



Creative Industries – Career Plan

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2309008

ADPA6004

BA Musical Theatre 2

Content

- Career Plan



- SWOT Analysis

Graduate

SHOWCASE

- What existing roles can I realistically play?
- What roles do I want to play?
- Do I have a particular [casting type](#)?
- What roles are suitable for my age and appearance?
- What type of work am I most interested in?

(Lorcan, 2023)

Ceridwen Y Cwmni



The Other Room

The Other Room is Cardiff's pub theatre. Founded in 2014, The Other Room is Wales' **smallest producing house**, making visionary, distinctive theatre like nothing else in the Welsh capital. It is a small space where young artists have the freedom to take big risks; that celebrates Wales as a bilingual nation; and where **new Welsh plays** go toe-to-toe with the most revered established modern drama.

Within its theatre space in Porter's Bar, The Other Room has presented a year-round programme that includes public performances, professional development opportunities and a wealth of enrichment activity. In the intimate theatre of 47 seats, TOR has brought audiences back to the live experience with an intensity no other venue in Wales has offered.

In its short history, The Other Room has received **a plethora of acknowledgments and awards** (including Fringe Theatre of the Year, 2016 Stage Awards; Best Production, Best Play, Best Director and Best Actor at the Welsh Theatre Awards for the theatre's opening season in 2015; **shortlisted in the Arts** category of the Cardiff Life Awards in 2017 and 2020, and for the prestigious Peter Brook Empty Space Award in 2017), become the home for small-scale touring work in the Welsh Capital, and kick-started dozens of careers.

GOALS & AIMS

- Diversity + Flexibility (Gay & Straight / Dramatic & Comedic)
- Contact Agents
- Search for jobs
- Submit scripts to Welsh Theatres

Was it me? Becky Timbrell

<https://www.otherroomtheatre.com/>



Year of Experience

1. **Internet access in the UK:** a staggering 97% of the UK population has internet access, indicating near-universal connectivity and a vast potential audience for social media engagement.
2. **Time spent online:** The average person in the UK spends 4 hours and 20 minutes online each day, highlighting the significant role digital platforms play in our lives.
3. **Average daily social media use:** In 2024, people spent an average of 1 hour and 37 minutes per day on social media, an 11% decrease from 2023. This suggests a growing intentionality among users about how they spend their time online.

26. **TikTok user base:** In early 2025, TikTok had 24.8 million users aged 18 and above in the U.K..

27. **TikTok's reach among young adults:** TikTok's reach is particularly strong among young adults, with 74% of online 18-24-year-olds using the platform in May 2024.

28. **TikTok usage:** Although average daily usage is lower than some other platforms, at 13 minutes per day for UK adults in May 2024, this increases to 64 minutes per day for 18-24-year-olds.

29. **TikTok's growth:** TikTok's potential ad reach in the UK increased by 2.08 million (+9.2%) between early 2024 and early 2025 and by 987,000 (+4.1%) between October 2024 and January 2025.

(McNamee,
S. 2025)

Social Media Management

Most popular job seeking position in Cardiff within the industry

WAVDA – Tiktok

TikTok Live Presenter

Mallows Beauty
Pontyclun CF72 8QZ

Typically responds within 5 days

Part-time +6 Monday to Friday +8

Easily apply

- LIVES run 7am -11pm everyday of the week.
- Part-time positions will ideally deliver 2-5 live streams per week.
- Job Types: Permanent, Part-time, Full-time*

More...

Content Creator / Customer Engagement

Window Cleaning Warehouse LTD
Hybrid work in Barry CF63 3RF

Typically responds within 1 day

Fixed term contract 37.5 hours per week Flexitime

Easily apply

- Content Creator / Customer Engagement (Hybrid, 3-Month Contract – Potential for Full-Time).
- Contract: 3 Months (with potential for full-time).

Active 3 days ago

Brand Manager – Bingo Lingo

BINGO LINGO
Cardiff CF10

£28,000 - £35,000 a year Full-time Monday to Friday +1

Easily apply

- The Brand Manager will oversee and strengthen the identity of our business.
- Responsible for developing and implementing cohesive branding strategies, managing...

Active 6 days ago · More...

Part-Time TikTok Ambassador (Immediate Start)

Deao Ltd
Pontypridd CF37 5SP

Up to £15 an hour Part-time 8 hours per week

Weekend availability +2

Easily apply

- This is a part-time role with flexible hours, ideal for someone who enjoys being on camera and has a creative streak.
- Enjoy staff discounts on all our products.

Active 5 days ago · More...

(Indeed, 2025)

Get an Agent

Angharad – recommendation – Actor focused agencies

There are many types of agents and agencies. Finding the right fit for you both is essential, so you want to do some research to make sure you're clear on what the agency does and where you fit in.

Some things to keep in mind when researching agencies you want to work with:

- Are you looking for an agent who offers you sole representation, or are you looking for an agent in a particular area, e.g modelling, voice over?
- Are they an agent or a personal manager?
- Are they a [co-operative agency](#), where you'll also be expected to do your part in the office? Is that something you can (or want to) commit to?
- What performers do they work with currently? What work are they getting those they work with, and is this the type of work you're interested in?

(Spotlight Team, 2023)



EMPTAGE HALLETT
TALENT AGENCY

Emptage Hallett

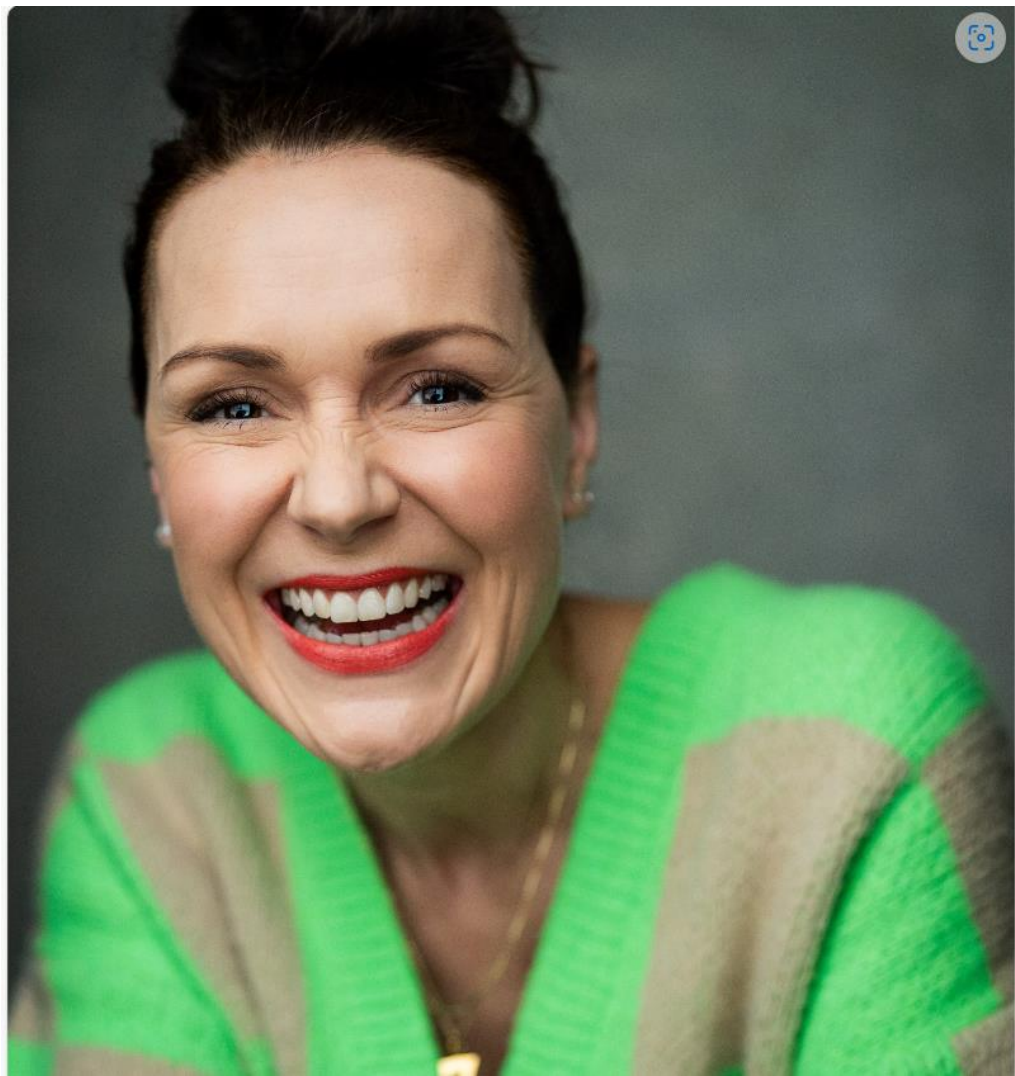
1999

Gwawr Loader – Lost Boys & Fairies

Kev McCurdy

Geraint Rhys Edwards – Welsh & English TV

Heledd Gwynn – from my hometown



Spotlight Lecture – Tom Lorcan - 'search random clients : see what their recent work is – does it suit you?'

[← Back to clients](#)

CATHERINE AYERS

- Nominated for BAFTA CYMRU BEST ACTRESS AWARD 2017 (BYW CELWYDD)

Catherine can currently be seen as Nia in Netflix's smash hit adaptation of the Harlan Coben novel MISSING YOU.

Catherine is also known for playing Lisa in the BBC hit drama series KEEPING FAITH Series 1, 2 & 3, Elaine in BBC Drama THE WAY and Sali in Channel 4 Drama THE LIGHT IN THE HALL opposite Joanna Scanlan. Her many other TV credits include WHO IS ERIN PALMER? for Netflix, HENPOCALYPSE! and ORDINARY LIES (Series 2) for the BBC, CORONATION STREET for ITV and leading roles in Y GOLAU, BYW CELWYDD (3 series), Y STREIC A FI, TIR, ROWND A ROWND and TEULU all for S4C.

Catherine is also a highly skilled, bilingual voiceover artist and is regularly heard on BBC Wales and S4C. She has also created characters for animations including MY PETS SAURUS, IGAM OGAM, DIGBI'R DDRAIG, DRAGON BOOSTER, WINX CLUB and SABRINA THE TEENAGE WITCH.

Welsh speaker



Agency Option 2



Llinos Mai
Niamh Moulton
Aisha May Hunte

CHARLIE FERGUSON



Details		Representation
Location:	Greater London, England, United Kingdom Belfast, Northern Ireland, United Kingdom Cork, County Cork, Ireland	KATE BORDE PERSONAL MANAGEMENT Tel: 07856 587373 kate@kateborde.co.uk www.kateborde.co.uk
Gender:	Male	
Playing age:	23 to 31 years	
Height:	6 feet 1 inch (185cm)	
Nationalities:	Irish, British	
Appearance:	Scandinavian, White	
Eye colour:	Hazel	

Credits

Stage	Site Specific	Short Film				
View without tabs View in date order						
	Date	Type	Role	Company	Director	
THE COMEBACK	2021	Stage	Company	Sonia Friedman Productions	Emily Burns	
DOUBLE BILL OF IN THE WEB & NEW YORK MYSTERY	2020	Stage	Various	Action Theatre	Rupert Raison	
ERIS	2018	Stage	Steve	Airlock Theatre	Robbie Taylor Hunt	
LEO	2017	Stage	Leo	Two Things Theatre	Miles Jovian	
TESLA	2016	Stage	Conway/Mayor of New York	The Alchemist	Luke Clarke	
THE SECRET HISTORY	2016	Stage	Charles MacCaulay		Melissa Chambers	
NUN FICTION	2016	Stage	Brother Enok		Uri Roodner	
THAT'S WHAT HE SAID	2016	Stage	Alfie		Josh Foyster & Zois Padigas	
MYTH	2015	Stage	John		Kirsty Housley	
THE UMBRELLAS OF LOUGHTON	2015	Stage	Prince		Didi Hopkins	

CONS

- Current clients do not have a wide range of opportunities
- Mainly stage theatre – not much film & TV

Act & Write for 5 years

Actor & Writer pay

(Clark, S. 2025)

- **Film and television contracts:** These contracts typically specify the project’s scope, rehearsal and shooting schedules, and any provisions for reshoots. They often include clauses about residuals (ongoing payments made to actors when a TV show or film is reused, sold, or broadcast beyond its original scope).
- **Theatre contracts:** This type of agreement should cover rehearsal and performance schedules, touring details, and the rate of pay. For [Equity](#) members, these should align with the union’s terms around fair pay and working conditions.

ITC/Equity : Performers & Stage Managers

	2024/25	2025/26	2026/27
Minimum Weekly Salary	£573.00	£601	£631
Minimum Daily Rate: 3 days or less, 4-6 days paid at the weekly salary	£126.00	£133	£139

ITC/WGGB: Writers

Full length play	£9,176.00
Play under 70 minutes in length	£6,110.00
Play under 30 minutes in length	£3,056.00
Minimum royalty (Clause I 7.2)	£62.10
Royalty threshold (Clause 11 A.3)	£61,807.00
Meal Allowance (Clause II A.4c)	£17.75
Management Participation Threshold (Clause II A.5)	£35,296.00
Additional day rate (Clause II B. 2vii)	£66.65

(ITC, 2024)

YOUR QUESTIONS ANSWERED



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By Clicking The Bell Button

- Typical median earnings as a performer for Primary Occupation performers are £17,500 per annum, increasing to £22,500 per annum for those who spend all of their working time as a performer. This income is less than the typical (median) amount for individual UK workers (£34,963 in 2023), and slightly less than minimum wage (assuming a 40 hour work-week – £23,795).

(BECS, 2024)

Performance dates

01 May 2025	19:30	Preview	Galeri, Caernarfon	AD CC	Book tickets
02 May 2025	13:30	Preview	Galeri, Caernarfon	AD CC	Book tickets
02 May 2025	19:30	Live performance	Galeri, Caernarfon	AD CC	Book tickets
03 May 2025	14:00	Live performance	Galeri, Caernarfon	AD CC	Book tickets
03 May 2025	19:30	Live performance	Galeri, Caernarfon	AD CC	Book tickets
07 May 2025	19:30	Live performance	Theatr y Lyric, Carmarthen	CC	Book tickets
09 May 2025	19:30	Live performance	Theatr Felinfach, Aeron Valley	CC	Book tickets
14 May 2025	19:30	Live performance	Sherman Theatre, Cardiff	AD CAP CC	Book tickets
15 May 2025	19:00	Live performance	Sherman Theatre, Cardiff	AD CAP CC	Book tickets
16 May 2025	19:30	Live performance (Filming)	Sherman Theatre, Cardiff	AD CAP CC	Book tickets
20 May 2025	19:30	Live performance	Y Stiwt, Rhosllanerchrugog	CC	Book tickets
		Performance	Neuadd Dwyfor, Pwllheli	CC	Book tickets
		Performance	Pontio, Bangor	AD CAP CC	Book tickets

**THEATR
CYMRU**

1 month –
performances
2/3 months
rehearsal

9176 + (12 weeks shows – 2 months of
rehearsals 1 months of performances x 631)

9176 + 7,572 x 2

9176 + 15,144 = 24,320

2 shows + 1 written play

Property Rents in Cardiff by Number of Bedrooms

	No. of properties	Average rent	Median rent
One bedroom	292	£1,160 pcm	£895 pcm
Two bedrooms	353	£1,282 pcm	£1,200 pcm
Three bedrooms	148	£1,775 pcm	£1,400 pcm
Four bedrooms	62	£2,313 pcm	£1,950 pcm
Five bedrooms	24	£2,747 pcm	£2,500 pcm

1282/2=641

641 x 12 = 7,692

24,320 – 7,692 = £16,628

Likelihood of Employment

1. Welsh Speaker
2. Queer
3. Neurodivergent

Differences in income distribution between demographic groups are less than anticipated. For example, both men and women typically earn £17,500 per year in respect of their earnings as a performer, as do both heterosexual performers and LGBT+ performers, and white and black performers. Despite being an ostensibly 'privileged' profession, performers from professional backgrounds do not earn a higher income than those with less privilege (again, stabilising at around £17,500). However, there is a sizable difference in income between performers with disabilities (£7,500) and performers without disabilities (£17,500)

(BECS, 2024)

1

231,400 (16.9%)
(Gov.wales 2021)

2

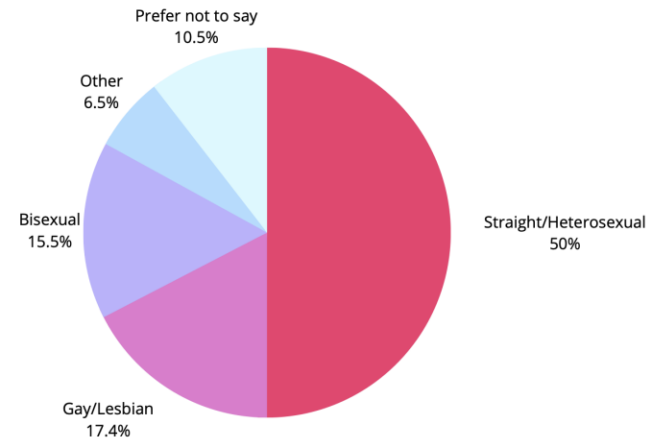
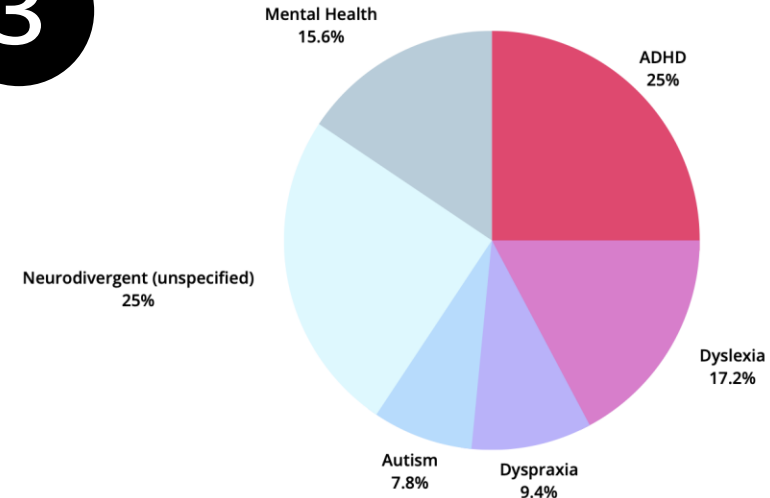


Figure 6. Sexual Orientation

3



52,900 - Actors / Presenters / Entertainers (Clark, D. 2025)

$$0.169 \times 0.174 \times 0.25 = 0.735\%$$

≈ 389 people

Not including physical attributes (i.e. age, height, weight, eye colour, hair colour ext.)

'Nobody can reach what you do if you do it. So do it.'
(Adler, 2000)



- Over 3500 businesses now operate in the creative industries in Wales, a 12% increase since 2018
- Over 35,000 people are now employed within Creative Wales priority sectors, in addition to a significant freelance workforce
- Annual turnover has increased for TV and Film, Gaming, Digital and Music sectors

(Welsh Government, 2024)

Begin to Assistant Direct

An Assistant Director needs to be prepared to undertake a wide range of roles in order to assist the Director and ensure the smooth running of a production. You will take notes during rehearsals and the shows, to share and discuss with the Director. Whilst there is not a one-way path to become an Assistant Director, having previous experience of producing, directing, acting and creating new work is ideal.

(Get Into Theatre, 2024)

- ➡ Learn methods & styles from other directors
- ➡ Gain experience
- ➡ Make contacts

The maximum weekly hours worked was 48, but the most common answer, if rehearsals were part time, were between 10 and 20 hours per week.

Figure 20. Weekly hours worked

$$2,300 \times 4 = 9,200$$
$$9,200 - 7692 = 1,508$$

The maximum pay as an assistant was £35,000, but assisting fees generally on par with the fees for directing, with a median pay of £2,300 and an average pay of

£4,263.09

(Stage Directors UK, 2023)

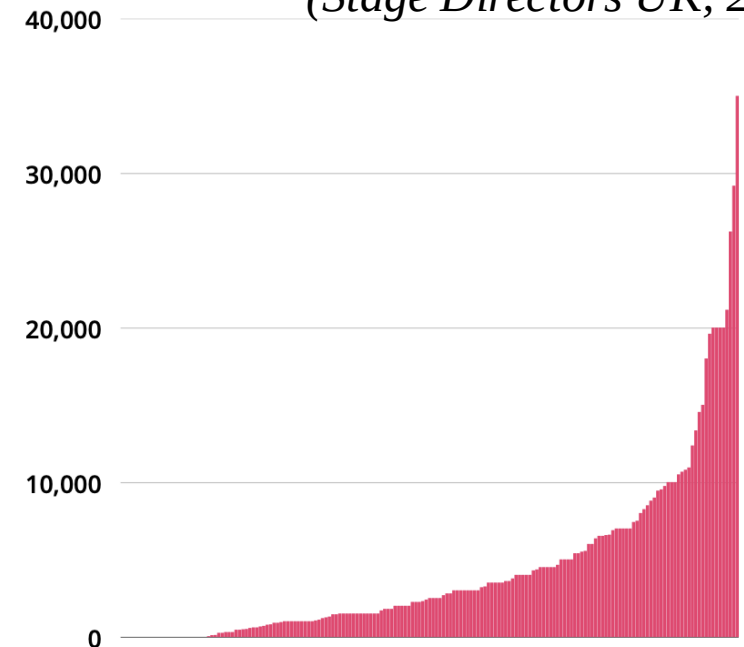


Figure 21. Assisting fees



Directing

Director Age

(Stage Directors UK, 2023)

Age

(Hescott, T. & Furness, C. 2018)

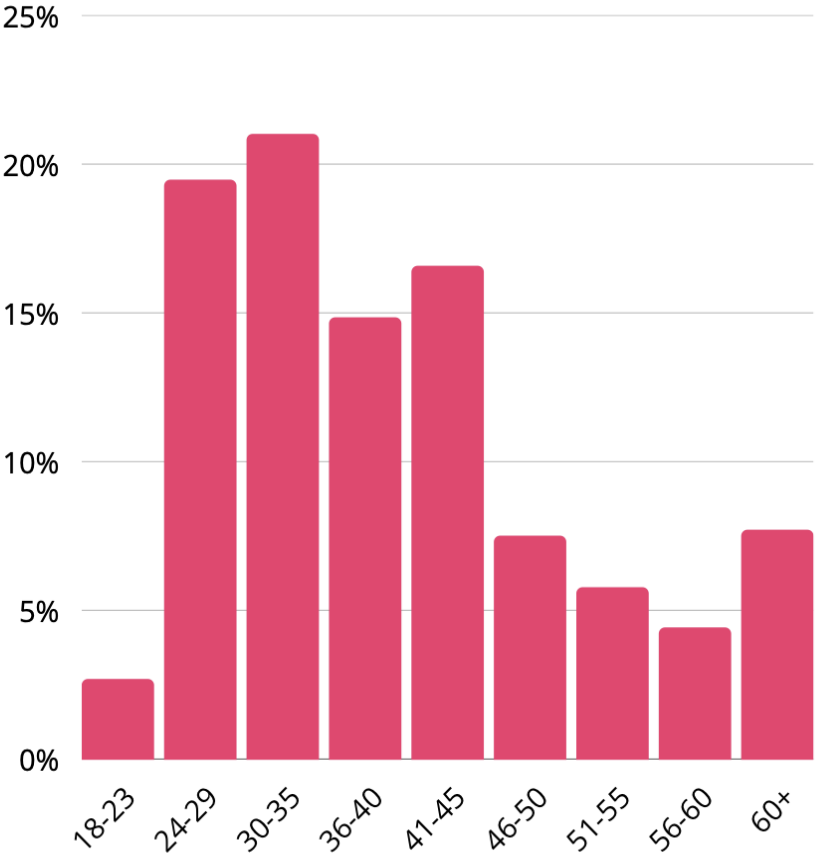
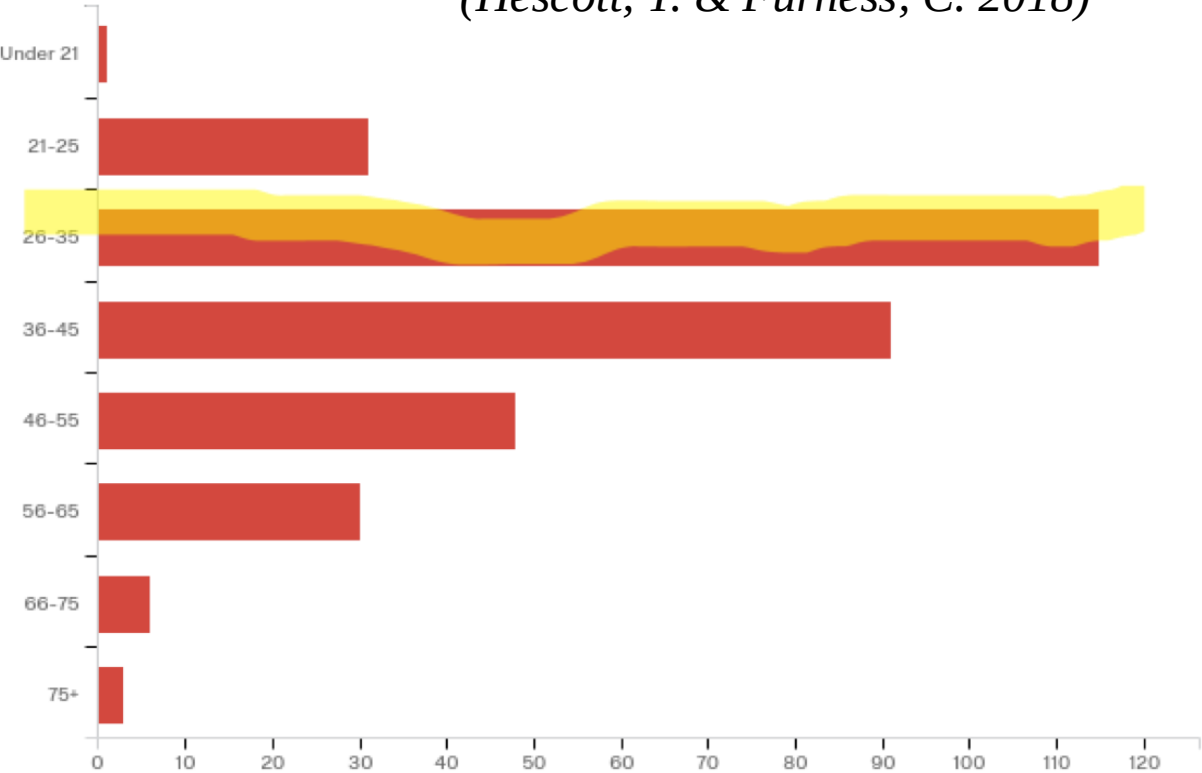


Figure 1. Respondents' Age

Acting to Director

first made her mark on the big screen at age 12 ... she's made the transition to the director's chair.

Foster has made four feature films, and lots of TV, directing episodes of "Orange is the New Black," "House of Cards," and "Black Mirror."

(Redding, K. 2022)

"I'm really excited about directing now and I think that's my focus. But I'll never stop acting. It's something that I've done since I was three and it's a way to express yourself that's unlike anything else,"

(PTI, 2016)

Learning from Experience

Foster's extensive acting career has provided her with a unique perspective on directing. She has often spoken about how her years of working with various filmmakers have been akin to attending film school, allowing her to learn from different approaches and techniques[2]. This experience has enriched her directorial work, enabling her to guide actors effectively and craft compelling stories.

Collaboration and Chemistry

In films like *Money Monster*, Foster's ability to foster chemistry between actors (such as George Clooney and Julia Roberts) was crucial to the success of the project. Her understanding of how actors work and her capacity to create an environment conducive to their performances have been key factors in her directorial achievements[2].

This dual approach allows her to explore different creative avenues while maintaining a presence in both acting and directing. come.

(Acting Magazine)



Jodie Foster

Director Pay

(ITC, 2024)

ITC/Equity: Directors

	2024-25
Preparatory Fee: Full length play	£1870.00
Preparatory Fee: Short play	£1294.00
Rehearsals: Weekly payment	£572.00
Artistic/ Resident Directors: Weekly pay for all duties	£695.00

$572 \times 8 \text{ weeks} = 4,576 + 1,870 = 6,446$

$6,446 \times 3 \text{ shows} = 19,338$

$19,338 - 7692 \text{ rent} = £11,646$

The average pay of respondents' last directing job is

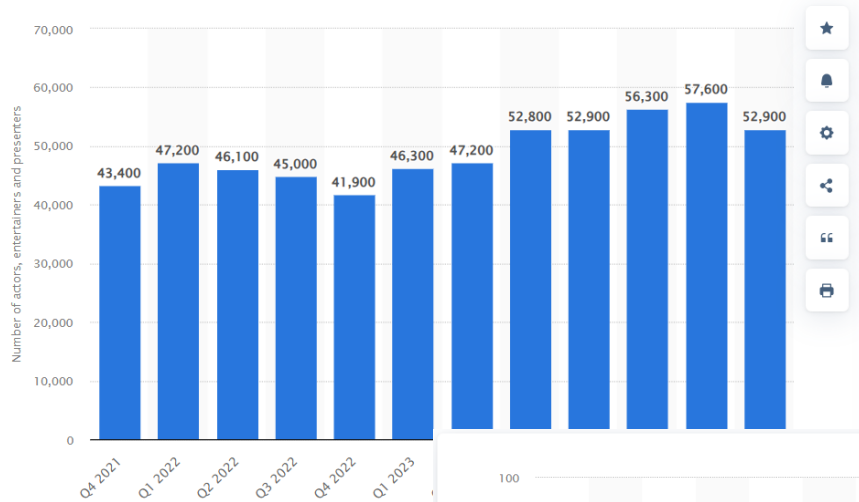
£3,841.73. The highest amount of pay received was £50,000

and the lowest was unpaid work, which accounted for 11% of the jobs. The median amount of pay was £2,000 and the average pay was £3,151.75.

97% of jobs paid £10,000 or under, 77% of jobs paid under £4,000 or under, 52% of jobs paid £2,000 or under and 34% of jobs paid £1,000 or under. There is a large disparity in how much directing jobs are paid, but the most common fee appears to be between £1,000 and £5,000, with 55% of jobs falling within this range.

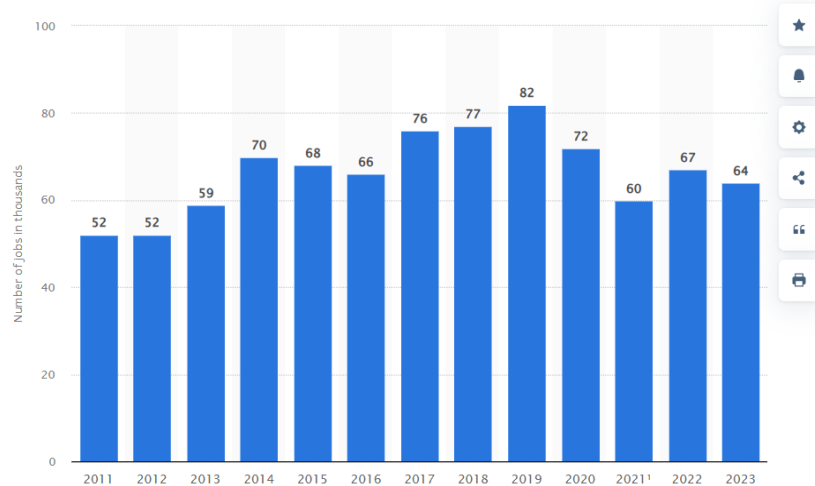
Analysis & Evaluation

Is it plausible?



(Clark, 2025)

(Statista Research Department, 2023)



© Statista 2025

Day-to-day tasks

You could:

- work with an agent to find new roles and opportunities
- prepare for and go to auditions
- research roles
- learn lines and attend rehearsals
- attend fittings for costumes
- support back stage activities such as costume or prop management
- work as a voice over artist or as an extra

Working environment

You could work in a theatre, on a film set or at a recording studio.

Your working environment may be physically and emotionally demanding and you may spend nights away from home.

(National Careers Service, 2025)

Strengths

- Versatile & Experienced
Acting/Writing/Singing/Dance/Hospitality
- Charismatic & Confident
- Determined & Stubborn
- Passionate
- Energetic & Hard Working
- Emotionally & Academically Intelligent

'It takes talent ... high sensitivity ... being moved easily ... soaring imagination'
(Hagen. U, 1991)



Charisma ✓

Hard Work & Commitment

Confidence ✓

Intelligence ✓

Highly Imaginative ✓

Understanding of Human Behaviour ✓

Energy, Energy, Energy ✓

Introspective & Constantly Learning:

Eager to Explore ✓

Interest in Psychology and Humanity ✓

(AMP Talent Group)

Weaknesses

- Sensitive
- Need for validation
- Perfectionist
- People pleaser

Weak Vocal Projection and Diction

Lack of Active Listening
Inconsistent Emotional Connection

Struggles with Memorization

Fear of Taking Risks

Over-Reliance on One Acting Technique

Difficulty Adapting to Direction

Over-Reliance on Personal Experiences

(Blake, S. 2025)

Emotional Preparation for Actors

SOLUTIONS

Perfectionist - *'See it as a game'* - Stifyn Parri

- Game = fun
- Fun = enjoyable / not as serious

Sensitive - *'Think of yourself as a plumber, your job is to walk into a room and say: you have a problem which I can fix'* - *'Your career is auditions'* - Laura Meaton

- Changes perspective
- Less personal
- More power & confidence

"If somebody doesn't choose you, it's their loss. You really have to have that attitude about it. I think: I'm fantastic and I'm so important and I'm worth it and the right person will see that and will cast me and will hire me. Don't let the rejection take you down into a dark hole, because it very easily can do that to you. Having that confidence is important." - Jessica Biel

(Allyn, 2022)

People Pleaser - *'If I don't like something, I quit.'*

'What makes you happy? Is it worth your time? You grow resilience with experience' - Teleri Hughes

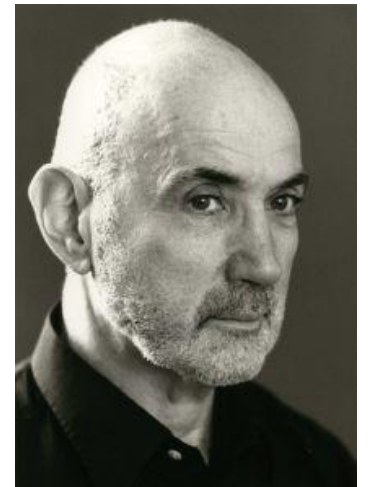
- Grows healthy selfishness – protect mental health
- Prioritise self

Need for Validation - *'Know your worth' / 'Be aware of your value'* - Eilir O.G. / Equity Talk

- Grow confidence + self-worth
- Discover validation internally



'Exposure means vulnerability'
Alfreds, 2007



In Conclusion...

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