

Career Action Plan

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Creative Industries (ADPA6004)

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This action plan aims to establish a structured, accessible career pathway to enable my continuous progress within the creative industries, focusing on my chosen route of becoming a performer in theatre acting as well as musical theatre. Strategic planning and industry-led research have identified a clear, sustainable professional trajectory. I will critically evaluate my career ambitions and current skills against industry standards to form a structured pathway into acting. Current training has helped me develop a repertoire of industry-level skills, allowing me to assess my readiness for the profession. Becoming a performer aligns with skills I have learned from practitioners, industry experts, and research, which have enhanced and strengthened my capabilities. I hold skills that mean that I am a versatile performer and that expand my range of casting with skills such as tap and acting techniques from Sanford Meisner. As I pursue acting, I aspire to build a career in theatre while also working in Television and film whilst also being able to pursue a career in musical theatre. I recognise that the industry is continuously evolving, so I must adapt and improve my skills to remain employable. A major part of this action plan has been taking the time to identify and research potential challenges to progressing into acting has helped me outline steps to overcome them.

I recognise that I am not yet fully prepared and still have much to learn. While I have time until I graduate, there is room for development to meet industry demands. Through training in dance, singing, and acting, I have acquired a range of skills, including contemporary and pop singing, jazz and tap dance. Acting is my strongest area; I feel most confident and skilled here. I respond well to redirection, with my “ability to take notes and apply them” (Bowman, 2025) being a clear strength, demonstrating my adaptability and suitability for collaboration with directors. I have studied acting practitioners such as Konstantin Stanislavski and Michael Chekhov. Stanislavski's acting system focuses on creating authentic and truthful performances through understanding a character's objectives and given circumstances. One Key technique within this method is the “magic if,” which helps build characters through imagination by creating your character's past, future, objectives it provides “the first impetus for further development of the creative process” (Konstantin Stanislavski, 2008, p.54). Allowing a performer to develop a deeper emotional connection to the role creating a much more natural performance. Developing exercises like this enhances my ability to approach roles naturally during rehearsals. Where in

rehearsals you could be faced with “standing in a studio surrounded by crew, playing a character who is about to be overwhelmed by an overcoming tidal wave” (O'Brien, 2018, p.28) this idea is particularly important to my aspirations of working in theatre and television and film where actors must maintain a believable performance despite the fact there will be distractions such as cameras and crew so applying the “magic if” will allow a believable performance. Understanding and applying these techniques has improved my ability to analyse and perform a role with much more authenticity and depth allowing more emotionally engaging performances.

Considering industry standards, I pride myself on being a versatile performer I feel I do well in dance styles such as Jazz where I have been received assessment feedback of how I “show natural facility in the genre” and how my “Choreography pick up is efficient” (Sparkes, 2025) reinforcing skill in this area. However, I recognise areas where I need to grow to reach my aspirations. For instance, Ballet is considered the technical foundation of many dance styles and as a performer I can see that my technique requires further refinement as “Ballet requires a high level of strength, control and precision, meaning dancers must continually refine their technique.” (Jackson, 2021 pp.20-30). Reinforcing how high a level of discipline is required within training and highlights the importance of consistent improvement. Reflecting in my own strength, control, and precision I recognise that working on improving them will be essential to execute ballet steps with more accuracy and more confidence. Through continuing to progress on my foundational skills I already equip in ballet it will allow me to develop my versatility as a dancer and meet the technical demand expected of a performer.

The acting industry in the UK is extremely competitive and comes in many forms whether that be in theatre, television, film or commercials. The UK has one of the largest theatres industries in the world, with London West End being a global centre for musical theatre. Major Theatre productions are produced by organisations such as Royal Shakespeare Company and National theatre. Additionally, to theatre the UK television and film industry provides many employment opportunities where major television and film employers include the BBC and ITV, which provide well known programmes such as “Emmerdale” and ‘Our House.’ Alongside British broadcasters, international streaming companies such as Netflix and Disney frequently produce shows in the UK for example, the series “Bridgerton” was filmed

in the UK providing opportunities for British actors. Typically, actors secure auditions through professional casting platforms such as spotlight which is used by casting directors across the UK industry. Many actors are also represented by an agent who then submit them for roles and negotiate contracts on their behalf.

Within the performing arts industry, practitioners are held to a high standard in demonstrating a prominent level of skill, training, and discipline. Musical theatre performers are expected to be proficient in acting, singing, and dancing therefore many performers look to undergo formal training in drama schools and performing arts institutions to develop their skills to be at a high standard. Performers are also expected to maintain a professional portfolio including headshots, actors CV, and showreels all demonstrating their casting type, credits and skills which casting directors can access through auditions and casting sites. As a performer you are also expected to act professionally whether that be in rehearsal or audition showing that you are reliable and punctual.

Despite the numerous opportunities that are available. The acting industry has many potential risks and challenges that come with it. This industry is highly competitive with the number of actors being much higher than the roles that are available. Resulting in auditions having a high abundant of applications whether that be for a self-tape audition or an open call audition. National Theatre meet “in excess of two and half thousand actors per year” (Nationaltheatre.org.uk, 2025) emphasising the amount of competition there truly is. Although a competitive field it is also a field where rejection is inevitable and is something that as a performer, I will have to overcome, and I am prepared for that knowing that rejection can also create opportunities where it is always a chance to be seen. There are many succeeding performers who have been rejected for example performer Carrie Hope Fletcher was cut from her first audition for Mamma Mia at age 20 as well as actor Jodie Comer who was didn't go to drama school and was rejected from roles due to what was thought as a lack of training. When holding an Oliver award stated “to any kids who haven't been to drama school” that they shouldn’t “let anybody tell you it isn't possible” (Comer, 2023), receiving this award for “Prima Facie” it highlights how rejection can happen to anybody, but that doesn’t stop you from achieving your aspirations.

Using the SMARTIE framework, I have outlined my career goals with clear, achievable steps. Showreels are essential in the industry as they provide a short visual of my abilities. Once I graduate, I plan to obtain a professional level showreel. Vocal Sessions, a London-based company with over 7,500 reviews and “over 1,000 performers booked since 2018” (Vocal Sessions,2023), offers high-quality vocal reels from £185 to £285 for up to four songs. Although the cost involves travel, it is a valuable investment in my employability. They also include five free edited headshots, further enhancing my casting ability. Successful performers like Talia Halford, who plays Emily in “The Devil Wears Prada,” have benefited from using their services.

Over the next year, I aim to gain experience through auditions for plays, films, and TV, which will help me network and build my presence in the industry. I plan to use Spotlight, a casting platform connecting talented performers with top casting professionals, costing for a graduate “£122.12 plus VAT” (Spotlight,2024) annually. I plan to regularly check for casting opportunities that are available and put myself forward for roles that match my skills set and traits increasing my potential to be cast. This will be a crucial step in helping me gain a professional profile and provide me with experience and knowledge. When attending auditions, I am also allowing myself to build relationships with casting directors and industry professionals where although I may not be cast, I give myself opportunity to be remembered for potential future roles they may be casting for.

I am committed to focusing on my goals over the next year and expanding my skills, with the goal of pursuing a master's in musical theatre within two years. Developing my acting, singing, and dancing skills will support my aspirations in musical theatre and acting as professional performers are expected to maintain a versatile triple threat skillset and able to handle a “wide range of performance conventions, training requirements and styles” (Deer and Vera, 37-38) to remain competitive within the industry. From graduation in 2026 until January 2027, I will work on self-tapes, additional singing lessons, and dance classes to prepare for conservatoire auditions. Self-taping has become an increasingly audition format within the performing arts industry where “the self-tape has become the industry’s digital front door” (Spotlight Admin, 2018), allowing performers to access and showcase abilities remotely. I plan to attend at least two dance classes monthly, including those offered by

“Aedancefitness” in Bristol, covering styles like musical theatre jazz, commercial, and tap to increase my versatility. Continuous training and skill are widely recognised as essential for performers seeking sustained careers in the creative industries. My top choices for a Masters are Royal Welsh College of Music & Drama and Trinity Laban, as their programmes align with my interests and ambitions. Royal Welsh’s Teleri Hughes, who played Heather McNamara in “Heathers,” is an inspiring example. I understand that gaining entry to a conservatoire is highly competitive, and if I am not successful on the first attempt, I will continue working on my skills and reapply.

Here are tables below presenting my goals and timeline with ways I have identified to mitigate potential risks and barriers that I may face;

Goal	Measure of Success	Deadline	Impact / Purpose
Develop a repertoire of headshots for different casting types	A complete portfolio	Sept 2026	Strengthens presentation and casting opportunities
Attend at least 2 dance classes a month	Development in skills	January 2027	Remaining active within dance whilst gaining industry connections
Attend at least 3 Auditions	Industry knowledge increased	December 2026	Improving industry knowledge
Get a professionally filmed singing show reel with vocal sessions UK	A complete portfolio	January 2027	Improves presentation and increases employability
Getting into a Masters	Pursuing a masters in 2027	Sept 2027	Further Training

Barrier / Risk	Potential Impact	Mitigation Strategy
Not getting into a masters	Limiting development	Attending dance classes, auditions, singing lessons and applying the year after
Money	Limiting access to auditions and classes	Continue to work and save smart
Lack of self-promotion	Less employability	Put time and money aside for headshots, singing reels, website
Travel	End up late or lost	Map ahead and plan

Phase	Focus Area	Key Actions	Completion Date
July - Nov	Self-Promotion	Headshots, Showreel, Website	December 2026
Jan - August	Masters Applications	Applying and auditioning for a masters	Sept 2026
June - Sept	Experience in the industry	Extra Work	Sept 2026

I need to improve self-promotion, as my visibility is limited, which could hinder my employability. Using Social Media sites like Instagram with around two to three billion active monthly users is essential to employability, allowing networking and self-promotion. Social media stars such as Hannah Lowther with an audience over 1.3 million on TikTok has allowed her to gain industry connections and create an online worldwide presence for herself landing her roles in “Heathers” and currently starring as understudy Elle in the musical “Legally Blonde.” Revealing talent alone does not always dictate your path and sometimes that extra push of promotion can put you in an audition room. Without this online presence it means I am lessening opportunities for myself to combat this creating accounts online that regularly are posted on and updates increases my chances of being seen.

Currently I have an Instagram account devoted to musical theatre however am not posting on their however, posting simple videos of me singing can gain recognition. When posting it is about “If I were a casting Director, would I invite myself to audition” (Gilbert and Butler, 2025) essentially, I am my own business and I want to market myself to be castable so with these videos it's about reviewing them and showing others before putting them on a platform that can be viewed and accessed by millions. Attaining recognition although not easy I believe can be possible as “there are no longer subjective gatekeepers controlling who gets let in, promoted and exposed. The choice is ours. Now, anyone can be famous.” (Price, 2008), it will guaranteed be challenging but following digital trends can assist. My current Website also allows recognition however, currently I am aware it is not up to industry standards where in recent assessment feedback on my website I have a “lack of descriptive content and minimal effort” (Shailer, 2025) letting me know that it needs improvement. So, I plan to update my website after doing research other performers' sites and seeing what standard it should reach and what it should inform others off, I now have a clear understanding off where I should go with it. I aim to complete this within the next few months so once finished I will then continue to update it and check on it due to the nature of this industry consistently evolving.

Financially, the rising costs of headshots, showreels, and travel particularly to London, where opportunities are concentrated are challenges. With the average London hotel costing £272 per night and trains tickets around £76 it is evident that it is going to be costly. However, to help with this booking in advance and planning help to mitigate this problem. If I were to book a train to London from Bristol for two months' time it brings the train sum down to £19.30 for an 8 o'clock train. Hotel businesses such as Premier offer and wide range of hotel locations throughout London ranging under £100 also all together costly it is also dependant on whether I can avoid spending the night in London dependant on the audition. Furthermore, to ensure I can fund this I will continue working at Tesco and seek paid opportunities, both within and outside the industry. I will also explore casting agencies like Pheonix Casting, which is free to register with and charges only if I am cast, with locations in Cardiff and Bristol for easy access.

In conclusion, this action plan has allowed me to evaluate my current skills and understanding of the acting and musical theatre industry. Through research of the

current industry expectations, I have developed a clear understanding of high standard expected of performers that is required to succeed in such a challenging industry. Being not only technically skilled and refined in singing acting and dancing but have commitment, adaptability and being able to keep progressing in skill level. Reflecting on my own current abilities I recognise that I have areas to improve on in order to meet industry demands although confident in my ability to act truthfully and convey emotion through Stanislavski's techniques I need to look into working on areas such as Shakespeare in order to give me broader casting opportunities and not limit myself within the theatre world. Overall, this action plan has provided a clear structured pathway for how I can continue to progress my skills and work towards achieving my long-term career aspirations. Through committing to further training and building up my professional acting experiences I will develop into a performer who meets the evolving demands of the acting and musical theatre industry.

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