

BA Musical Theatre
Creative Industries
Career Action Plan
ADPA6004
Dee Parker
2400023

I acknowledge the use of AI and have not used any AI tools within my work.

I confirm that I have not presented any AI generated text as my own work. I confirm I have copies of my drafts, notes, and other resources I used before, and after the use of AI tools which I may be asked to provide in evidence.

There are many different career paths within the creative arts industries but for myself I have chosen the direction of a performer and a business owner of a performance academy. Ever since I was a little girl performing at a local theatre school, I've dreamt of being a performer. The tutors have always inspired me to become a performer with the hope of opening my own performance academy.

I've realised that my dream of being a performer and principal of an academy is possible because of relevant skills I have acquired throughout studying musical theatre at degree level. Having prior experience teaching children, I've acquired relevant teaching skills to better my understanding of teaching.

My career action plan consists of showing the relevant skills I've attained that will guide me to achieve my goals. Alongside this I will create short, medium and long-term goals, to reach the end goal. Also, noticing the risks and barriers that may come along with said goals, to mitigate strategy ahead of time, in hope to overcome these barriers.

Whilst training at degree level, the skills I have gained are ensemble work, strong work ethic, creative and disciplined in all three areas of musical theatre. Throughout training at university my ensemble skills have developed massively. I know this because of my collaborative project feedback about my adaptability and collaboration skills, which states "Dee's collaboration skills are excellent. She's adaptable and worked well as team." (WAVDA,2026). I pride myself on leading with my work ethic skills, as I am always organised and manage my time well, especially in a rehearsal room, which is stated in my performance feedback: "Piece was well learnt and well prepared" (WAVDA,2025). I have advanced my skills within the three disciplines of performing because of my training which includes, masterclasses with the incredible Samuel Wyn Morris and Levi Johnson who are currently in the industry. I've had incredible dance tutors who have strengthened my dancing skills in Tap, Jazz, Ballet and Commercial. Through university I've trained in Meisner, Chekhov, Stanislavsky and Uta Hagen within my acting lectures. Which has strengthened my development in all aspects of acting. I've had incredible singing tutors that have helped strengthen my ability to be a versatile singer which will benefit me as a performer. As a result of all this, it has helped me develop relevant skills to become a performer.

To become an owner of a Performance Academy I need current entrepreneurship skills. To know what skills I require I did research into what entrepreneurship entails. I identified the responsibilities which are "Entrepreneurs are people who create, develop, manage businesses in hopes to create a profit, problem solving, markets and sales, organising the company and identifies opportunities" (Swain,2025). I also understand the importance of professionalism across both the creative industry and as a business owner, these skills I have already obtained, and I know this because of recent feedback, "Dee demonstrated excellent preparation and professionalism throughout the rehearsal process. Your punctuality, readiness to work, and commitment to learning lines contributed significantly" (WAVDA,2026). Through university I have created a new musical which has developed my creativity and leadership skills to a high standard. Through creating a new musical, I became very organised, focused and managed my time and others well, it was rewarding to have specific feedback by a lecturer, Llinos Mai, on this. Llinos said "Dee is disciplined, organised and focused, she has excellent communication skills, and her work is always on time and of a high standard. She is very adaptable and extremely hard-working". (WAVDA,2026). Having experience of teaching musical theatre to

children of all ages, has helped me gain skills such as lesson planning, multitasking and classroom etiquette. These skills will benefit me for my career as a principal of a performance academy.

An area I believe need developing to progress my career is confidence in my talent. I doubt and criticise myself heavily which can affect my confidence, but showcasing my talents regularly has helped massively with this case. Developing leadership and confidence skill are essential for an owner of a performance academy. An owner must have authority and assurance when speaking, if not, it could weaken lack of trust and professionalism. Therefore, I will continue to work on confidence leading a room. Confidence would also be beneficial to networking successfully within the creative industry, which I am consistently developing through regular ensemble classes. I've met crucial people throughout my training that I can network with for the industry to help me gain experiences and get connections within the industry. Another area of development would be adequate research into entrepreneur skills as I am unsure on the financial aspect of running a business. However regular research will strengthen these skills.

One of the short-term goals to achieve success in my career include, creating a successful Spotlight page. Spotlight will help me open doors within the industry and increase my visibility with casting directors and agencies. As a result of already having professional portfolio (headshots, showreel), I succeeded this goal by February 2026. To continue developing my Spotlight page, I must increase my experience, this will also develop my employability. A casting director stated on an article that "having experience will enhance my visibility to get in front of an audition panel which will help with increased employment within the industry. This will result in having a sustainable income through the industry" (Norrish, 2026).

By September 2026 I will be working regularly in a classroom setting, either as a teaching assistant or a cover supervisor, to gain developmental skills needed to be an educator, alongside earning money to afford the average lifestyle of a graduate musical theatre performer. According to leading UK train company, "the average train ticket Cardiff to London will cost approximately £32 each way" (www.trainline.co.uk, 2025), which for an auditioning performing on average could spend roughly £200 a month on travel to and from London. The flexibility of agency work will aid a busy, flexible graduate life of a performer. Learning about classroom etiquette, lesson planning and how to support learning needs. (Rennie, 2025) will enhance my skills.

By September 2026 I will start developing my engagement on social media. This will increase visibility and accessibility for me, and it can be another source of income to help me financially. While doing research I found that, having a social media presence is very important for graduate actors to help connect with the correct people within the industry. Casting directors are paying more attention to people with high followers (Lindsay, 2021). Posting regularly on popular platforms like, Tik Tok and Instagram, and following relevant casting directors, agencies and entertainment companies will increase my engagement tenfold and create accessibility for auditions, as most open auditions are advertised via Instagram and TikTok. By September 2027 I would like to accumulate around 3,000 followers.

To enhance my chances of being a performer I need a professional showreel. I will complete this by December 2026. Whilst researching, I found an affordable a showreel filming company called Now in a Minute Showreel based in Cardiff. The price they offer for a bespoke showreel is £175, that covers all day filming, high quality cameras and a fully edited showreel

within 14 days. A showreel will help increase my visibility by casting directors and agents, especially if posted via social media platforms like Instagram and TikTok. Also, a professional showreel, will add credibility and ambition to my Spotlight account. It's important I utilise my strengths to build a brand for my work professionally. Being a strong vocalist, with the ability to sing legit styles successfully, I shall make sure to showcase these skills, as it's become a niche skill. Similarly, I shall ick monologues and dance routines that shows off my personality and strengths.

By July 2026 I will be applying for relevant agencies, throughout my final months at university. I'm already looking into agencies that are of interest, which are Emptage Hallet and Regan Talent Group which have branches in Cardiff but are also nationally known. Having an agent will access more auditions for me within the industry. I will be successful by December 2026 for applying for agencies because I will have a professional showreel, headshots, Spotlight account and relevant training and qualification within the industry.

A midterm goal of mine is to start securing paid performances within the industry, such as gigs, adverts, film work and theatre production, especially at The Porter's Theatre in Cardiff. The team value supporting new artists and have recently opened a fringe theatre in the basement. The owner is always looking for new emerging performers to share their talent through their space (Porter, 2025). This will help me create a pathway within the industry and enhance my visibility.

By January 2027, I will be teaching Musical Theatre around South Wales. This will enhance my experience with teaching, networking through this industry, and learn from other industry professionals. To become a successful musical theatre teacher, I will have had experience within the industry, I will also research differences in children's abilities and ages, to correctly lesson plan.

The goal above will allow me to run my own classes outside of my job as a performer. I will run classes for children up to the age of 18 as an after-school club for musical theatre. I want to succeed in this by April 2027, as I'll have had time to develop my marketing skills, especially on platforms like Facebook. By then, I will understand the financial boundaries I will face as a business owner, with expenses like Hall Hire. In my local area, Pontygwaith Community Centre, has a fee of £10 per hour, and being in regular contact with the owner, I know they are keen to begin performing classes, as "there's a gap in the market in this area" (Thomas-Evans, 2025).

By September 2027, I will be a musical theatre lecturer at degree level. Being a lecturer, brings stability financially, as it can be a salary paid job. This job role will also lead to other goals such as being hired for masterclasses, guest speaker, and adjudicating at talent competitions. This will strengthen my leadership, communication and confidence skills. Being a lecturer will allow me to connect with other industry practitioners like, directors, producers, casting directors and other performers.

My long term goal by April 2029 I will have required the training to become principal of a Performance Academy. For me to succeed, I will already have experience teaching musical theatre and identify financial barriers ahead of time, to assure a successful business. I have done research in preparation for a suitable venue by being in continuous contact with local community representative, Louise Thomas-Evans. Pontygwaith Community Centre charges £10 an hour to rent the hall, which is within the price range, and there aren't any other theatre

companies within a 6-mile radius. Being an identifiable member of the creative industry, will bring revenue, and named creatives to teach. This will benefit me as an owner to increase visibility and increase the number of enrolments into the academy. As this goal progresses naturally, with hopes to expand, I will need an admin team, more teachers, and a financial team. This will bring opportunity to my local area, which is something I will honour.

In the far future, I will apply for funding from the Welsh government, in hopes to provide productions for the working-class area I live in. I've recently been in contact with Jesse Briton who helps with funding creative businesses around my local area. We've been talking about meeting up and discussing my business ideas and what I'd love to create for the community.

Being a graduate performer, I need to identify risks, including income instability. I've overcome this barrier by setting a goal of having a flexible full-time job while auditioning for the industry to help cover financial costs. As a performer, you're more likely to become unwell or injured because of how demanding the industry is on the body, which has a negative effect on income. To overcome this, I will create a recovery plan, which include physical training to reduce injury, vocal training weekly and rest days. Being self-represented is scary to me because of the lack of accessible auditions. However, being active on social media, and attending advertised open auditions for musicals and cruise ships, will help me overcome this worry.

To become a business owner, one barrier includes financial risk. To start a business, I need to know basic entrepreneur skills. I will learn on past jobs through practical work and apply these within your own business, this method is called dynamic learning (p.18, Steinhilber and West). Whilst researching, I have learnt "revenue represents the funds the business receives and the profit is what's left at the funding each month" (2023, Poff, P.20). To increase profit each month I will provide private lessons, holiday camps and masterclasses.

Competition is a risk because of established theatre academies in South Wales. I've targeted my performance academy to an area of Ferndale in RCT, where there aren't any theatre schools. This will benefit me by minimising competition and allowing reasonably priced classes. I'll be working closely with the Welsh Arts Government to help fund my academy in the deprived area of Ferndale. Reputation of the business can be a barrier, to avoid this I will have a professional attitude with communicating with customers and respond quickly to complaints. Our economy can have a huge effect on business; I've personally experience what the economy can do to a business with the rise of cost of living. To a business this can cause lack of students attending. To eradicate this, I will offer online classes and bring income from merchandises, putting on shows and competitions. Not many enrolments of students could be a barrier. To help I will advertise on social media, give free trial sessions and build a strong connection with the community to advertise through words of mouth.

Here is the link that will take you to my SMARTIE goals, risks and mitigation strategy:

[SMARTIE goals.docx](#)

To conclude my action plan, I have a strong understanding of my strengths and areas of development to help me succeed in my career goals. I want to progress further with my research to enhance my goal of being a performer and an owner of a performance academy. I have identified the risk and barriers I came across while writing my action plan for my future goals and will avoid these going forward. I've created a clear and professional career action plan that I

will follow throughout my career in the industry to help me become a successful performer and business owner.

Reference list

Flock, E. (2026). *how to join spotlight | a guide for young performers & parents* | Sandra Reynolds Juniors. [online] Sandrareynoldsjuniors.co.uk. Available at: <https://www.sandrareynoldsjuniors.co.uk/blog/a-performers-guide-to-joining-spotlight-with-sr> [Accessed 10 Mar. 2026].

Lindsay, B. (2020). *What Social Media Does an Actor Need?* [online] Backstage.com. Available at: <https://www.backstage.com/magazine/article/social-media-actor-need-3993/#section1> [Accessed 1 Mar. 2026].

Norrish, T. (2026). *Defining Your Own Success As An Actor*. [online] Spotlight.com. Available at: <https://app.spotlight.com/news-and-advice/defining-your-own-success/> [Accessed 10 Mar. 2026].

Porter, D. (2025). *Porter's Cardiff launches new 60-seat fringe theatre* | Arts Council of Wales. [online] Celf.cymru. Available at: <https://celf.cymru/news-jobs-opportunities/porters-cardiff-launches-new-60-seat-fringe-theatre> [Accessed 10 Mar. 2026].

Rennie, D. (2025). *Why Becoming a Teaching Assistant Through an Agency Could Be Your Next Best Move*. [online] Inspiring Teaching. Available at: <https://www.inspiringteaching.co.uk/post/why-becoming-a-teaching-assistant-through-an-agency-could-be-your-next-best-move> [Accessed 10 Mar. 2026].

Ron, P. and Stephen, S. (2023). *Fundamentals of Business (Color) 4th Edition*. fourth ed. [online] Virginia Tech Pamplin College of Business, 1030 Pamplin Hall, Blacksburg, VA : Virginia Tech Publishing, p.20. Available at: <https://uplopen.com/reader/books/pdf/10.21061/fundamentalsofbusiness4e> [Accessed 1 Mar. 2026].

Swain, R. (2025). *What's an entrepreneur and what skills do they need?* | Prospects | Prospects.ac.uk. [online] Prospects.ac.uk. Available at: <https://www.prospects.ac.uk/jobs-and-work-experience/self-employment/what-is-an-entrepreneur/> [Accessed 1 Mar. 2026].

Thetrainline.com. (2024). *Trainline*. [online] Available at: <https://www.thetrainline.com/en-us?msockid=11111500c2e0627c3b130680c31b630f> [Accessed 14 Mar. 2026].

WAVDA (2026), ADPA5023-Acting Through Musical Theatre (Practical), 5th of January

WAVDA (2025), ADPA-Audition Technique (Practical) 21st of December

WAVDA (2026), ADPA- Collaborative Project (Practical) 14th of January

Bibliography

McEwen, R. (2023). *MSF | Ten transferable skills you can learn from the performing arts*. [online] Mid somerset festival. Available at: <https://midsomersetfestival.org/2023/02/17/ten-transferable-skills-you-can-learn-from-the-performing-arts/> [Accessed 1 Mar. 2026].

Newson, N. (2025). *Creative industries: Growth, jobs and productivity*. [online] House of Lords Library. Available at: <https://lordslibrary.parliament.uk/creative-industries-growth-jobs-and-productivity/#heading-4> [Accessed 1 Mar. 2026].

Pruner, A. (2022). Essential Skills Every Actor Should Master. *Backstage*. [online] 22 Apr. Available at: <https://www.backstage.com/magazine/article/acting-skills-to-learn-75028/> [Accessed 1 Mar. 2026].

Rutherford, N. (2012). *Musical Theatre Auditions and Casting A performer's guide viewed from both sides of the audition table*. [online] 50 Bedford Square, London WC1B 3DP, UK: Bloomsbury Publishing. Available at: <https://www.bloomsburycollections-com.uwtsd.idm.oclc.org/monograph?docid=b-9781408174999> [Accessed 10 Mar. 2026].

Smith, J. (2025). *7 skills you need to succeed in performing arts*. [online] Prospects.ac.uk. Available at: <https://www.prospects.ac.uk/jobs-and-work-experience/job-sectors/creative-arts-and-design/7-skills-you-need-to-succeed-in-performing-arts/> [Accessed 1 Mar. 2026].