

ConoverVO



Sincere - Calm - Relatable

**The gruff, yet trusted voice
of your favorite teacher.**

Welcome!

...to the exciting world of audiobook
creation. I look forward to
collaborating with you on this project.

Conovervo.com

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Introduction

Hello - You have selected me to narrate your audiobook, and I could not be more excited.

This is going to be a fun project, and I know that both of us want this to be successful.

To help ensure we both enjoy and understand the process going forward, I have included the details of my process. This should help to set some guidelines and expectations moving forward.

Most questions should be addressed in the details that follow. Please let me know if I left out anything, or if you have any questions.

Thank you again for selecting me as the voice of your book. I know you put in a lot of your heart and soul. I promise to do the same.

Together - lets tell YOUR story.

Chuck Conover

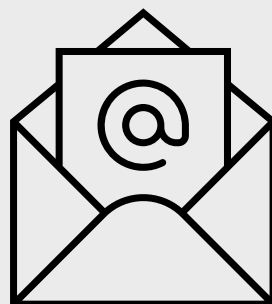
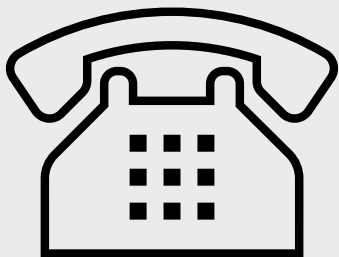


Contact Information

It's easy to contact me, and I encourage you to do so. Not only would I enjoy hearing from you, but I am happy to answer any questions, or concerns you might have.

Here's how you can reach me:

- Email: chuck@conovervo.com
- Phone (Text or call, I am in Central Time) 832-465-7162



Now - let's get going!

Why an Audiobook?

In case you need a reason ...

Sales of audiobooks are on the rise, while sales of printed books are declining. Most people consume information on hand-help devices, and books are no exception. Both e-books and audiobooks are easy to access and enjoy - regardless of your location.

A growing number of consumers would rather listen to a book (while doing something else), than spend focused time reading.

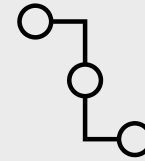
Publishers want to provide multiple versions of their content, so to reach a larger audience. The larger the audience, the higher the sales.

An audiobook version of your book will not only reach people who also buy the e-book version, but it can speak to an audience that might never purchase your book otherwise.



Process Overview

The basic steps of the production are:



1. Manuscript received
 - Title/Character notes received
2. Read entire book for content, characters, etc.
 - Manuscript preparation
3. Record “First 15 minutes” and submit for approval
 - ****Critical Step** See details below**
4. Narrate entire book
 - Record/edit any pickups
5. Edit, proof, and master
6. Project finalized (Corrections made, etc.)
7. Final payment made
8. Final/completed audio files delivered or uploaded
9. Rights Holder/Author approves final audio

**** The “First 15” ****



A sample from your book, often of your choice, will be fully produced and submitted for your approval. This is where we decide and approve of character voices, accents and the like.

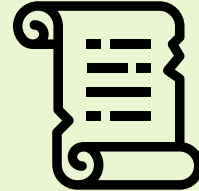
This is your best opportunity to provide feedback and make adjustments, before full narration begins. It is **vital** to get your input on how characters will sound NOW. Once full production starts - it is too late.

Any changes AFTER the audiobook is delivered are limited to errors in pronunciation or misreads. No changes to acting choices are allowed after the 15-minute checkpoint.

Process Details

The Manuscript

What I need from you so I can prepare and succeed!



I will need the full, **final published version** of the book in either PDF, Word, or OpenOffice file format. You can email the file to me or send a link to a file sharing service like Dropbox, OneDrive, Google Drive, or the like.

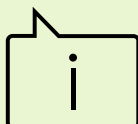
As you know, nothing is ever 100% perfect, and I may come across typos or other issues that were missed. Not because I am a great proofer, or editor, but because I am reading ***the entire book aloud***.

If I do come across an error, I will correct it in my narration, and if possible, make the correction in my copy of the manuscript. I will then share this document with you at the end of the process.

If these errors are extensive, requiring re-writes and later edits to the audio, there will be additional costs.

In addition to the main manuscript, I request you send title notes. These are notes on content, such as character details, that are not included in the narrative, but you think might help me during narration.

Super Important Note: If we are on a deadline, your response time is critical. I will not begin recording if I feel unclear about something. Unanswered questions may mean a delay in production.



Process Details

Manuscript Notes

Fiction

Sending me notes will help my performance.

For fiction titles, character notes are especially helpful. Besides including details that can be gleaned by reading the book, also send any notes you have that might help to define their essential “character.”

- **Age**
- **Origins-Location** - where the character is from, country, particulars, etc.
- **Identity specifics** - ethnic, socioeconomical, education, religious, gender, etc.
- **Accent** - if any other than standard American English, strength, etc.
- **Name pronunciation** - especially if it unusual or not obvious, made up. (Is it Tan-ya, or Thahn-yuh?)
- **Adjectives** - descriptive of their attitude, voice traits, talking pace, etc. (sarcastic, kind, timid, fast talker, etc.)

If this is a series of book:

- **Are there characters that appear later?**
- **Any minor characters in this book that have larger roles later.**
- **Are there any story arcs or plots that I need to know now?**

Please, feel free to include any notes regarding tone, pacing, or anything you think should be included to help me create a project the best possible. The more I know now, the better I will understand the characters, and the story you want to tell.

If you have any questions, include them as well.

Process Details

Manuscript Notes

Nonfiction

Nonfiction works have their own special set of note requirements.

- **Pronunciation** - any names of people, places, or things that are not well known and would be difficult to research
- **Breakdown of abbreviations, acronyms, scientific and mathematical jargon**
 - Having the expert provide these details will speed up the process

When it comes to narrating nonfiction, you may think it would be easier, more straightforward than a fiction title, but it's not that easy.

In order to clearly convey your thoughts and intentions, there are several items that may need to be adjusted (tweaked) as the text is translated into the medium of audio. The following details will help you get a feel for what may sound different- these are not errors, but narrative necessity.

Please feel free to contact me to discuss any items specific to your text.

Process Details

Nonfiction Text Issues

- Abbreviations will be defined - e.g. is read as “for example”; i.e. as “that is”, etc.
- Acronyms - will be defined the first time they appear.
- When books, films, songs, etc. are mentioned, or if needed for clarification, I will add “the book titled ...” (Or something similar) to introduce the media.
- For Biblical citations, they will be read as -
 - Chapter X, Verse Y
 - Bible versions and abbreviations will not be narrated. (a, b, ff, cf, NIV, KJV, etc.)
- “For example”, “she said”, “they wrote”, etc. may be used to clarify when introducing quotes.
- Colons, dashes, semi-colons, etc. may be converted to “that is”, which is”, or similar. (For clarity)
- To prepare a listener for a key section, or an exercise, I will sometimes introduce it with something like:
 - **“Let’s take a look at these items in more detail.”**
- Bullet points/lists (like this one) may be alphabetized or numbered for clarity.
 - And sometimes, I will add “and”, “or”, etc. before the final item in a list.
- When quoting a website, I will simplify the address as much as possible.
 - Omitting the “**http://**” and usually the “**www**”
 - Also, I will generally repeat the information, slowly, and add something like.
 - “Let me say that one more time, so you can write it down. Are you read”?

Process Details

Nonfiction Other Items

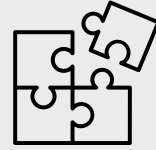
Another item that needs to be understood, is how to handle *charts, tables, and illustrations*.

There are several ways to handle these data heavy images.

- 1) **Omit them** - Some illustrations are purely decorative, and while they make the page pretty, they add no extra information. They do not enhance understanding.
- 2) **Converted** - I can convert the information into descriptive text that will be read aloud, or
- 3) **Placed into a companion PDF** - that the listener can download. This is usually done when something is critical to understanding the text but cannot be converted and read. This can also be done if the book contains a large volume of illustrations, and charts.

Process Details

The Parts of a Book

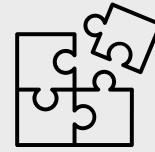


If you have ever listened to an audiobook, you know that certain parts of the book are left out, most often as they detract from the listening experience, or add nothing to it. Here is a handy chart of examples:

Opening Credits	Always
Author or book praise & reviews	Never
Table of Contents	Never
Glossary	Never
Dedication	Sometimes
Acknowledgements	Never
Preface / Introduction	Usually
Foreword	Usually
Author's Note	Rarely
Prologue	Always

Process Details

The Parts of a Book



Epigraph	Usually
Full, unabridged text	Always
Epilogue	Always
Footnotes and endnotes	Rarely
Bibliography	Never
Index	Never
Author's Bio	Never
Preview of Next Book	Rarely
Closing Credits	Always

Recording the Manuscript

Narrate, record, produce, perform ... No matter how you say it, this is where the fun begins.

I read the book. Out loud. *A lot*. (With some repetition involved.) With feeling, where appropriate.

Every narrator is different, in terms of how much finished recording they can produce in a workday, and much of that is dependent on the text itself. It might surprise you to learn that a full day's narration might only produce one hour+ of finished recording. (Sometimes less.)

The marathon this is audiobook production can make significant demands (both physical and mental) on the narrator.

How long I need to record your specific book depends on several factors.

- The length of the book itself
- How complex the text is
- External factors (weather, etc.)
- and other factors



During this phase, you may not hear from me. Please know this is because I am focused on *your* book. My goal is to complete your project as quickly as I can.

Should issues arise that may delay production, I will contact you immediately.

Proofing, Editing & Mastering

After the recordings are complete, additional time is required for proofing, editing, and mastering.

All projects get a second set of ears, comparing the recording to the text, to catch as many errors as possible. Notes are taken about anything that needs fixing. (technical glitches, narrator errors, etc.)

A list of these is made, called “pickups”, which I then use to go back through the recording and make corrections. This may involve either editing or re-recording.



They are also engineered to remove any extra breaths, clicks, etc. and mastered to ensure consistent levels, clean up and polish the sound. The mastered files are then converted to MP3 files for upload.

Rights Holder Review & Approval

Having your say on the final product.



After proofing, editing and mastering is complete, you reenter the process.

All files will be made available to you to listen to and give your feedback. On ACX, this will be on their website; in other cases, it may be different, and I'll advise as to how the files will be made available to you.

I need you to listen to the entire audiobook. I know that is asking a lot, but it's *crucial* to the process. This is your opportunity to identify any additional errors that slipped through the cracks in the proofing and editing process.

Please note any:

- **TECHINCAL ERRORS:** Glitches, missed edits, background noises - basically anything that might distract the listener.
- **NARRATOR ERRORS:** Mispronounced words, stumbled, tongue twists, etc. These should have been found during proofing and editing, but there always exist gremlins that like to mess with us.

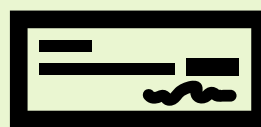
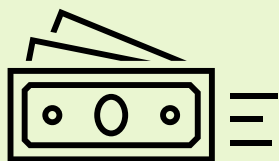
Notes on the performance?? Sorry - these should have been address during review of the first 15 minutes way back at the start of this process. It is a bit too late now.

Once you've listened to the entire audiobook, submit any notes you have. I will review your notes, make any required corrections, and prepare the files for submission.

Final Invoicing & Submission to Platform

After correcting any issues listed in your notes, on technical or narrator errors, the files are given a final mastering, and then uploaded to the distributor platform – ACX, Findaway Voices, Spoken Realms, etc. The platform does perform a Quality Assurance (QA) evaluation of the files, and if everything meets their standards, the audiobook is released for sale.

Just before submission to the platform, I will invoice you for any agreed-upon payment for my work. The final total is calculated by multiplying the total length (hours/ minutes) of the finished audiobook by the agreed upon per-finished-hour rate (PFH). (This includes the PFH portion of a Royalty Share agreement.) The exception would be for a purely royalty-share agreement.

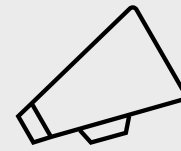


Congratulations! Our project is at an end and your audiobook is ready for its debut.

(Wait - there is one more thing.)

Promotion

But wait! There's more ...



The audiobook may be up for sale but now the real work begins - getting the word out and marketing the book wherever you can.

I normally post about new projects, the occasional progress report, and release notice. To help you along the way I'll give you some ideas and proven ways to give your shiny new audiobook the sales boost it needs. But first, a few final thoughts.

Final Thoughts



Overwhelmed! You're not alone in this...

So, there you have it: a brief(ish) overview of the production process for your Audiobook.

I've tried to cover main points - without this turning into a book in itself - but I also realize that some of what documented may raise more questions or inspire further thoughts and ideas.

Remember that I'm your partner in this, so feel free to contact me with any questions, suggestions, or ideas that you may have.

I'm thrilled you chose me to partner with me and I look forward to bringing your written words to an entirely new audience!

Audiobook Social Media Groups

General

- **Audiobook Lovers**
<https://www.facebook.com/groups/audiobooklovers>
- **Audiobook Addicts**
<https://www.facebook.com/groups/audiobookaddicts>
- **Audible Book Club | Audiobooks**
<https://www.facebook.com/groups/219431745345392>
- **The Audiobook Club**
<https://www.facebook.com/groups/theaudiobookclubgroup>
- **Everything Audiobook.....E.A.R.S.**
<https://www.facebook.com/groups/EverythingAudiobooksE.A.R.S>
- **Audiobooks Unleashed**
<https://www.facebook.com/groups/audiobooksunleashed>

Romance

- **Aural Fixation**
<https://www.facebook.com/groups/auralfixationaudio>
- **Audio Loves**
<https://www.facebook.com/romanceaudioloves>
- **Audio Bookfly**
<https://www.facebook.com/AudioBookfly>
- **Audiobook Obsession Review Group**
<https://www.facebook.com/groups/AudiobookObsessionReviewGroup>
- **Reverse Harem Audio Books**
<https://www.facebook.com/groups/RHaudiobooks>

Audiobook Social Media Groups

Mystery/Thriller

- Mystery Audiobook Lovers
<https://www.facebook.com/groups/mysteryaudio>
- Cozy Mystery Audiobook Lovers
<https://www.facebook.com/groups/293318778619666>

SciFi / Fantasy

- Fant-SciFi Audiobook Club
<https://www.facebook.com/groups/FantSciFiAudiobooks>
- SciFi Audiobooks
<https://www.facebook.com/groups/292258431569710>
- Fantasy Audiobook Fans
<https://www.facebook.com/groups/fantasyaudio>

LGBTQ

- Lesbian Audiobooks
<https://www.facebook.com/groups/1498493863718913>

Christian

- Christian Audiobook Narrators & Authors (CIA-CARS)
<https://www.facebook.com/groups/220404914802348>

Production Agreement Types

PFH: *Per Finished Hour* - the RH pays the narrator a set rate per finished hour of audio.

RS: *Royalty Share* - the RH and the narrator share in the royalties from all audiobook sales. The percentage and duration of royalty payments vary.

RS+ or Hybrid: *Royalty Share Plus* - same as Royalty Share, with the addition of a stipend to the narrator to help cover costs of production. This can be a lump sum or a small PFH rate.

PFH (distributor): *Per Finished Hour* - the RH pays the narrator a set rate per finished hour of audio. Final audio files are uploaded directly to the distributor. Distributor handles contracts, production coordination, union/narrator payments, and release.

PFH (no distributor): *Per Finished Hour* - the RH pays the narrator a set rate per finished hour of audio. Final audio files are provided to the RH. RH handles contracts, production coordination, union/narrator payments, and release.

PFH (with producer/director)(with or without distributor): *Per Finished Hour* - the RH pays the narrator a set rate per finished hour of audio. Final audio files are provided to the RH or distributor, as appropriate. RH or distributor handles contracts, production coordination, union/narrator payments, and release.

The End

I know this is a lot of information, so take your time to digest and understand everything.

Please - reach out to me should you have any questions, or comments. I am here to help in any way I can.

You write, I narrate - together, we can make something wonderful.



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