises, and 10 minutes of cool-down techniques. Track daily adherence and effectiveness using a vocal journal, and review the routine monthly to make necessary adjustments based on feedback and evolving vocal demands.	June 2024	• Research and create a routine that will include 10 minutes of vocal warm-ups, 10 minutes of core vocal exercises, and 10 minutes of cool-down techniques.	
	June 2025	• Track daily adherence and weekly effectiveness using a vocal journal.	
	June 2025	• Review the routine to make necessary adjustments based on feedback and evolving vocal demands.	
PODCAST CREATION:			
Over the next six months, listen to at least two voice industry related podcasts each week. By the end of the first year, finalise the concept and script for a 10-episode podcast series, either informative or story-based. Start recording the podcast by the 18-month mark and launch the first episode before the two-year deadline. Measure success through listener feedback and aim for at least 1,000 downloads by the end of the series.	November 2024	• Listen to at least two voice podcasts each week	
	May 2025	• By the end of the first year, finalise the concept and script for a 10-episode podcast series (either informative or story-based).	
	November 2025	• Start recording the podcast, working with actors, guests, etc (as the idea develops).	
	May 2026	• Edit all episodes and release the first episode in May 2026.	
	August 2026	• Aim for at least 1,000 downloads by the end of the series.	