



**FILE 01 · THE WELCOME**

# **The NYC Actor Field Guide.**

A practical resource library for working artists trying to make a life in New York.  
Free. No login. No catch.

**NEPA·PRO TALENT**

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# Welcome to the field guide.

*If you're reading this, you're probably in New York, you're probably tired, and you're probably wondering whether anyone is going to actually help you instead of selling you another class. Fair. This is what we wish someone had handed us when we landed in town and started chasing the work.*

What follows is a packet of plain-English guides — covering casting platforms, audition venues, training, headshots and reels, self-tape setup, union pathways, submission etiquette, survival jobs, mental health, money, and the safety net of free and low-cost resources you didn't know existed. None of it is sponsored. None of it requires you to sign with us. If you make a single connection or save a single dollar from this guide, it did its job.

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## HOW TO USE THIS GUIDE

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Pick the document that matches the problem in front of you today. You don't need to read these in order. You don't need to read them all. Save them. Come back to them. Mark them up. Forward them to a friend who's struggling.

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## THE FULL LIBRARY

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### 01. The NYC Actor Field Guide

This document — the welcome and table of contents.

### 02. Casting Platforms & Submission Networks

Actors Access, Casting Networks, Backstage, Playbill, NYCastings, Project Casting and the rest. What each one is actually for, what they cost, how to use them well.

### 03. Where to Audition in NYC

EPAs, ECCs, open calls, and every studio building you'll spend time in. Pearl, Ripley-Grier, Open Jar, Telsey holding rooms — what to expect, where to wait.

### 04. Headshots, Reels & Materials

Reputable NYC headshot photographers, what to spend, what to expect. Reel editors, where to host, what casting actually wants to see.

### 05. Training: Schools, Coaches & Studios

HB Studio, Stella Adler, Atlantic, Esper, Maggie Flanigan, Strasberg, Neighborhood Playhouse, T. Schreiber, Barrow Group — what each is known for, audit policies, ballpark costs.

### 06. Self-Tape Studio Setup

Build a working self-tape station for under \$200. Lighting, mic, camera, framing, slating, file-naming conventions casting offices actually use.

## 07. Unions: SAG-AFTRA & AEA Pathways

Eligibility, the EMC and SAG-eligible windows, dues, what you give up and what you get.

## 08. Submission Etiquette & Outreach

Cover letters that get opened. How to email a CD. When to follow up. What gets you blacklisted.

## 09. Survival Jobs & Money

Flexible work that lets you audition: catering, restaurants, brand ambassador, voice work, tutoring, dog walking, focus groups, market research. With pay ranges.

## 10. Mental Health & Wellness

The Actors Fund, sliding-scale therapy, peer groups, addiction resources. Real numbers and real services for an industry that breaks people.

## 11. Free & Low-Cost Resources

Free classes, audition spaces you can rent for \$20, the Actors Fund safety net, scholarships, and the NYC nonprofits that exist specifically to keep you in the game.

## 12. The Actor's Resume Template

How to format an industry-standard resume. What to include, what to leave off, how to handle the gaps.

## 13. Tax & Money Guide for Actors

1099 versus W-2 work, deductions you're leaving on the table, Schedule C for performers, and the recordkeeping habit that pays for itself.

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### A FEW HONEST WORDS

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The business is brutal. Most weeks will not feel like progress. Most submissions will go unread. Most auditions will not lead to bookings. None of this means you're not good. It means the math is hard.

What separates working actors from ex-actors is rarely talent — it's endurance, preparation, and a genuine community. Build those three. The bookings follow.

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*"The artist who endures is more valuable than the artist who flares. Stay alive in the work, and the work eventually stays alive in you."*

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If you ever want to talk — about the work, the business, or just to know there's another human at the other end of the inbox — write us. [service@nepa-pro.com](mailto:service@nepa-pro.com). We read every email. We answer every email. We don't care whether you're submitting for representation; we care that the next generation of working artists gets a real shot.