

Prices are as per [Equity Agreed](#) , [GFTB Rate Guide](#) & [GVAA USA](#) Minimum Rates Guidelines.

This Indie Rate Guide was created **for smaller-budget projects**. Consult the above excellent resources that are for *industry-level work*.

We realise that many smaller or lower-budget projects, like yours, simply do not have the budget that a major studio or commercial company do, yet you still want to collaborate with voice talent and create a mutually beneficial work relationship. As an indie creator you may have unique and specific needs - like wanting an option for a per-line rate on self-directed smaller projects and start up launches.

Sometimes, projects that say “*include your rates as part of your audition*” end up becoming a race to the bottom. It is unfair to force talent into a “bidding war” based on who charges the lowest, and ultimately hurts both of our industries in quality and fair equitable payment. Ideally, the rates should cover studio costs and talent time on dedicating their skills and expertise to your project.

We encourage creators to attempt to *build industry standard VO rates into their budget from the start whenever possible*. However, for projects where this just may not be feasible, please feel free to use information within this guide as a baseline suggestion.

Remember this is a guideline. Should you have asked for our rates and were sent this and it still doesn't meet your budget requirements, feel free to reach back out to us and let's discuss plans to see how to make it fit within your needs together.

WHAT CONSTITUTES AN "INDIE PROJECT"?

- Low overall budget - funds usually received from modest crowdfunding or personal investments rather than major publisher backing, or is published by a smaller company that specialises in indie games/visual novels/mobile games etc
- Project is made primarily by one person or a small team of people, rather than a large company
- Talent recording is done remotely at a professional studio, not a home studio.

RATES:

PER-HOUR RATES			
Rate	Cost (in USD)	Minimum	Note
Standard Hourly	\$250 per hour	2 hours*	<p>Global industry standard nonunion rate for games and prelay (original) animation is \$250 per hour with a 2-hour minimum.</p> <p>It is also recommended for indie games with significant commercial release (especially console game/"all-platform or multi-platform " releases).</p> <p>*While the 2-hour minimum is an industry standard, we recognize the budget limitations of indie games, particularly when it comes to characters with a small amount of lines.</p>
Indie Hourly	\$150 per hour	1 hour	<p>This is a viable indie rate for projects such as visual novels, YouTube animations, small mobile games with minimal dialogue, etc.</p> <p>Some indie devs may wish to use a rate similar to this if you have multiple characters with a small amount of lines each yet you want to be able to cast a different actor for every character rather than doubling/tripling up.</p>

Notes:

- **Per-hour is typically the industry standard** for nonunion character work, which is why it is listed as the default above.
- Any project requiring actors to be live-directed should opt for a per-hour rate, rather than per-line or per-word. This ensures that producers save time and budget in getting takes they need and actors are paid appropriately for the amount of time worked.
- Additional time above the stated minimum is paid in full-hour increments (*example: a session that runs 2 hr 30 min, 2hr 45 mins or 2 hrs 15 mins will be paid as a 3-hour session.*) While reasonable exceptions may sometimes be made (a session that runs only 5 mins over the hour).
- **Per-hour refers to each hour of RECORDING time, not per finished hour of audio.** Per-finished-hour is typically only used for audiobooks and other long-form narration.

PER-LINE RATES

Rate	Cost	Minimum	Notes
Standard	\$5* per line	\$150**	<p>Indie projects with significant commercial releases (including console and mobile-game project, Steam and similar platforms) who wish to do a per-line rate are advised to follow a similar rate structure such as this, as it tends to even out to be similar to the suggested per-hour rates.</p> <p>*\$5 per line rate is considered standard on projects where each character tends to have a smaller number of lines, such as those with mobile app releases.</p> <p>If you are an indie dev who anticipates a character having 100+ lines, an hourly rate will make more sense for your budget at that point.</p> <p><i>Per-line rates are for self-directed or in the wild recordings only.</i></p>
Lower-Tier	\$3 per line	\$100	<p>This is a viable indie rate for projects such as visual novels, YouTube animations, small mobile games without major funding etc. At this we only record one take per line voiced, same line or not.</p>

Notes:

- While some object to a “per line” model as how long a “line” is can vary widely, we find that it tends to even out overall (some lines will only be a single effort sound, whereas others may be a few sentences.)
- I typically record 2-3 takes per line,, and this is automatically included as part of the per-line rate. If you request more than 3 initial takes per line, an additional charge will be incurred per line.
- Project minimums are set because (even if it's only five lines) I still need to set time aside to record, set up your recording session, prepare dialogue, get into character, and cover studio expenses.
- **Why "per-line" and not "per-word"?** While word count works for estimating workload for things like narration, it's usually not very useful for character dialogue in video games or animation. How long it takes an actor to record 100 words, for example, will look very different if it's a cohesive 100-word paragraph vs 100 individual one-word callouts/effort sounds.
- **In general, it is a better idea - AND likely more cost-efficient - to hire a post-production audio engineer to handle all RAW dialogue editing/mixing/mastering, rather than expecting each individual actor to do it with varying results.
- If you'd prefer to pay a third party to do all your sound/dialogue editing, we have excellent audio engineers available for hire. Feel free to ask us more.

NOTES AND DISCLAIMERS

- This guide is meant only for low-budget, independent content creators/teams with modest commercial release. For projects with appropriate funding, major publishers or significant budgets, I strongly abide by the industry standard game rate of \$250US per hour with a 2-hour minimum.
- If you are contacting my studio, please be respectful and keep in mind that I and my team are VA's making full-time living wages in this business.

Things to know for directions and requests:

- **Wild Takes** : This is when the voice artist records a line (s) without a backing track or recording along with video. The lines are NOT intended to sync with a recorded video or game. Often in Indie games and animation, the lines are given to the voice talent without scene context and little direction. Hence why some games and animation turn out with ill delivered character lines to fit a scene or situation.
- **ABC Takes**: You are requesting lines to be voiced in two or three different ways all at once rather than voicing all lines in separate batches of varying emotions and delivery.
- **1,2,3 Takes**: You are requesting the lines be voiced in order of the script list. Then alternate takes are voiced in separate batches of the same order with varying tone, intonation or emotions.
- **"File splitting/line splitting"** refers to a requirement of each line of dialogue being in a separate file, exported and labelled according to producer's specifications.
- Actors normally send their lines as one long sound file either:
raw (no editing or processing) or
finished (clean up extra noises, basic noise reduction if necessary, possibly light compression/EQ/de-essing if the actor chooses to do so.)
Please specify at the beginning of the project if you require the audio to be sent completely raw..
- A small handful of separate files (for example, split by character, chapter, or episode) are understandable for organisational purposes and would not be a charged extra. **However, splitting and labelling every line and take into individual files is a large amount of work and should be compensated accordingly and needs to be** listed as a requirement by the producer.
- If it is required to do extensive volume levelling and mastering, file naming etc, this will be added and included in billable editing hours.
- To save you \$\$'s, we strongly encourage producers to either do the file splitting and labelling themselves, or hire an audio engineer, for larger projects to split files, level volumes, master and EQ all of your project's RAW audio files, in order to ensure an evenly mastered sound. We all want your project to sound great! *Ask us for a quote to hire our editors for your project today.*

REVISIONS, PICKUPS, & EXTRA TAKES

- If the revision is **the actor's fault** (for example: missed or misread line, mispronounced word, major technical problem), a re-record of the affected line(s) is done at no additional charge.
- If the revision is **not the actor's fault** (for example: script changes, additional lines needed, producer missed part of the script), an additional fee for re-recording will be paid. Such fee will be proportional to the amount of work required for the retakes.
- If the revision is **due to the client/producer wanting a different direction in the read**, revision fees are added.

- **To decrease the likelihood of excessive revisions**, we encourage producers to be as clear as possible about their specifications and a sample read for approval sent prior to recording the full script or consider a live directed session.
- **If you want a lot of options and/or have very specific deliveries in mind**, we suggest setting up a live-directed session and paying an hourly rate to save on both time and revisions.
- **The typical standard for pickups in-studio** is another session fee (for example, an actor will generally get paid the same hourly rate for pickups with a 2 hour minimum).
- **For projects that involve a per-line or per-word rate**, an additional per-line fee based on the number of lines/words that need to be redone will be charged

Extra Takes:

- For independent (self-directed) and wild recordings, 2-3 takes per line are sent for a final project depending on the producer's specifications. Sometimes, 3-5 takes may be requested for certain assets such as effort sounds.
- If more than 3 takes are required for every line, it will be charged/listed as an additional line. *Tip for producers: It is rare that you will need more than three initial read options for dialogue lines. If you are reviewing the audio and still do not like any of the takes, it is better to then send a list of the lines that need to be revised along with any specific direction notes.*
- **Extra take fees do not apply to directed sessions or any jobs that pay hourly.**

This guide does not include AI usage. This is a separate category and fee structure. No Indie Game productions in this category can be used for AI learning. Please inquire about using our voices to create your own AI production.

Hopefully this guide helps you know more of our studio and processes. If you are new to the industry, welcome. We look forward to working together and seeing what we can create together.

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