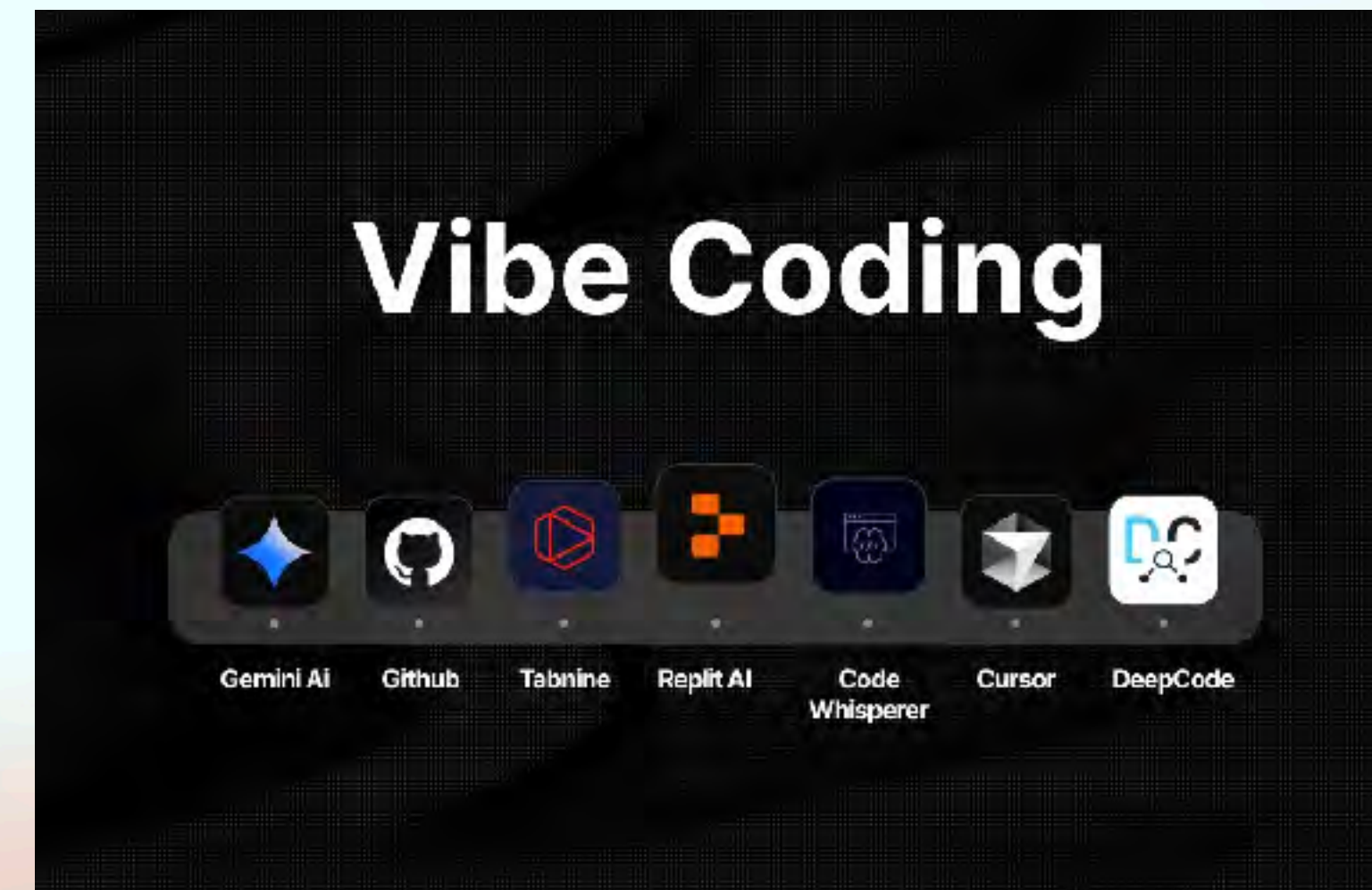


AI Voice Over And Vibe Coding Landscape

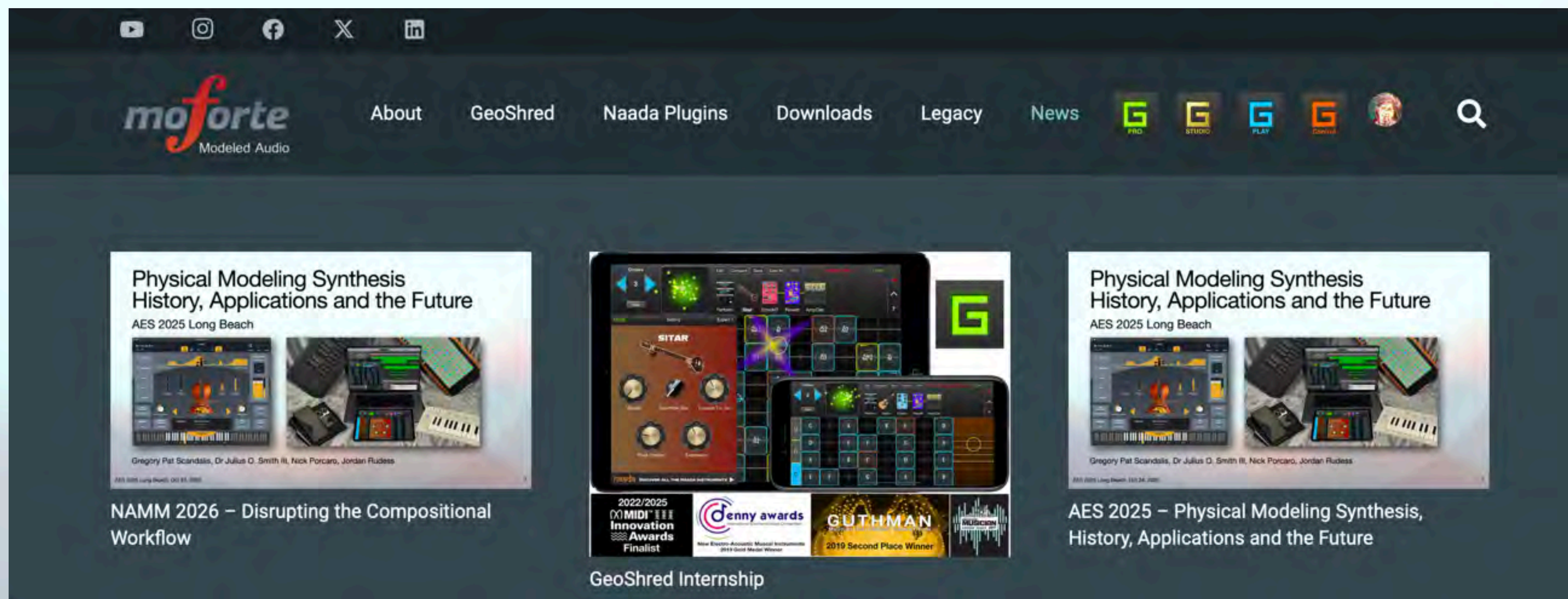
A3E Workshop - IASIG AIWG - NAMM 2026 - Jan 24, 2026



Gregory Pat Scandalis

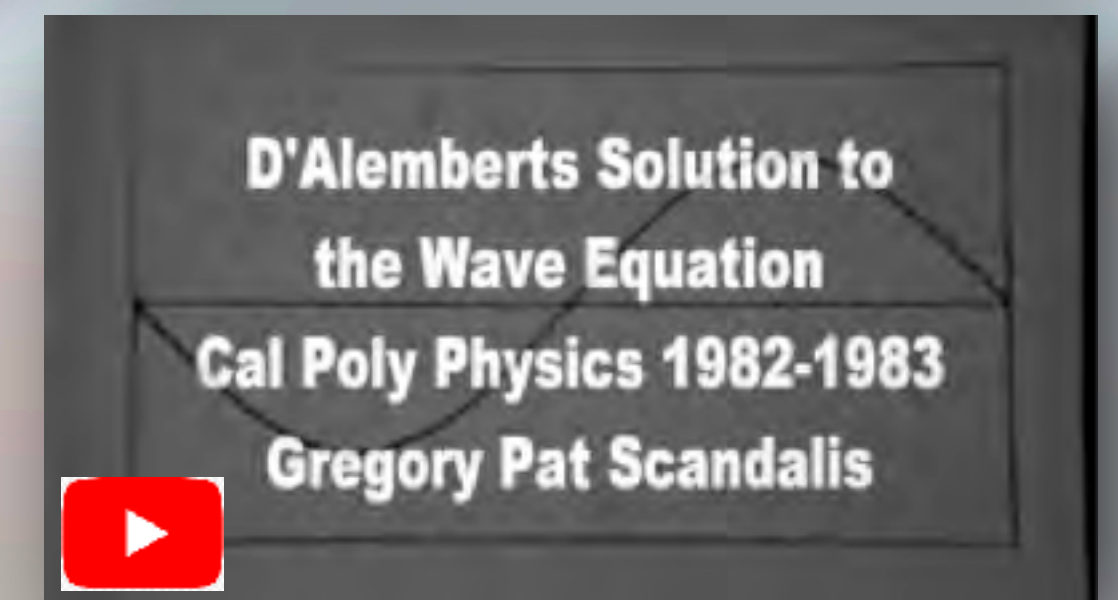
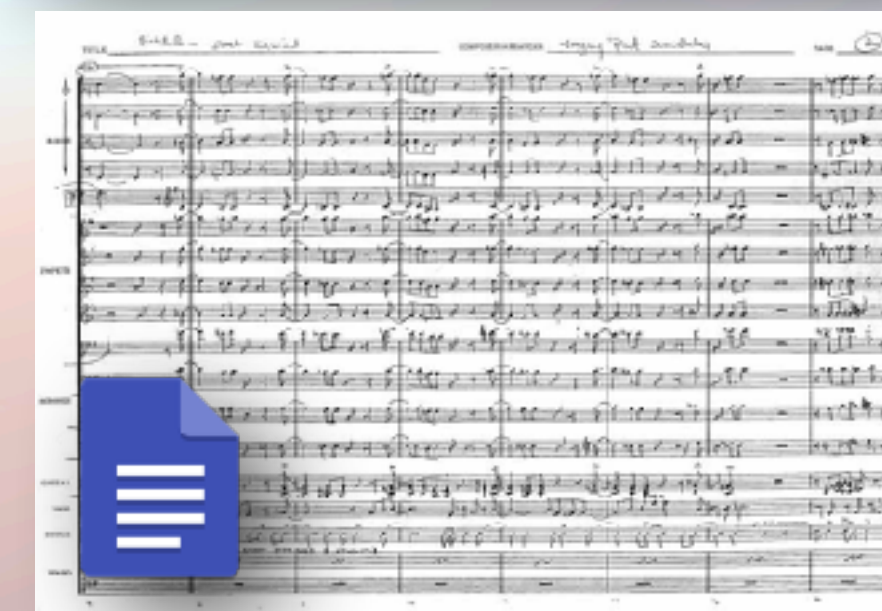
This Presentation Can be Found at:

<http://www.moforte.com/news>



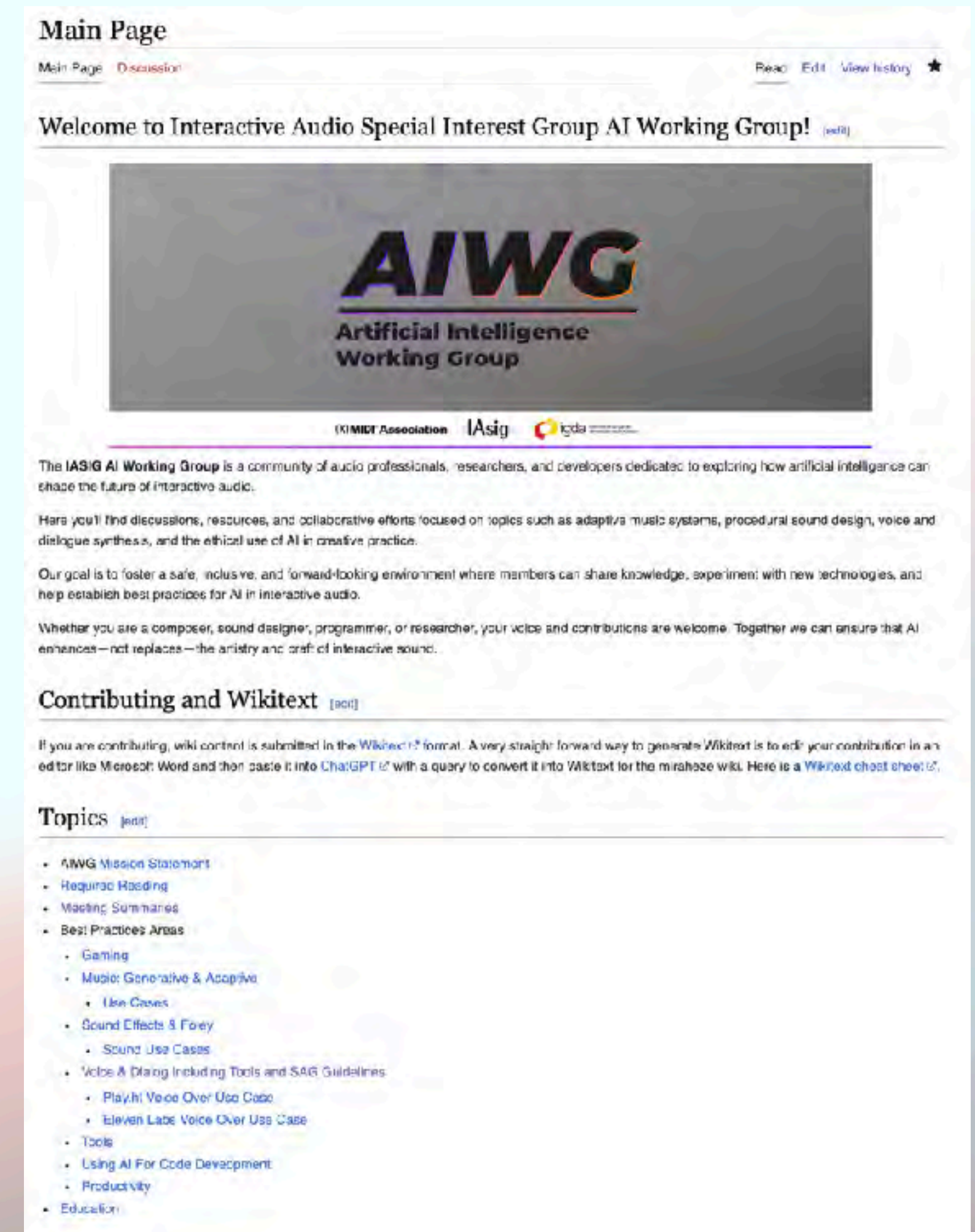
About Pat

- 43 years in the Silicon Valley as an Engineer
- Built my first monophonic electronic instrument from a Radio Shack P-Box kit in 1970
- Giggled with an Arp Avatar guitar synth (1978)
- Guitar Player for Weird Al Band (1980)
- Computer modeling of vibrating strings and membranes for senior thesis in Physics (1982)
- Big Band arranging for Cal Poly Jazz Band (1982/83)
- Researcher in Physical Modeling at Stanford/CCRMA (1994)
- Ran Liquid Audio, first Legal Music Download Company
- CEO/CTO of moForte
- Chairman of the MPE Subcommittee MIDI Association, Co-chair IASIG AIWG



The AIWG WIKI

- A source for Game Developers to find information about best practices for generative music, sound effects and foley, voice over and coding
- Crowd sourced, with real world contributions
- Anyone can view, contributors need a Miraheze account
- https://aiwg.miraheze.org/wiki/Main_Page



AI Voice Over Landscape



Key Points

- The legal landscape is still a gray area for both:
 - Voice owners (actors, narrators, celebrities)
 - Studios and content creators
- Many AI voice companies are unstable; some have already folded.
- The wiki lists current tools and assigns risk ratings
 - none are risk-free.

SAG-AFTRA Guidelines

Topic	What the guideline / agreement says	Notes / caveats
Consent & Control	Any use of a performer's digital replica (voice or likeness) requires informed consent .	The contract must describe how and where the replica will be used. Official SAG-AFTRA AI Contract (PDF) ↗
Compensation & Residuals	Performers must receive normal session and use fees for AI voice replicas, including residuals where applicable.	For commercials, see the Dynamic A.I. Audio Commercials Waiver ↗.
Digital Alterations	Altering recorded performances (e.g. editing or synthesizing speech) requires consent unless the result is substantially as originally performed.	If digital changes make a background actor appear to speak, the role may be upgraded.
Duration, Deletion & Security	Contracts must define a maximum period of use (MPU) for digital replicas. After that, new consent is required.	Voice data must be securely stored and deleted when no longer authorized.
Special AI Agreements	SAG-AFTRA has agreements with several AI voice companies (Replica Studios, Narrativ, Ethovox) that include protections and compensation.	Each agreement includes opt-out rights and performer control. <ul style="list-style-type: none"> • Replica Studios Agreement ↗ • Narrativ Agreement ↗ • Ethovox Agreement ↗
Commercials & Waivers	Under the Commercials Contract, use of a digital voice replica requires consent, opt-out ability, and compensation.	Producers may owe up to 1.5x session fee plus holding fees. Source ↗
TV / Theatrical Provisions	Producers must obtain consent before creating or using a digital replica and describe its use.	Additional consent required if the use later changes. TV/Theatrical AI Guidelines ↗
Death / Estates	If a performer dies, consent for digital use must come from their authorized representative or the union.	The union may intervene if prior consent was not obtained.
Interactive / Video Games	The Interactive Media Agreement includes AI guardrails for voice replicas: disclosure, consent, suspension of AI use during strikes.	Applies to game publishers and localization studios.

Tools and Risk

Tool ⇄	Description ⇄	Legal Exposure Risk ⇄	Cost ⇄
ElevenLabs ↗	Highly realistic AI voice generation; excellent for dialog, narration, and expressive character work.	Medium – Cloning features require consent and strong documentation.	\$\$ – Popular Creator plans start in the mid-range.
LOVO.ai ↗	Large voice library + cloning; useful for NPC dialog, narration, and quick iteration.	Medium – Cloning adds rights-management requirements.	\$\$ – Mid-range subscription for commercial use.
Resemble AI ↗	Studio-grade cloning + emotional control; excellent for main characters and cinematic VO.	High – Extensive cloning increases legal and rights-management risk.	\$\$\$ – Higher-cost plans for cloning + custom voices.
All Voice Lab ↗	TTS, voice generation, and cloning with multilingual support.	Medium – Licensing OK but training transparency varies.	\$ – Generally low-cost tiers for basic usage.
Murf.ai ↗	Easy-to-use TTS for prototypes, temp VO, and straightforward narration.	Low – Minimal cloning; mostly TTS.	\$\$ – Moderate pricing for commercial plans.
Revoicer ↗	Expressive, emotion-based TTS; useful for narration and cutscenes.	Low-Medium – Primarily TTS; verify commercial rights.	\$ – Entry-level pricing; inexpensive for small teams.
Voice.ai ↗	TTS + fast cloning pipeline; great for experimentation and large dialog batches.	High – Cloning/mimic potential increases likeness/impersonation risks.	\$ – Low-cost entry, though advanced features may vary.
ReadSpeaker ↗	Enterprise-grade multilingual TTS; excellent for localization, accessibility, and narration.	Low – Enterprise-style licensing, no cloning.	\$\$\$\$ – Enterprise pricing; typically requires quotes.
Play.ht ↗	AI voice generation + cloning; scalable VO production across platforms.	Medium-High – Cloned-voice rights and long-term license clarity need attention.	\$\$ – Mid-range plans; cloning features more expensive.

The Right to Publicity

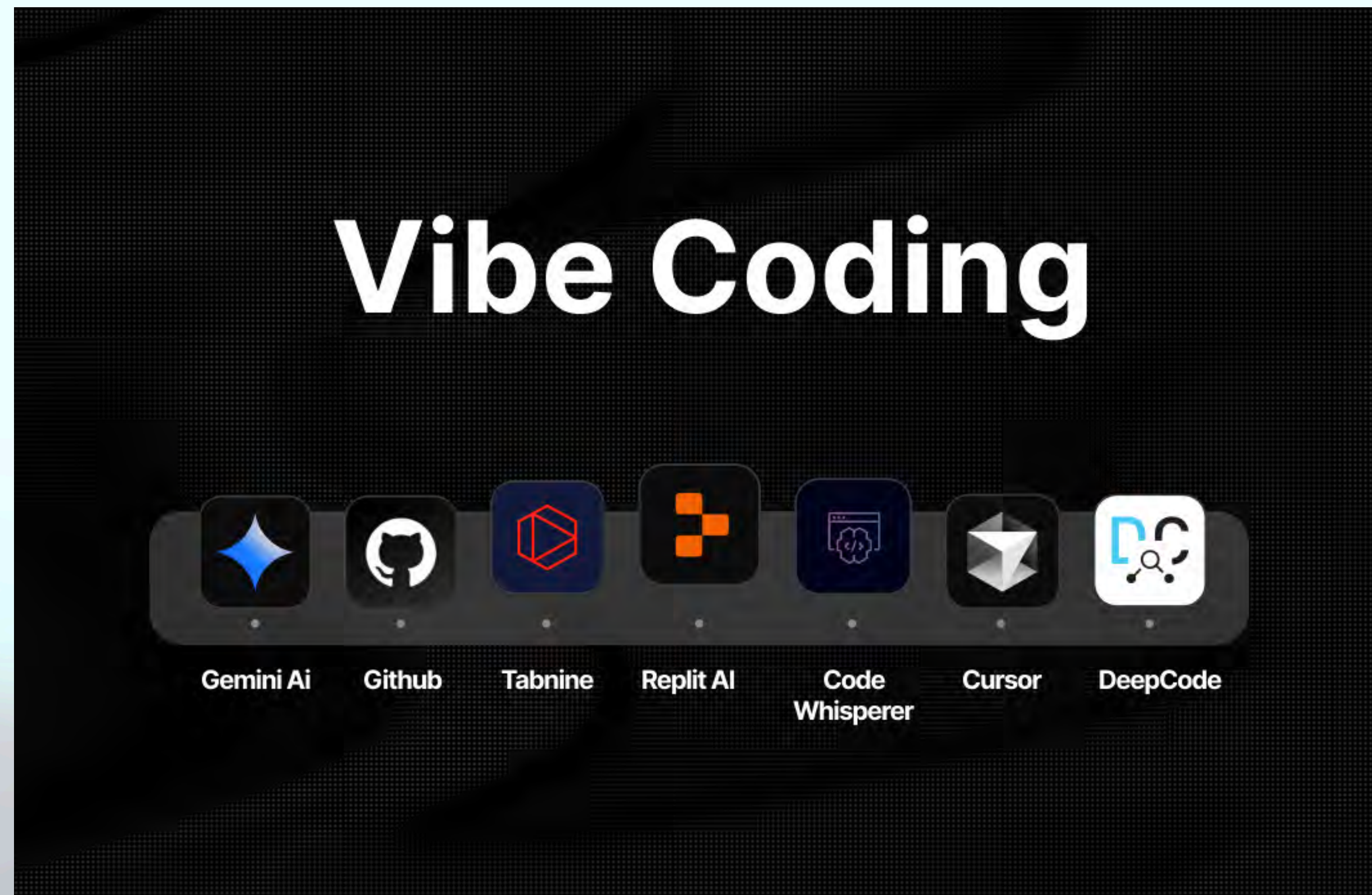
- Legal right of an individual to control and profit from the commercial use of their identity
- Midler v. Ford Motor Co. (1988) Use of a sound-alike voice in an ad violated Bette Midler's publicity rights.
- Waits v. Frito-Lay (1992) - Tom Waits prevailed over a voice imitation in commercials.

SAG Member Positions

List (Partial) of Actors Who Have Spoken Out About Having Their Voice Cloned [\[edit\]](#)

Person	Public Stance on AI Voice Cloning	Source
Morgan Freeman	Condemned AI voice cloning of his voice as “robbery” and warned against unauthorized impersonation; stated his team is pursuing cases.	CyberNews
Tom Hanks	Warned the public about scam ads using an AI-generated version of his image/voice; publicly opposed unauthorized AI impersonation.	StartsAt60
Scarlett Johansson	Objected to an AI-generated voice that sounded similar to hers; rejected licensing requests and expressed discomfort with voice mimicry.	StartsAt60
David Attenborough	Criticized unauthorized AI clones of his voice being used for misleading content; called the misuse “profoundly disturbing.”	The Guardian
Billie Eilish (plus ~200 musicians)	Part of a large coalition of artists who signed an open letter demanding protections against AI voice replication and artist deepfakes.	The Guardian
Nicki Minaj	Signed the Artist Rights Alliance (ARA) open letter opposing unauthorized AI cloning of artist voices.	The Guardian
Katy Perry	Also a signer of the ARA open letter calling for limits on AI voice replication and unauthorized cloning.	The Guardian
Bette Midler	Public signer of the ARA open letter stating artists must be protected from AI-driven imitation and cloning of voices.	The Guardian

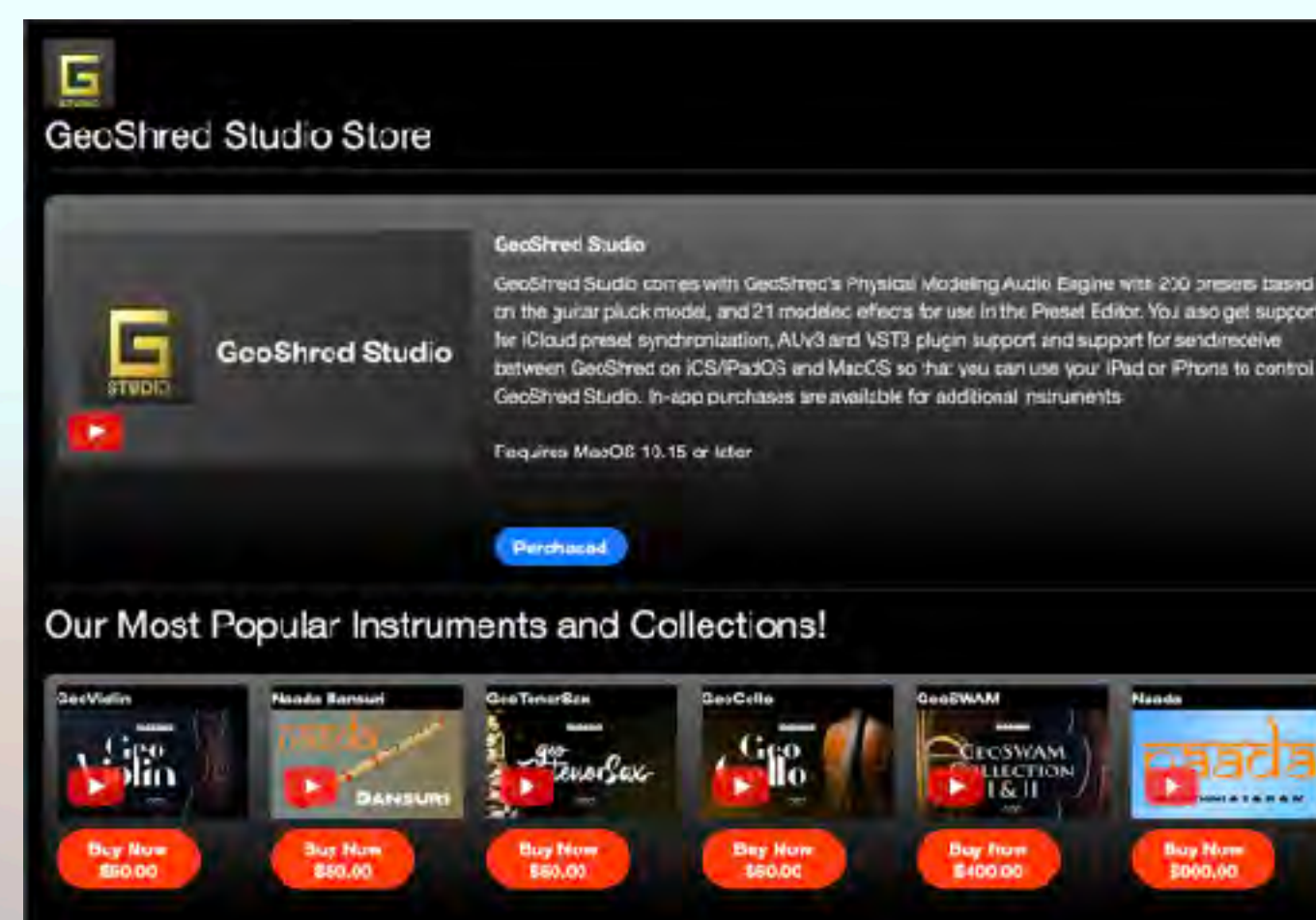
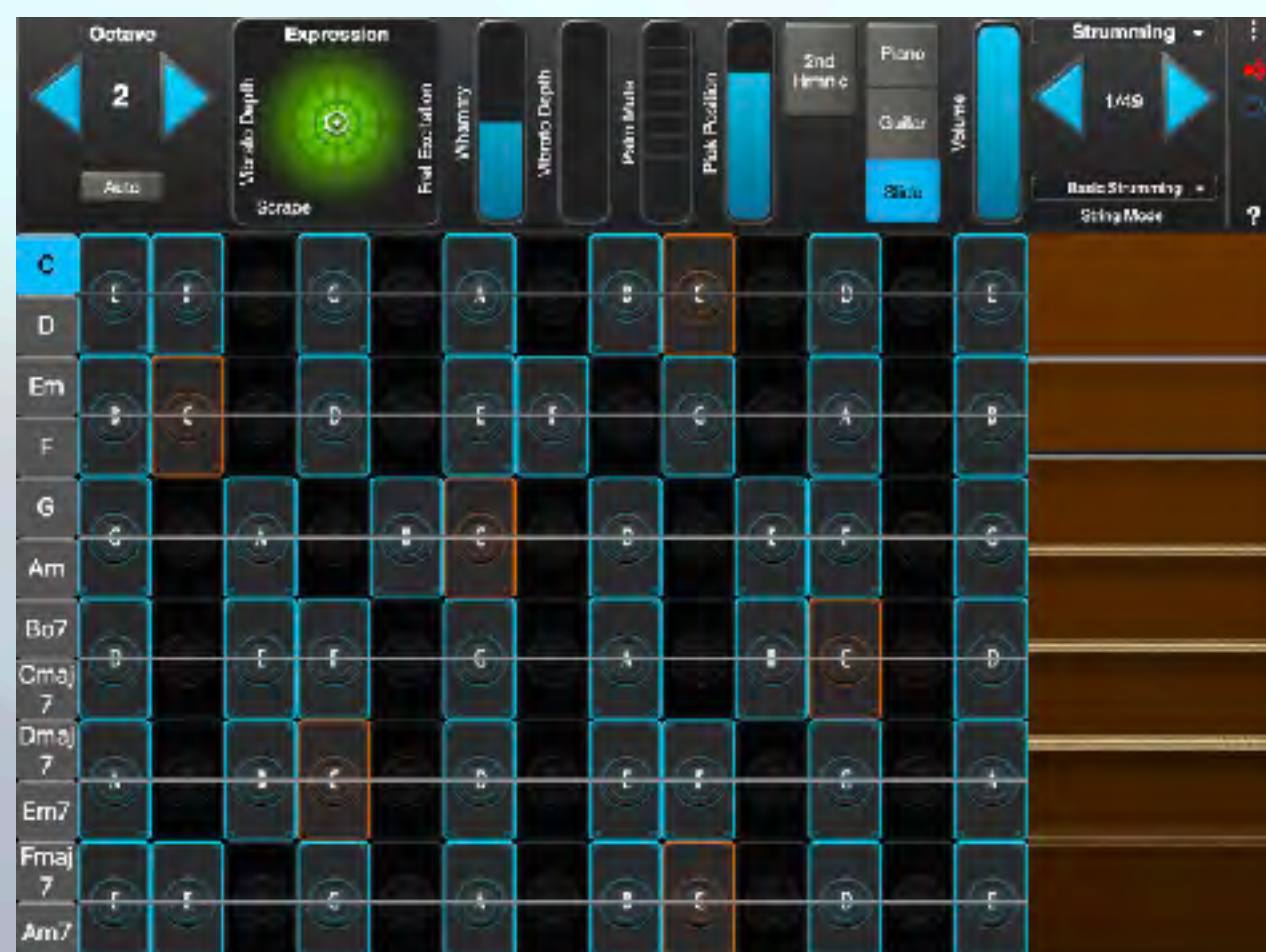
Vibe Coding Landscape



Vibe Coding Experience

New Features

- Query driven feature development
- For the Past 2 years ChatGPT and Claude have been used to develop new features in GeoShred as well as support code.
- Stumming Feature, eCommerce, Licensing Server, all developed using Claude, Store, repricing tool



Vibe Coding Experience

Bug Fixing

- In the last few months Claude/ChatGPT have been used to fix bugs.
- Often the strategy is to let the tool view the code, generate logs for the code result and use queries to guide the tool to find and fix bugs.
- Bug fix time has gone from days/weeks to a few hours.
- We fixed 2 bugs in GeoShred found here during NAMM demos in about 2 hours.

Vibe Coding Experience

New CodeBase

- The new codebase for GeoShred8 so far has been fully created by Claude.
- The goal is query driven code development, query driven bug fixing

Vibe Coding Experience Tradeoffs

- Vibe coding is likely to change the landscape for how products are developed.
- Product developers still need to know what the code is doing, but they operate more like product managers
- Code exposure is a risk.