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2023-05-24 Pit Stop Jennifer Jill Araya.mp3

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DURATION

1h 10m 56s

4 SPEAKERS

Karen Commins
Anne Flosnik
Jennifer Jill Araya
Speaker4

START OF TRANSCRIPT

[00:00:05] Karen Commins

Well, let's get started, because it is the top of the hour. And I just want to welcome everybody to Pit Stop, which is your fortnightly midweek rest area to refuel your drive. I'm Karen Commins. I'm an audiobook narrator and I'm the chief cartographer for NarratorsRoadmap.com. And I'm your host for Pit Stop. And with me in the copilot seat is my lovely friend and award winning audiobook narrator Anne Flosnik, who hosts the narrator Uplift show here on Clubhouse. How are you this afternoon, Anne? Great.

[00:00:36] Anne Flosnik

Happy to be here.

[00:00:37] Karen Commins

Well, I am so delighted you are. Every other Wednesday. Most of the time. Maybe not all the time, but anyway, every other Wednesday audiobook narrators who do more than narrate will pull into the Pit Stop. They're sure to inspire you to follow your interest and use all of your talents and gifts and want everybody to know the conversation is being recorded. You'll be able to relisten or catch parts you missed and feel free to comment in the chat and raise your hand in the app if you want to be part of the conversation, because we'd love to hear from you. So thanks so much for joining us today. I am really excited to welcome Jennifer Jill Araya. I've been practicing your name. Jennifer. Oh my. Rolling your Rs. Jennifer Jill Araya is an Audies, Earphones, and SOVAS award winning audiobook narrator who's been listening to audiobooks since she was a young child. And the fact that she now gets to narrate audiobooks for a living is a dream come true. In addition to narrating books in virtually every genre and loving every second of it, Jennifer also coaches other artists, business owners like herself in creative entrepreneurship with her coaching community, Starving Artists No More, which is the pin linked here. And when she's not narrating, Jennifer can be found hiking, biking, running or generally exploring her home city of Cincinnati with her husband, Arturo. Guess he probably rolls his Rs, too. Who is who she refers to as her partner in crime? Well, hello, Jennifer. It's so great to have you here.

[00:02:12] Jennifer Jill Araya

Thank you so much, Karen and Ann, for having me. I am thrilled to be here with you today. Was overjoyed when I saw your email inviting me to participate. So thank you.

[00:02:22] Karen Commins

Well, I was overjoyed when you said yes, because I think I met you. I don't know. It was five years ago or something at an APAC, and I've never really gotten to have a nice, good, long conversation with you.

[00:02:35] Jennifer Jill Araya

So I know. Well, honestly, one of the longest conversations that I remember having with you was in one of the restrooms at that APAC, and you and I chatted about music and harp playing and all sorts of different things. But like, you know, it was pretty long. We stayed in the restroom chatting for a while, but that was like the longest conversation we've had. Well, chatting next to the sinks.

[00:02:54] Karen Commins

We have much to catch up on. And that's right. Because, you know, that was something that that fascinated me then and still does, is that you started as a professional and you still are a professional cellist. And I saw on LinkedIn that you you have a BA and a master's in cello performance. So how long have you been playing?

[00:03:15] Jennifer Jill Araya

So I started cello when I was 12 years old, which is actually pretty old for a string player, professional string player to begin playing. But I started piano when I was five years old, maybe 4 or 5, something like that. And I started voice immediately afterwards, like within a couple of months. And so my my degrees are in voice and cello performance. Double major at conservatory. Yeah. So I, I have been studying music and, you know, communicating through sound has been my life's work. And now I just do it with text instead of musical notes.

[00:03:54] Karen Commins

I like how you say that communicating through sound because I was wondering how you got from. Playing in the symphony. And. And isn't your husband. Didn't you tell me he's your Stan? Yeah, we. We stand.

[00:04:09] Jennifer Jill Araya

We both have tenured spots in a local regional orchestra. We do about a concert a month with the regional orchestra, and frequently we are stand partners. My husband and I met when we were playing or studying with the same teacher. So yeah, we, we share stands a lot.

[00:04:25] Karen Commins

So now you go through life making beautiful music together.

[00:04:29] Jennifer Jill Araya

Yeah, yeah, absolutely. Yeah. The music is what brought us together. The first thing that I mean, this is way off topic of narration, but the first thing I loved about my husband was his sound on the cello. He has such a beautiful tone quality when he's performing and playing, and it's just I loved that before about him, before I even knew him very well as a person.

[00:04:52] Karen Commins

When you say it's off topic of narration, but I think everything we do and everything we know comes with us into the booth.

[00:04:59] Jennifer Jill Araya

So that is very true.

[00:05:01] Karen Commins

I'm sure when you're doing a rom com that those kind of feelings for him inform your narration. So it actually is all on topic.

[00:05:10] Jennifer Jill Araya

Very true. Very true. Yeah, you are totally correct.

[00:05:14] Karen Commins

Well, I saw you. Now this is something I didn't know that you had worked for a place for a place called Club Essential and you were doing their voiceover for their customer training videos. So walk us through how did this happen of you actually starting to do voiceover? And then I want to know how you went from there to audiobooks.

[00:05:35] Jennifer Jill Araya

Sure. Well, so that is actually part of the story of how I got to audiobooks. So it's pretty easy transition when I was because as I said, I studied voice at conservatory as well, not just cello and sort of the like stereotypical job for voice students while I was at Cincinnati Conservatory was that we would do voiceover for the local Cincinnati businesses and quite a few of my friends are now working full time in voiceover, whether that's radio or doing commercial voiceover and explainers and narration, you know, narration think I'm the only one of my college now take that back. Another of my college friends is a full time audiobook narrator as well. So yeah, it was. A lot of us did it while we were in school, and I kind of stumbled into it a little bit back door in that I was working just as an administrative assistant at the web design company as a summer job, one during my master's degree. And they realized, Oh, you do voice at Cincinnati. And I don't know if they'd had other voice majors do this work for them before or not, but they then started having me both write and narrate all of their explainer videos for their customer base. So they would have one of the people on staff teach me how the software worked, and then I would write up a script and then record the script that would go with a video, you know, like showing someone going through those steps. And I loved it. I mean, it wasn't like. The best work that I've ever had. But it was certainly better than being an administrative assistant at a desk job to make money.

[00:07:18] Jennifer Jill Araya

And at the time I was wanting to take as many cello auditions as possible to get an orchestra position. And it was really, really, you know, intellectually engaging work. And I loved the, the using my voice part of it. So I actually at that time looked a little bit into what it would look like if I made voice over more a part of my long term career. And that was before home studios were really a thing, and I didn't have anyone that I knew who was doing it full time, so I didn't really have a mentor could reach out to. So at that point, I just decided, you know what? I'm not going to worry about it. You know, I'll do I'll do other things. And fast forward a decade later ish, I needed something that I could do for some extra income over the summer and happen to think, you know what? In college, I'm still living in Cincinnati and in college I did voice over as a part time job to make some extra money, so maybe I could do that now. And when I typed in the first couple search terms, I remember one of the first ones that came back was which, um, mean now home studios are a thing and I don't have to live in one of the major markets in order to make a really good living. And I dove in 1,000% just I realized that this was a possibility for me and never looked back. So yeah.

[00:08:48] Karen Commins

Yeah, that's pretty interesting. No, Anne and I went to a thing. I don't think we knew each other then. And when we went to those job markets at the beginning of the century. Boy, that sounds so long ago. Yeah, in the north.

[00:09:00] Anne Flosnik

Yeah.

[00:09:01] Karen Commins

And, you know, they were events and where 50 narrators went and did live reads. And you know, pretty much what you're saying about the home studio is so true because I lived in Atlanta then. I always have. I am here now. And, you know, the message that I kind of got is, well, why should I hire you in Atlanta when I'm in New York and I have all the talent I need right here? Anne, did you have that same experience?

[00:09:29] Anne Flosnik

I don't even think the conversation came up. You know, we just came and read and oh, and then there were people that read in the morning and then people that read in the afternoon. And some of the people that you were reading for had, you know.

[00:09:44] Karen Commins

Yeah, they'd.

[00:09:45] Anne Flosnik

Gone there. Exactly. Yeah. Yeah. So I don't really remember too much about the nuts and bolts of it.

[00:09:53] Karen Commins

Yeah. But I mean, she's in Virginia and was able to get in with the Library of Congress, which is.

[00:10:01] Jennifer Jill Araya

Sure, sure.

[00:10:02] Karen Commins

But for, you know, you and me and so many of us across the country who didn't have access to that either was just a boon. Well, so did you have any training in audiobooks before you started or you just. You been a listener and converted that?

[00:10:20] Jennifer Jill Araya

And yeah, I had been a listener and the opera training, the voice training that I have from conservatory is very, very acting heavy. So I mean, I sort of think of my background, yes, it's in classical music, but in terms of how it applies to my work now as an audiobook narrator, I primarily have an actor's background. Um, you know, all of the same things that actors are taught in, in school I was taught as well and sort of like I'm sort of said offhand a little earlier ago that I've been communicating through sound forever. That's really how I view it. I am still storytelling through sound that I'm creating. It just so happens that those sounds are words now rather than singing or musical notes on the cello. But all of that is telling a story. All of that is communicating an emotion and a purpose and moving the listener in some way. So it's all, in my mind, very related. I mean, the nuts and bolts. Yes, I had coaching, um, relatively early on. I think I'd done about 15 books before I started coaching, but I coached with Sean Pratt and Hillary Huber right at the very beginning and they set me on the right path.

[00:11:37] Jennifer Jill Araya

Um.

[00:11:39] Karen Commins

And it's so interesting you talk about your musical training because, well, I've never been to an opera and I mean, I know it tells the story, but I hadn't really thought about that until you just said that, that it is some actor, you know, acting, going on and telling that story in opera. Because I always thought about it as the musical technical problem of hitting the notes and coming in on time and all of the things that you have with music. And I hadn't really. I know that sounds crazy, but I hadn't really thought about operatic training as relying on acting technique.

[00:12:16] Jennifer Jill Araya

Oh, very, very much so. Mean, even when I'm doing an art song or a symphony performance, I know what the text means. And there's a reason that that composer chose that text, even if it's outside the context of a larger opera. Um, yeah. I mean, some art songs that I've done, Gretchen at the Spinning Wheel would be one example, and if you don't know it, you should listen to it and look up the words. It's really good. But. Gretchen At the spinning wheel, I mean, any art song is going to have a story behind it. Um, they're monologues that just happen to have music along with them. And that's very much the way that I was taught to think of the performance aspect. I mean, there's the technical aspect of, as you said, hitting the notes and phrasing appropriately where to breathe and how to breathe and, you know, all of that stuff. But that is all the baseline and actually performing as a vocalist is so much beyond that. And it really is communicating the text and the music informs you of the emotions that the text is to have.

[00:13:20] Karen Commins

Well, and now that you say that, remember, I mean, people who know me know I'm a huge Barry Manilow fan. And he had when he first hit it big, he said he didn't know what to do on the stage and he took acting lessons so that then he could tell the story of the song better. Yeah. And. You know, I think that. I mean, it's obviously served him well. But, you know, it's nice hearing you talk about that and making this connection because. I mean, like with my music now, I'm still I'm like just working on the, the technical aspects, the the expression of it. Is still to come. So, you know, get so focused on that and think as narrators to a lot of times maybe we get focused on that, like, where are we breathing? Or am I am I breathing loud? Is it gasping? You know, we get in our heads about those kinds of things. Does your training give you some way to get around those kind of mindset issues and think? You talk about a lot of these on your podcast, but we're going to get there in a minute.

[00:14:31] Jennifer Jill Araya

Sure. So the biggest thing that I rely on is something that I learned myself as I was teaching, which is that even in cello, which, you know, ostensibly doesn't have a story, you know, unless the piece tells you like this is a walk in the park. And that's the name of the piece, ostensibly a cello piece isn't going to have a true story behind it. But when your focus is not on the technical, when your focus is instead on the communication and on the emotions and the underlying purpose for the music, the technical things become much easier. And especially in voice teaching. If I can help my students and don't teach voice anymore, but did for very long time, many decades. And but if I can help my voice student understand why the composer put this word at a higher or lower note because they're wanting to communicate this thing emotionally or in the story of the piece. All of a sudden, all of these other things that are big technical things make sense and they just fall into place when you breathe appropriately at the right spots where the composer has indicated that you should breathe or the phrasing that the composer has written says you should breathe, then so much is just there. And in my narration work, I find that same thing to be true if I'm really in with the characters.

[00:16:02] Jennifer Jill Araya

The rest of the stuff works itself out. I mean, if the character is going to say a really, really, really long phrase without breathing, if I'm in the character's head, if the character is really if I'm allowing the character to inhabit me, then I'm going to be able to have the same breath support that the character would. Or on the opposite end, if it's someone who's crying and so they're gasping as they're breathing through this passage. If I'm really inhabiting the space that the character is telling me where they are, then that breathing is going to feel right and not be difficult. It's a little bit different. With nonfiction, that's a little bit harder. That's more like a know professor giving a lecture. I imagine most of you have probably heard Shawn Pratt's comparison that doing nonfiction is like a Ted Talk, so it's a little bit different. But in fiction, if I'm really where the character is, it it will it will fall into place and know a lot of that is probably relying on my musical training, especially the breath support part. Um, but, but yeah, if you're, if you're really into the character, a lot of the technical things just get easier. They don't matter as much anymore because the emotions they're.

[00:17:17] Anne Flosnik

Well, it sounds Jennifer Jill as if you've all everything that you do is done from the heart.

[00:17:23] Jennifer Jill Araya

Very much so, yes.

[00:17:25] Anne Flosnik

So everything springs from that. And the technique then is just icing on your emotional cake.

[00:17:30] Karen Commins

Yeah. Oh, that's such a good sentence. That's thing I'd like to narrate.

[00:17:37] Jennifer Jill Araya

Yeah, exactly. Yeah, very much so.

[00:17:42] Karen Commins

So you said the symphony has concerts about once a month, so you have to practice with them, right? I mean, it's not just you practicing in your house. The symphony has to practice together. So this is something you have to schedule. So. Correct, you're doing that and then you're doing audiobooks and you've done about 300 of them or think actually more now. Yes. So you've got what some people would consider two full time jobs. So what prompted you to want to start your starving artist? No more business.

[00:18:16] Jennifer Jill Araya

Sure. So first for the symphony, it's because the concerts are about once a month. We just have rehearsals the week of now. I need to practice in advance so that I know the music. But I mean, at this point I've been doing symphony cello performance professionally for like almost 20 years, and so I know a lot of the repertoire out there. So I don't need to practice as much as I would have, say, 15 years ago. So that is definitely not a full time job in terms of the commitment. But the narration absolutely is. But in terms of why I started the coaching business, I already mentioned that I taught music and do have a background in that and. Teaching the music. In addition to performing, the music had always been part of how I gave of myself and and grew myself as well. Because when you're teaching someone else, those same concepts become clearer and more crystallized in your own understanding as well. So it's it's a benefit that is very much mutual between the teacher and the student. And I've always loved that. But when I started narrating, I didn't have time for as many students and narration pays a whole lot better. So you know had cut my I had cut my studio way down to just a couple students. And then the pandemic happened and Teaching Voice, which if you all remember, there was the incident of a choir that was a super spreader event, especially at the beginning. I did not feel comfortable teaching voice at that point, so I fully closed my studio down, helped the last few students that I had find teachers who were willing to work with them at that point in the world.

[00:19:58] Jennifer Jill Araya

And, you know, a couple of years on, I found that I was missing teaching. I really enjoy that giving of myself, like I said, and just didn't have that outlet anymore. And I'm accountability partners with Gayle Shalon and Marni Penning. So two other fabulous narrators, and we all have complementary strengths and weaknesses and we work really well as a as a threesome, sort of helping each other navigate the world as narrators. And I was helping both of them with a lot of entrepreneurial concepts and we were sort of figuring things out together. But I was also giving them a lot of guidance. And they both at one point said, Jennifer, you have to start coaching this stuff because it's something that's not really out there. A lot of the business coaches out there don't really speak to the needs of creative artists, entrepreneurs. It's more general small businesses or service based businesses, which we are a little bit. But, you know, the advice that someone's going to tell a massage therapist is not really going to apply. If you're selling paintings or audiobooks or things that you've created yourself and are selling. And with their encouragement, I decided, you know what? It is time to step back into a teacher role in a limited capacity and share this information that they are saying needs to be shared. And I'm going to trust that and say, yes, I want to share that. And it has been a joy. I've really, really been enjoying working with the creative entrepreneurs who've been coming to me and that I've had the privilege of working with.

[00:21:45] Karen Commins

Because you're doing it in a manner of ways, though. You're coaching people one on one and then you've had some group workshops. And I know you did an event in New York after, I guess or before AIPAC. It was AIPAC week. Yeah. Um, I don't know if you've I didn't see anything coming up like that. Like another event like that. Are you planning to do one? Yeah, but you've also got your podcast and blog. So anyway, we need to talk about all these things.

[00:22:13] Jennifer Jill Araya

Sure. So I do have one on one coaching. I keep the spots for a one on one students pretty limited. So I right now have two one on one students and probably would have to think very hard about accepting anyone else. Although if someone came and really wanted to discuss it with them. But I want to make sure that for the one on one students especially, I really have enough time to help them through everything that they are needing guidance with. And most of the programs that I offer are longer term because building a business takes time. This is not something that just one quick little answer is going to change everything. It's it's something you have to really put some thought into and then work on implementing that. And it's a process. It's not an immediate thing. And yes, I do have a group workshop curriculum that finished up at the very end of April and I am offering another iteration of that and that does still have some spots available that will start in July and go through the end of September. So again, three months period. And then I have a blog that is really just the transcript from my podcast. So I'm killing two birds with one stone there. Hey, there's.

[00:23:25] Karen Commins

Nothing wrong with repurposing.

[00:23:27] Jennifer Jill Araya

Yeah, No.

[00:23:28] Jennifer Jill Araya

So however, whether you want to read it with your eyes or listen to me talk about it and ramble on, you get your you can get the information either way. Um, yeah. So those are the main ways that I, that I work with people. And I did have the one off event around AIPAC. I don't have anything like that, definitely in the works, although I am considering doing a retreat of some sort next spring or summer that is very much still in the works and probably would be a year away at this point.

[00:24:00] Karen Commins

But you heard it.

[00:24:02] Karen Commins

Here first people.

[00:24:03] Jennifer Jill Araya

Yeah, right.

[00:24:05] Jennifer Jill Araya

Yep, yep, yep. So, um, so yeah, the two things that are very much ongoing are the group workshop, which pretty much always think will probably have either one in progress or one scheduled and on the one on one coaching with people who need some help figuring out how their businesses should should be structured.

[00:24:28] Karen Commins

Well. And what kinds of things do you talk about or what kind of problems do people work with you to solve?

[00:24:36] Jennifer Jill Araya

Sure.

[00:24:37] Jennifer Jill Araya

So there's two, I guess, big frameworks that govern everything about how I think of what it means to be a creative business owner. The first is mindset, strategy and action. So the mindset is letting go of things like the starving artist myth, you know, thinking of yourself as someone who is in a scarcity situation. You know, you really want to be making sure that you're supporting yourself with a positive mindset. Then taking that positive mindset and your embrace of the things that are possible for you and figuring out a workable strategy. And that's where a lot of my coaching comes into play. I mean, once we sort of figure out the the mindset side of things, what strategy is actually going to help you make this new reality that you see as possible for your business? What strategy is going to actually take you there? What are your practical steps? And then the last part of that is then actually taking action on those steps, which at some points is the hardest part. Um, you know, a lot of times the business strategy that we have for ourselves is something that we've not done because it's really difficult for us to do either. We feel like we're incompetent. Maybe it has to do with our finances and some stuff we need to change there. I mean, a lot of creatives struggle with finances, especially the business finance stuff, and it can feel really uncomfortable to sit down and be like, okay, I'm going to figure this out. So taking action can be pretty difficult and making sure that we've got the support around us to help us take that action.

[00:26:30] Jennifer Jill Araya

So that's kind of the the overarching framework of what we think about. And then in terms of the practical stuff, I actually have a podcast episode about this, the specific Yeah, I know how handy this is, the, the specific components that you want to be thinking about as you're thinking about how your business is structured and the mindset, strategy, action piece of it is something that a lot of business coaches talk about. It's a those three parts in different synonyms for those three different things or things that I've heard probably 20 different business coaches talk about at some point or another. But then what specific components make up Your business is something that I don't feel that really any other business coach out there is talking about. For artists, business owners, the specific things that artists, business owners should be thinking about implementing in their business. And the first of those is a systematized process for marketing and networking because if you're only marketing and networking when you don't have work, then you're setting yourself up to have periods of tons of work and periods of no work. Marketing and networking need to be an ongoing process, something that's systematized. So it's easy for you mean marketing and networking For a lot of us, introverts is never super easy, but it needs to be something that's that's got a process for it so that you can rely on This is how I take care of this. Part of making sure that work is coming to.

[00:27:58] Speaker4

Me and something.

[00:27:59] Karen Commins

You can replicate that you're not having to think of new every time. Yeah.

[00:28:04] Jennifer Jill Araya

Yeah exactly. Mean you want to. What we all want to be doing is spending our time actually creating the thing that we're doing for us narrating audiobooks. So if we're spending our time trying to write the perfect email to that casting director, that's time that I'm not spending narrating. So I need to figure out how I can make that easy and seamless and frictionless for me so that one, it will actually get done. Because what I find most is that people just don't do it. And then two, that it will get done without taking me out of my creative space, which is where I want to be. Then the second part is well-managed finances, which is a whole can of worms. And with a lot of my clients, that's where we spend a lot of time. Um, in creative businesses, the feast or famine cycle of your income can be really deadly and can lead to having to take on lots of debt and just some, some really awful things. But a lot, honestly, a lot of what I teach there, I rely on the profit first methodology. Mike Michalowicz And paying yourself a salary so that you know, your personal bills are always covered. So with a lot of my students, we actually just work through the profit first book. It's it's, you know, he, he wrote it really well and it's good stuff. Then the third thing would be a consistent focus on what I call your creative and financial sweet spot.

[00:29:28] Jennifer Jill Araya

Those are the projects that bring you the most joy creatively and that also pay you your best rates. And actually the business workshop that I did before was all about just this how to work in your creative and financial sweet spot. And the really fun thing about really inhabiting that space in your work is that over time, as you consistently focus on making sure that you're getting more and more work, that you find creatively joyful and more and more work that's paying you your best rates, you're giving yourself a raise because you're accepting higher paying books on a more regular basis. So you're giving yourself a raise and you're doing your very best work. Because things that we find creatively rewarding are the things that we're going to be doing better work on. Like it's going to sound better if I'm really invested in the project, which then makes that new higher rate actually, you know, reasonable for the people who are hiring me, which brings more creative stuff my way. So it's a really virtuous cycle if you're thinking about that in your in your work and what projects you accept. And then next would be sources of asynchronous income. And Karen, I know you know a lot about this with public domain stuff. You know, there are all sorts of ways to get other people use the term passive income. I really hate that term.

[00:30:52] Jennifer Jill Araya

For all sorts of.

[00:30:52] Jennifer Jill Araya

Reasons. It is very much not passive, it's just asynchronous. It doesn't come in at the time you do the work.

[00:30:58] Karen Commins

Yeah, but I love you reframing it to be asynchronous because it is not passive.

[00:31:03] Jennifer Jill Araya

Yeah, it is. It is very much not passive, you know, whether.

[00:31:06] Karen Commins

It's, you know, a royalty share book, a public domain book, a membership site, whatever it is, it's not passive. No. And by the way, just as an aside, Deanna Anthony wrote in the chat that your pre APAC workshop was amazing. Still working on the plan.

[00:31:21] Jennifer Jill Araya

Oh, my gosh. Deanna.

[00:31:23] Jennifer Jill Araya

Hi. Thank you. I didn't notice that you were. I'm not paying attention to the who's here in the chat.

[00:31:29] Karen Commins

Well, that's because you.

[00:31:30] Karen Commins

Don't have to. Because that's what we're doing.

[00:31:32] Jennifer Jill Araya

That's what you're doing. That's right.

[00:31:34] Karen Commins

But yeah.

[00:31:35] Karen Commins

Talk to us about asynchronous income.

[00:31:37] Jennifer Jill Araya

Yeah, sure.

[00:31:38] Jennifer Jill Araya

So asynchronous income takes all sorts of different forms. And, you know, obviously we're in a narrator space, but with me working not just with narrators, you know, for artists, there are literally no end to the options for asynchronous income. But for narrators, kind of the most obvious ones are royalty share books and public domain books. And if you choose well, royalty share can be extremely rewarding. I pay my family's mortgage every month with royalty share books, and it's not enough that we could live off of it. You know, if I stopped working entirely and my husband had to stop working entirely, we would need to use savings as well. But we would know that our mortgage is covered, like we're not going to be homeless because that is coming in every month and it can be tricky to find those royalty share projects, but it's not impossible. And having a synchronous income is your paid time off. It's your sick time. It's your vacation time. We're not paid unless we're working, unless we have some asynchronous income coming in work where we've done that, work up front, and then it pays us a long term, you know, reward over time. That hopefully is in excess of the amount of work that we initially put into it.

[00:33:01] Jennifer Jill Araya

So asynchronous income, once you sort of get that set up and like you said, Karen, it takes a lot of time, a lot of work, but once you get it set up, it can really make the difference between an illness, meaning that you can't work as a creative anymore or an illness that you have all your bills paid and you can just come right back to it when you get better. Scott Brick has shared this story before publicly, so don't feel bad sharing it. But when he got ill with cancer many, many years ago and couldn't work for an extended period of time, his royalty share books and his other asynchronous income sources like that paid all of his bills so that when he came back he didn't have to worry about giant piles of debt from this time that he was incapacitated. Um, it really can be life changing. And then the last two components to think about are habits that are supportive, both of you as a person and for your business. So that's things like taking care of your finances and balancing your checkbook on a regular basis. That's things like sending out those reach out emails that you figure out a process for and the first component.

[00:34:16] Jennifer Jill Araya

But it's also things like making sure you're eating healthy, making sure you're taking care of your body because your body is your instrument, making sure you're getting enough sleep, making sure you allow time in your week to spend with your family and the people that you care about. And then finally, ongoing growth, a commitment to your ongoing artistic growth. Because none of our creative industries are static style preferences change over the time. Over time, you as a person change over time. And I mean, when I'm working in the booth, I always hope that I'm one doing my absolute best, but two, that I'm also going to be able to do a better best tomorrow. And if you're not doing something intentionally to grow as an artist, then that's not going to be possible. So at any rate, those are the six areas that I feel are necessary for creative entrepreneurs to really grow and thrive with their art and in their business. And in all of my coaching and all of the work that I do with with creatives, we spend a lot of time on each of the six. Probably the one we spend the most time on is finances, though, because that's such a really big stumbling block for so many.

[00:35:34] Karen Commins

Well, and it kind of influences so many other things to.

[00:35:38] Karen Commins

Exactly what.

[00:35:39] Karen Commins

You have and what you can do and.

[00:35:41] Jennifer Jill Araya

Right. And if your finances are not in order, then it's really hard to say no to work. That's not in your creative and financial sweet spot. And it's also really hard to take time to work on an asynchronous income project, which is going to bring you income later, but not income right now. Having your finances in order makes those other things possible.

[00:36:03] Karen Commins

But, you know, I hear you talking about this and I just keep thinking about she's doing that. She's playing in the symphony. She's narrating books. She manages somehow, as you said in your your bio, go running and biking. And and I'm just thinking, I don't know how many hours you have in a day. So do you have somebody help you with some of these things or are you a solopreneur doing it all?

[00:36:29] Jennifer Jill Araya

Sure. So I just in 2023, hired a personal assistant. He's gradually taking some tasks from me. And we're still not to the point that he's taking as many tasks as I eventually want him to have, But he's been a huge help. So that helps. I have someone who specifically manages my social media and I started working with her last summer. So about a year at this point. Until. Excuse me. Until then, it was just me. Mean, as a narrator, I have. I send out all of my post work. Don't do any of that myself. But other than that, it was all me. But the addition of the business coaching was like, okay, I can't keep doing all of this myself. But part of what helps is one of the business components that I mentioned, which is those supportive habits. I have a lot of sort of habits and processes around my work that make things take a little less time or a little less energy maybe. I guess, you know, when I'm working in the booth, I am fully focused. I am not letting myself get distracted. I'm working on the book and inhabiting those characters and being in that creative space. And then when I step out of the booth, I Gail Allen likes to use this image. I unzip the suit of the characters and hang it back in the in the closet in the sky where the characters get hung back up. And then I leave them. And then I've got processes that allow the other work to happen without tons of time. I mean, it is still time consuming. Typing emails is never going to be fast, but because I've got processes about it, it makes it a lot easier, you know, doing things like batching your tasks.

[00:38:24] Karen Commins

Oh yeah.

[00:38:24] Karen Commins

I'm a big believer in batch. Yeah.

[00:38:26] Jennifer Jill Araya

Oh yeah.

[00:38:27] Jennifer Jill Araya

And, and you know, not letting yourself multitask, which breaking that habit can be easier said than done but.

[00:38:34] Karen Commins

Well, because you. Yeah.

[00:38:35] Karen Commins

You can't really successfully multitask. You can only single task among multiple things. And the more you distract yourself with multiple single tasks, the less effective you are at any of them.

[00:38:49] Jennifer Jill Araya

Yeah, so very, very true. So very true.

[00:38:54] Karen Commins

Are your social media manager and your new assistant, are these in-person people or are they virtual people? You know what I mean?

[00:39:04] Jennifer Jill Araya

Like, yeah, I.

[00:39:05] Jennifer Jill Araya

Connect with them.

[00:39:06] Karen Commins

They're actual.

[00:39:07] Karen Commins

People. They're not.

[00:39:08] Speaker4

Yeah, you know what I mean?

[00:39:09] Jennifer Jill Araya

Right, Right. Yeah. So, Princess, who does my social media lives in New York, and I actually did not get a chance to meet her when I was there for APEC, which was sad about. So we've chatted a bunch on Zoom calls and email all the time, but we've not ever met in person. And then my new personal assistant lives in LA, so I also have not ever met him in person again. Talked a ton on Zoom calls, so feel like I know him but not met him in person.

[00:39:38] Karen Commins

And how did you find them? And especially the personal assistant? I had a virtual assistant. She was she was a college girl in the neighborhood. And it started out great, but she only lasted about three weeks and then she flaked out on me. Oh, no. You know, I've been reluctant to go at it, try it again, in part because of that experience, but also in part because I've always been worried that, you know, if they have access to my contacts, they'll say, Well, I'm an audiobook narrator, too, and, you know, they'll like, somehow use and abuse my info for their own personal. Did you have any of those kind of concerns? And so how did you find the people who are working with you?

[00:40:20] Jennifer Jill Araya

Right. So for. In terms of the concerns, I guess my concern more has to do with like my own personal privacy. I've had some issues with stalking from online things, so that was a kind of big concern for me. But both people are people who I got in touch with through people I know. Actually. Marnie Penning helped me find both of them. Princess has been an acting student. Student, student of. Yeah, I speak for a living. Princess has been at times an acting student of Marnie because Marnie teaches acting. And so and Marnie knew that Princess managed social media accounts for some other narrators. So that one was easy. Like when. When Marnie gave me that recommendation, I'm like, okay, as long as she's got room, then we're good. And she did. So that was fine. And then when I was looking for a personal assistant, I wasn't just wanting someone to handle some of like the business admin tasks. I actually primarily was wanting someone who would be a long term regular prepper for me. And that's the first big task that Ross, my personal assistant, has taken over. So he is now prepping just about all of my books. I mean, I still do a lot of prep work myself. I read through the information that he gives me. I read a fair amount of the book myself, but I'm no longer having to do any of the looking up of words and, you know, worried that I'm going to have to going to miss a detail or something because he's he's doing all of my prep work for me.

[00:42:02] Jennifer Jill Araya

So when I was looking for a personal assistant, I was looking for someone who could primarily prep, but also would have a couple extra hours each week to help with some of the admin things too. And Marnie got me in touch with a group of actors that she had contacts with because, you know, thinking of who would be a good prepper while another actor would be a great prepper. They're going to know exactly what I need in terms of prep material. And so I had several different applicants for the position. I had them all sample prep things for me. I had them multiple books. All of them did think 3 or 4 books apiece so that I would understand what kind of prep stuff they would give back to me. And then also had them all do some admin tasks, all of which I paid them for. And then after that, which took a while, I decided, decided that the one that I was working best with was Ross, who I selected. So I think in terms of a personal assistant. Just think about what types of tasks you need and who might be the right person to handle those tasks for you. At least that's how I went about it. I'm still very much figuring out what it means to have a personal assistant. It's still really new.

[00:43:21] Karen Commins

Well, I have what I like to call the pit stop hot seat. These are questions you are not expecting, okay? They they're the best and most fun of all. So you are a person of so many talents and skills. I would like to know what is your most trivial, useless or flat out counterproductive superpower?

[00:43:47] Karen Commins

Oh. I. While you think of.

[00:43:55] Karen Commins

That, I see Danielle Gensler mentions she's a personal assistant looking for additional work. So happy to help anyone who needs it.

[00:44:02] Jennifer Jill Araya

Very nice.

[00:44:04] Karen Commins

That's good to know. Yeah. And Jennifer mean, Lauren Peterson said you helped her rethink what it means to have ongoing growth. Doesn't always have to be expensive coaching classes.

[00:44:15] Jennifer Jill Araya

Exactly.

[00:44:16] Jennifer Jill Araya

Yeah. Lauren was part of my first iteration of the group workshop, and she is an amazing narrator. I'm really excited for her. All right, so back to my weird and useless superpower. Yes, I somehow memorize numbers, just they just stick in my head. So, for example, I recently went to the beach with my parents and the code to get back into the condo from the beach was like a 12 digit number with some stars and pounds in there. Guess they didn't want people just randomly coming up and being like, Oh, I can try a bunch of different codes and get in the store. The second day there I had it memorized and wasn't even trying to. I just numbers stick in my head. So yeah, that would be it. It is useful at times, but it's very odd. Don't don't try.

[00:45:09] Karen Commins

Do you find that you'll remember numbers but you can't remember people's names?

[00:45:14] Jennifer Jill Araya

Yes. Yes, that's me too. Yes. Mean can tell you. Is there a name for that Karen from.

[00:45:20] Karen Commins

From when I was, you know, ten years old. I know that phone number, but. Right. You know, I can meet somebody and then I'm like, Oh, what is your name? I have to work really hard to remember people's names, and especially if they show up someplace where I'm not expecting them.

[00:45:33] Jennifer Jill Araya

Yes, yeah, yeah.

[00:45:34] Jennifer Jill Araya

Having people that you're seeing out of context can be very, very difficult. Yeah. No, I very much struggle to. And actually, along the same lines, I've always struggled to learn lines. So, you know, the numbers will stick just fine. But you know, in my acting classes, learning those monologues was always a bear. I mean, I did eventually and over time developed some tools to help myself memorize a little bit faster. But it never was quick. But numbers, they just stick in my head. Don't know why.

[00:46:06] Karen Commins

That's why audiobooks are so great. The words are right there.

[00:46:08] Jennifer Jill Araya

Know the.

[00:46:09] Jennifer Jill Araya

Words? Are there no memorization required?

[00:46:12] Karen Commins

Well, I've got another hot seat question for you. So if you were a postcard, what would it depict?

[00:46:21] Jennifer Jill Araya

Either. Smith Mountain, Lake Virginia, which is a gorgeous mountain with gorgeous lake with mountains all surrounding it, or the Outer Banks in North Carolina. Those are those are the two places that I love more than anywhere else on the face of the earth.

[00:46:39] Karen Commins

Well, that sounds lovely.

[00:46:41] Jennifer Jill Araya

They're both pretty awesome.

[00:46:43] Karen Commins

Serena Scholl does not think your superpower is useless.

[00:46:50] Jennifer Jill Araya

Well, it certainly wasn't this past. You know, when I was at the beach. It meant that we didn't have to hunt for what, That, like, 12 digit with special characters code was to get in the.

[00:47:00] Karen Commins

Well, yeah. And probably people.

[00:47:01] Karen Commins

Are calling the the owners every week like. Oh can't remember the code I can't get in.

[00:47:05] Jennifer Jill Araya

No I.

[00:47:06] Jennifer Jill Araya

Know. Well and at that particular condo unit it changes every week too. So if you stay for more than one week, you have to learn a new new code, which is just. Yeah. At any rate, crazy.

[00:47:19] Anne Flosnik

You could be a savant.

[00:47:22] Jennifer Jill Araya

Yeah, maybe. Don't know that it's quite as instantaneous as a savant. Like, I have to see the number 3 or 4 times before it sticks.

[00:47:30] Anne Flosnik

But even shame on you. Yeah. Oh, I think I.

[00:47:36] Anne Flosnik

Qualify. I really do.

[00:47:38] Jennifer Jill Araya

Well, thank you.

[00:47:40] Jennifer Jill Araya

I'll own it.

[00:47:41] Speaker4

Right.

[00:47:43] Karen Commins

Well, and I saw that you sang with the symphony recently. Was this your first time being the soloist?

[00:47:49] Jennifer Jill Araya

No, it was my third.

[00:47:52] Jennifer Jill Araya

Or fourth.

[00:47:53] Jennifer Jill Araya

Time with this particular symphony. The symphony is actually the one that Arturo and I are cello members of, So it was really nice to have Arturo on stage with me too. And the cello section. But yeah, no. Well, this was my first one since the pandemic. Pre pandemic had fairly regularly been doing solo performances on voice with local symphonies in the greater Cincinnati area. Um, the Carmina Burana piece is a piece that is super, super special to me. My very first orchestra and choir concert in my freshman year of conservatory, we performed Carmina Burana. So I learned because I was doing both voice and cello. I learned the soprano part in my choir rehearsals and learned the cello part in the orchestra rehearsals. And for the concert I actually played cello because they needed cellists more than they needed Sopranos. There are a lot of us. So I played the cello part, and then since then I've performed Carmina, probably. Seven. Eight. More than that. Don't know at least 7 or 8 times in various symphonies. You know, just as a freelance musician. But this was my first time doing the soprano solo part. And I remember from that first performance as a freshman in college, one of the master's students in the opera program at Cincinnati Conservatory sang that, sang that part. And I just was enchanted by the music, especially the Dulcissime, which anyone who knows the music, it's got a floating high and this gorgeous, you know, twisty scale up to it and it's just spectacular. And getting to perform that, especially with my husband and best friend on stage with me was a true dream come true. It was one of the most incredible artistic experiences I've ever had.

[00:50:00] Karen Commins

Oh, I just get a chill.

[00:50:01] Karen Commins

Hearing you talk about it.

[00:50:02] Jennifer Jill Araya

It was it.

[00:50:03] Jennifer Jill Araya

Was incredible. And then almost even better, but not quite. Our first concert of this past season was a concert with Itzhak Perlman, the renowned violinist as the soloist playing Beethoven's Violin Concerto. So this season of orchestra playing was very special to me.

[00:50:21] Karen Commins

Well, I mean, this is a big year for you because not only you did that, but I know you won another Audie. Congratulations on that win.

[00:50:28] Jennifer Jill Araya

Thank you. And yeah.

[00:50:30] Karen Commins

You know, as if you did not have enough going on in your life, now you've started another podcast crafting audiobooks. Yes. Sarah Goyer So talk to us about that. What's the genesis of that?

[00:50:41] Speaker4

And Sure.

[00:50:42] Jennifer Jill Araya

Sure. So Sarah Beth Goyer is a brilliant creative mind, and she came to me probably about a year ago now because we we sort of worked on it and shaped it and craft it together for a really long time before we actually started doing the interviews and so forth. But she came to me about a year ago with the idea of wanting to do something in the audiobook world that focuses not on the people and not on the technical side of things, but on the craft of it, on audiobooks as an art form. And over time we decided that this was going to be a podcast and we figured out that it would be an interview podcast. And working with Sarah, collaborating with Sarah is an honor. She is so. She's a perfect combination of organized and creatively spontaneous. And I love it. The interviews that we have had so far and the ones that we've got scheduled, you know, I enjoy hearing what Sarah has to say just as much as I'm enjoying here, hearing what the guests have to say, which says a lot because I love the interviews that we're that we're having.

[00:51:57] Jennifer Jill Araya

And it's also, you know, in terms of you've stressed I'm so busy. Well, for the for the Crafting audiobooks podcast number one, it is super fun. I enjoy it as a like pastime as much as I enjoy it as a work thing. But also Sarah and I are both being very non pressured about it. We're going to at least release one episode every six weeks and we're never going to release them closer together than one every one week, one every week. But other than that, it's like when we have an interview ready, then we release it and there's no pressure, no stress. We schedule the interviews when guests are available and we only put out a couple of invites at a time so that we're never swamped with with interviews and keeping it very low key and doing it as much because we enjoy discussing the craft side of what we do as much as because we need to put out these episodes. It's as much for us as it is for anyone else. Yeah.

[00:52:58] Karen Commins

Well, that's really exciting. Yeah, I thought it didn't look like a structured schedule.

[00:53:04] Jennifer Jill Araya

No. Yeah, there is no structured schedule at all. It is just when we have an interview ready, then we release it. And like I said, our goal is to have one at least every six weeks. But we and we won't ever release them closer together than one every week. So if we've got like four ready at the same time, we'll space them out. But other than that, it's just when we have an interview that's ready to go and the guest has been able to schedule it and we've gotten it edited and so forth, and then we release it.

[00:53:31] Karen Commins

Perfect.

[00:53:33] Jennifer Jill Araya

Now it's a nice way to keep it low key for both of us because Sarah is a narrator, obviously, but also has a production company and has published some books as well. So she's got a lot on her plate, too.

[00:53:46] Anne Flosnik

Wow.

[00:53:47] Karen Commins

And you've had a nice mix of guests. You've had narrators, you've had some casting directors. And so it's good to get all sides of this issue and have different perspectives on it.

[00:53:59] Jennifer Jill Araya

Yeah, and that's sort of our intention. And we also eventually will also be having some post-production professionals on as well. And we've got invitations out to two, but neither of them have been able to schedule an interview yet, but they both say they're interested. So at some point there will be some post-production people who are talking about the craft of the, you know, proofing side and the craft of editing as well. We want to look at audiobooks all the way around in terms of an art form, which is really what it is.

[00:54:28] Karen Commins

Well, and it's perfect timing for that discussion, given how seems to be encroaching everywhere.

[00:54:34] Jennifer Jill Araya

Right.

[00:54:35] Jennifer Jill Araya

Right. Mean. Audiobooks are part of the printed book, but they are also their own separate and unique art form. They're not synonymous with the printed page, and I, Sarah and I both feel that there's a lot of art that goes into it, a lot of human art that goes into it and celebrating that as a really good thing.

[00:55:00] Karen Commins

Well, and excuse me. Want to let the audience know we're coming to the end of our time with Jennifer. So if you want to jump in and say hello or ask any questions, better do it now before your time gets away from you.

[00:55:14] Jennifer Jill Araya

That's right. Yeah. And see, Chris say, I'm so grateful for not having to memorize my scripts. Me too, Chris. Me too.

[00:55:23] Jennifer Jill Araya

Me too.

[00:55:26] Karen Commins

Yeah, it's just. I'm just amazed at all the things you do. And I'm. Still trying to figure out how you can accomplish so many things in one day or one week. Do you have advice for people who might want to expand their horizon in some way beyond narration? Do you? What would you say to somebody thinking about, you know, just even having a whisper of an idea?

[00:55:49] Jennifer Jill Araya

Sure. So. I think there are two things that you can think about. The first is what is the purpose behind what you're doing? So one of the sample questions that you sent me, Karen, was what is what is the purpose or the why behind the work that you're doing?

[00:56:10] Karen Commins

Yeah, the big why. Yeah.

[00:56:12] Jennifer Jill Araya

And I find that my why really helps drive me into figuring out what is right for me, which, you know, like when you see opportunities come to you, how do you know whether that's the right opportunity for you or whether it's something that's going to take you off course? And if all that I had been thinking about when I was like, you know what, I want to get back into teaching. Well, teaching performance coaching for audiobooks would have felt like the obvious thing because that's something that I've already been doing sort of on the down low. Do I do performance coaching? When people come to me and ask for it? I don't necessarily advertise it, although maybe talking about it here is advertising it. And so that would have felt obvious. But. Because I had the. The advice of Marnie and Gail. So having a support network around me, but also digging into why I wanted to get back into teaching. And it wasn't just that I wanted to teach. It was that I wanted to share something of myself and my experience. And there's a lot about my background, especially my family background. My parents both are small business owners, so I've got a lot of experience from the entrepreneurship side of being a creative that a lot of creatives don't necessarily have.

[00:57:40] Jennifer Jill Araya

And so digging more into why I wanted to get back into teaching to address the shortcoming that I saw in terms of how other business coaches were talking about being a creative and to really share of my own experience, that helped me figure out that no performance coaching isn't what I want to teach. What I want to teach is more the entrepreneurship side of things. It's a unique reflection of who I am and why I want to do this. And then on the flip side of that, running a small business is really hard work. And if you don't have your reason for doing that, like really settled in your soul, it's going to be very difficult to keep doing it when the going gets tough, when you hit a problem or a roadblock. And then having support around you gives you the resources and also the outside perspective to know how to get through those things. So. I guess to distill that down, the two pieces of advice are know why you want to do something other than just your current, your current thing, and then make sure you've got a support network that's going to help you as you're pursuing that other thing.

[00:58:56] Karen Commins

I'm glad you brought up the why. Because when you were talking about starting starving artists no more and you said, Oh, they told me you really need to share this info. You really need to get this out there. You know, I think a lot of times we get these messages from other people of, Oh, you really should do X. And I think a lot of people, even in our audiobook narration, like, Oh, you have a nice voice, you should read audiobooks. But. I love that you talked about it, like from knowing why you want to do it and how it is how your inner person feels about it. Because if they just said to you, you need to teach these business concepts to other narrators, and teaching wasn't something that you inherently loved and were thinking about anyway. Then I can see you doing it, but then not having the heart to keep at it or, you know, or just feeling like drudgery. Like, Oh gosh, if one more person asked me this, I'm going to snap.

[00:59:58] Jennifer Jill Araya

Right.

[00:59:58] Jennifer Jill Araya

Absolutely. Absolutely. And mean what you sort of touched on a little bit is the difference between intrinsic motivation and extrinsic motivation. You know, intrinsic being the motivation coming from inside yourself and extrinsic being the motivation coming from other people or the circumstances or the situation that you're in. And both are good forms of motivation. Like there's not a bad form of motivation, but intrinsic motivation is much stronger than extrinsic motivation. You know, if it's if all of the motivation to do something is extrinsic, then sure, you might go the way that other people are telling you, but you also could satisfy that same need by doing this other thing or that other thing or whatever. Whereas if the motivation for doing something is intrinsic and you know that this is the path that is right for you, then it's a lot easier to stay on that path regardless of the difficulties that come up.

[01:00:59] Anne Flosnik

Well, you're very brave. And so Karen and I have talked about many, many things. And just speaking for myself, it takes me years to come to the conclusion that I'm going to do something different. But you think about things I think very quickly and deeply, and then you take real decisive, meaningful action rather than just live in an airy fairy realm. And it's highly admirable. And I don't know that all of us have that. And and we don't all have to have that either. But I'm recognizing it in you and commending you for it because it's really exceptional, because yes, you do so many things. But it isn't the case of how many things you do, it's how well you do them. And everything that you do is done to, you know, that the pinnacle of of goodness, of greatness really is. So yeah, I do. I just want to take that moment to commend you, you know, from my heart.

[01:02:01] Jennifer Jill Araya

Thank you. Thank you.

[01:02:03] Jennifer Jill Araya

I think part of that comes from one of the components I talked about, that daily habits. One of my habits is that every week I take some time aside to really think about what went well this past week, what didn't go so well this past week, and what is maybe an opportunity that deserves a little more looking or a little more research. And so I take time every week to do it. Doesn't take very long, but just a little bit of time every week to do some deep thinking about my craft, about the work that I'm doing. And over time, if you're being intentional about having those moments of self awareness about your own self and about your work.

[01:02:52] Jennifer Jill Araya

It can.

[01:02:54] Jennifer Jill Araya

Patterns and trends show up and it can be really easy to recognize, you know, hey, this week these things happened and I'm this is really pushing me to get back into teaching or, you know, when I started narrating, hey, this week these things happened and this opportunity is one that just speaks to my soul. And I know that this is what I want to do and I need to do whatever it takes to make this happen for myself. Um. That little bit of self-reflection. I think our culture is so busy and so frenetic a lot of times that. We don't spend internal reflection time, and I find that time very valuable to to making sure I'm the best that I can be as a person and in my work.

[01:03:39] Anne Flosnik

So, yeah, you're living it. Walk in that walk and and that thought. You know, credit where credit is due. You really do. It's not easy. It couldn't be.

[01:03:53] Karen Commins

Well, and to to go at both of things both of you have just said and may take a while to come to a decision. But then when you do, you're on it. And I think the other thing is so Ann told me for years, Oh, you need to be paid for how you share information. And I really resisted that. And it took a long I think sometimes it's not that we're not thinking about it or that we're taking too long to have a decision. I think it's that it takes a while for the universe to kind of stack things. So you can see a way forward with that because like writing a book wasn't I knew that wasn't what I wanted to do. And it took a while, even after hearing her tell me, like every time we'd talk, she'd say, You need to sell this. And But it took a while to figure out how I could actually make that happen.

[01:04:50] Anne Flosnik

Well, wasn't the right messenger either.

[01:04:53] Karen Commins

Well, you weren't. But you were a very. You were a very key messenger and a very, shall we say, persistent messenger.

[01:04:59] Jennifer Jill Araya

You were persistent, right? Oh, yeah.

[01:05:01] Anne Flosnik

I'm that. But my messenger for. For you. But, you know, the message got through because it was a good message.

[01:05:09] Karen Commins

You planted the seed, you know, and then it was letting it kind of sit and, you know, get other information and have some other messengers tell me some other things. And and and nobody said to me membership site, it was it was like the light bulb went off, you know, And so. Uh, but don't mean don't want to talk about me, but I'm just saying that I think that speaks to both of what you're both talking about, that you do have to weigh and evaluate it. And. And sometimes you get the message, but. Or you have that desire, but it's not clear cut. How to proceed with it. Sure. Sure. And so like Jennifer, you've starting starving artists no more. Built on your love of teaching. Because if they had just said to you, you need to do this, then like said it, that really wouldn't be meaningful. But when they said, You should do this and you're like, Aha, that's how I integrate that love of teaching back into my life. Yeah.

[01:06:17] Jennifer Jill Araya

Absolutely.

[01:06:18] Karen Commins

And that's how you know, it's meant to be.

[01:06:23] Anne Flosnik

And this is where a lot of the magic happens in life, doesn't it? We think our thoughts, but it's hearing what other people say and how they're seeing our gifts. And yeah, I think that's where it really crystallizes.

[01:06:38] Karen Commins

True because we may not even recognize that mean things that come easy to us. We kind of put down like, well, you know, everybody can do this. Well, no, actually, maybe they can't. And maybe you're the one to help them forward with it.

[01:06:54] Jennifer Jill Araya

Yeah, absolutely. I think having a support network of peers and colleagues that you can reach out to with questions and things like this is so valuable because we don't recognize our own blind spots. And so having that outside perspective. Just as.

[01:07:14] Jennifer Jill Araya

Invaluable.

[01:07:15] Anne Flosnik

Yes. And you said earlier on, too, that, you know, your triumvirate and the strengths and weaknesses. And that's the thing. It is. It's a circular thing. Right. And normally we just hear about the strengths of everybody, but the weaknesses are equally they're their own thing. Yeah.

[01:07:36] Jennifer Jill Araya

And it's 80%. Yeah.

[01:07:39] Anne Flosnik

So it was good to hear that.

[01:07:42] Karen Commins

It was. It's been really great to hear this entire conversation, but I want to be respectful of your time. So I think we're going to close up pit Stop for today. The recording will be available on clubhouse in a little bit and probably sometime next week. I'll post it with a transcript and the links on narrator's roadmap.com. And you're doing we're doing. Narrator Uplift, you're up. Narrator Uplift show tomorrow. Who's going to be on.

[01:08:11] Anne Flosnik

The fabulous Andy Garcia Ruiz.

[01:08:14] Jennifer Jill Araya

Oh, yay. Love, Andy.

[01:08:16] Jennifer Jill Araya

I know. Yeah, she's lovely.

[01:08:19] Anne Flosnik

Yeah.

[01:08:19] Karen Commins

She will have a story to tell.

[01:08:22] Anne Flosnik

Yeah. Yes. I'm looking forward to it.

[01:08:26] Karen Commins

Jennifer, do you have anything you want to plug or any final words you want to share? And how should people contact you?

[01:08:33] Jennifer Jill Araya

Sure. So the best way to contact me would be through my website, the one that Karen linked there. Starving artists. No more.com. There's a contact form there. I have a free guide that people can download that's about how to have well managed finances in a creative business. And there's a form that's like right at the top of the website. You fill that out and that guide gets delivered to your email inbox. And as I mentioned, I do have a group workshop that is going to be starting in July and going through the end of September. So if you've heard me talk about some of this stuff and you're like, I need help with that, or, you know, this totally doesn't make sense with me, I want to learn more. That's the place to do it. And you can also reach out if you have any questions. But more than that, just thank you both and and Karen for having me on today. It has been truly a delight. I've really enjoyed our conversation.

[01:09:30] Anne Flosnik

It was fabulous. Thank you.

[01:09:32] Karen Commins

It was. Well, I want to let everybody know we are not going to have a pit stop on June 7th, but I'll hope I hope you'll take another road trip with us on June 21st, because that day, Tanya Eby, who's an author, a production company owner, an audiobook narrator of over a thousand books and now she's a producer with Diane Audio, is going to join us on Pit Stop. And in the meantime, someone.

[01:09:57] Speaker4

Oh, sorry. Go ahead. Go ahead. Go ahead. I was just going to say.

[01:09:59] Jennifer Jill Araya

Talk about someone who wears a lot of hats, like Tanya is someone I'm like, how do you have time to do all of this.

[01:10:04] Karen Commins

Stuff? Well, that's.

[01:10:05] Karen Commins

What we're going to ask her on June 21st. That's exactly what we all want to know, is how do you have time? So I do hope you all can join us then. And in the meantime, I hope you find joy in every journey and live the life of your dreams. Thanks again so much to Jennifer Jill Araya for this fantastic conversation. Thanks always to Ann for your wonderful support and your terrific commentary today. I really appreciate it. And to all of you in the audience who joined us today, I hope you have a wonderful week and we will see you soon. Thanks again.

END OF TRANSCRIPT



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