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Creative Industries (ADPA6004)

Career Action Plan

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Introduction -

The career path I have chosen to pursue within the creative industries post-graduation is that of a successful musical theatre performer and actor. I feel confident in this pathway, as I believe that I manifest the appropriate skills imperative to a performer, supported by the passionate aspiration for theatre I have always had. I firmly believe this direction aligns with my creative skillset, harboring my proficiency within the three disciplines of acting, singing, and dancing whilst also strengthening the technical elements regarding these fields. In addition to the exercise of my creative assets, my chosen career path also reflects my value for interpersonal skills, homing in on my diligence, adaptability, and flexibility that I demonstrate within my work ethic.

In this action plan, I will discuss my ambitions for my future, a critical reflection on my own person, and an in-depth industry readiness analysis. I will also conduct industry research relevant to my career path using a range of credible resources. Furthermore, I plan to explore my future career goals using a variety of strategic planning frameworks. This will allow me to consider the internal and external elements of my career, assisting me with making the correct decisions regarding my future. These will also be separated into short-term, medium-term, and long-term goals. Finally, I intend to provide a conclusion surrounding my overall chosen direction as well as how this action plan will aid my sudden transition into my chosen profession.

Self-Assessment and Industry Readiness -

At this stage in my academic career, I believe I manifest a respectable level of industry-ready skills supported by the consistent training and extra-curricular experiences I have received from my institutions of study, focusing on the three main disciplines of singing, acting, and dancing. Reflecting on my past academic year at Wales Academy of

Voice and Dramatic Arts (WAVDA), I have been given the opportunity to showcase my current skillset through my modules, proceeding to act upon the feedback I received from them. Personally, I have seen a clear progression surrounding my dance training. Having limited technical dance experience prior to my studies at WAVDA, I have refined and pushed my technical dance skills to new levels through my commitment to my compulsory dance classes. Through this training, I was also introduced to new genres of dance, including tap, jazz, ballet, and commercial, all of which have introduced me to the elements of expressive performance. However, through these classes, flexibility has proven to be a key component through each dance style, which is something I currently lack and requires personal development.

Dance has become a foundational strength of mine throughout my studies, supported by my involvement in extra-curricular dance-related projects and experiences. These experiences include my participation in Level 6 dancer, Caspian's, individual project which involved an advanced level of each dance genre. I also participated in a variety of projects directed by Justin Sparks, held at J1 Studios. However, my biggest achievement has been my experience as a back-up dancer for Will Smith. The venue was held at Cardiff Castle, holding an overwhelmingly huge audience. After reflecting on this experience, my ability to successfully learn a piece of choreographic material and perform accurately and expressively to an extended audience in one day suggested to me that I manifest the capabilities and work ethic of an industry-ready performer.

In addition to my dance training, I have also received tutelage from my vocal tutors who have helped enhance and refine my technical vocal abilities. Singing has always been both a strength and struggle within my skillset, but with assistance from my tutors, the fundamental qualities of an industry-ready vocal ability have been clearly illustrated to me. I have seen a significant development in my proficiency regarding strengthening my breath control and understanding my range and tone of voice. Cabarets I have participated in gave me the opportunity to put this strength into fruition, finding a mix between expressive performance and technical ability. I have also gradually built a musical repertoire unique to both my vocal ability and casting bracket.

In terms of acting, I have participated in a variety of performances where the acting elements were crucial, including both stage and television. This includes my experience being an extra in S4C's documentary production of 'Still Waters' as well as my involvement with my institution's production of 'I Love You, You're Perfect, Now Change', of which I received a distinction for. This exceptional grade highlighted that acting is a strengthening asset to my current skillset. However, across these three disciplines, I believe there are areas for development. I still struggle to accurately perform more

advanced movements that are becoming more integral to male performers in the ever-growing modern industry, such as pirouettes and basic turns. There is also room for improvement with my vocal ability surrounding my vocal effort. One key attribute of an industry professional is the ability to sing without demonstrating any vocal effort through their physicality or expressions, which is something I currently lack within my skillset.

After conducting an industry-readiness analysis on my person, I believe I currently stand in a respectable position as I continue to develop and meet the standards expected from the industry. I am pleased with the development I have made towards my skillset; however, I recognize that the industry calls for an even heightened level of standards which I am still refining to reach.

Industry Research -

In order to comprehend what is needed for me to succeed in my chosen field post-graduation, I have chosen to conduct independent industry research. Firstly, I focused on the market trends of the profession which presented an increase in social media utilization and presence, specifically platforms such as TikTok and Instagram. Arts Journalist, Marianka Swain, states that “budding talents no longer have to rely on being spotted by an agent or casting director in order to get their big break” due to the facility of simply posting your skills on a popular platform and becoming easily recognized by global audiences. (Swain, 2025). The digital world has had a profound impact on the industry becoming the initial introductory means for any performer, utilizing organizations such as ‘Spotlight’ to find work. There is also a clear reliance on digitality within the modernized industry with institutions switching to digital means of auditions and decision making, using organizations such as ‘Acceptd’ which may prove to be a risk for me as recorded material limits my opportunity to fully convey my personality and talents; in juxtaposition, an in-person audition offers this essential benefit.

Through my overview of this chosen field, I have also observed a significant focus regarding equality, diversity, and the inclusion of protected characteristics within theatre. Tori Taylor argues that “the easiest way to open theatre up is to strive for better representation. Cast queer people in queer roles - and cast them in non-queer roles too!” (Taylor, 2023). As a queer performer, this entry pathway opens a lot of doors for me, being able to comfortably and confidently portray both heterosexual and homosexual roles throughout my future career. This discovery coerced me to analyze the casting trends currently set by today’s practitioners in the arts, and the professional standards that come with those. An article by The Stage emphasizes that “As musical theatre develops to embrace a far wider range of influences, the demands on performers have increased dramatically.” (The Stage, 2024). This illustrated to me that though I am fortunate to possess the ability to portray a range of

roles, the expectations that come with that are heightened; with those professional standards originating from practitioners within that field of work.

Audition expectations have also evolved throughout the industry, with many industry bodies valuing authenticity and suitability over ability to simply learn lines. This is highlighted in the student handbook, Theatre in Practice, stating that “auditions are an opportunity for you to see the suitability of an actor for a part, how an actor takes direction and can start to create a character.” (O’Brien, 2024, p. 217). This compelled me to revise my character bracket and my suitability for more modern roles and the risks that come with this employment precarity. Additionally, there has been an overwhelming decrease in funding for the performing arts, coercing recognized institutions to begin increasing their audition fees; or in some cases, discontinuing their courses. Furthermore, competition has always proven to be a barrier for many performers and though the demand for male performers is still prominent today, there has been a clear decrease in this need as the industry has become a lot more accepting of male performers, presenting a risk to me.

Career Goals -

To evaluate and determine my future career goals, I created a SMARTIE table to assist me in efficiently progressing with my chosen pathway. This visual framework also allowed me to divide my data into three sections: short-term, medium-term, and long-term goals:

GOAL	MEASURE OF SUCCESS	DEADLINE	IMPACT/PURPOSE
Apply to two respectable casting agencies or representatives.	Agent currently contacted to come watch a live performance.	November 2026	Amplifies employability and opens up new pathways into various jobs.
Build a diverse resume that showcases my person in an employable way.	CV currently created with numerous credits included.	November 2026	Showcases a clear representation of my person to potential employers.
Create a profile for Equity and Spotlight.	Attended an in-depth talk about what the platforms are and how to apply.	November 2026	Increases visibility and ease of discovery for a range of roles.
Become fully branded on a variety marketable platforms.	Performance accounts currently created, not yet populated with any media.	November 2026	Enhanced online presence and eases my marketability.
Achieve a PGCE in Drama.	Currently applied for course.	September 2027	Opportunity to work and remain financially stable whilst out of practical work.
Build an emergency fund/fund for acting purposes.	Savings account created.	September 2027	Prioritizes financial stability and allows me to participate in jobs that contain fees.

After constructing this table, it was evident that my short-term goals should consist of actions dedicated to preparation and stability for future work. This includes developing a respectable portfolio and CV that showcases my capabilities to future employers. As these are short-term goals, I have already begun putting these actions into fruition. I took the

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Playing age:	13 – 21					
Height:	5'4"					
Hair:	Brown					
Eyes:	Brown					
Gender:	Male					
Build:	Slim					
Nationality:	British					
Training						
BA (Hons) Musical Theatre – Wales Academy of Voice and Dramatic Arts – Present 2025						
Treorchy Comprehensive School Sixth Form – Graduated 2024						
Credits Include						
Production	Roles	Venue/Company	Director			
Will Smith Tour	Supporting dancer	Cardiff Castle	Sumit Sharma			
Still Waters	Supporting actor	S4C	Rhys Carter			
Everybody's Talking About Jamie	Jamie	Parc & Dare Theatre	Laura Williams			
New Beginnings	Supporting actor	It's My Shout!	Tonya Smith			
Oklahoma!	Will Parker	Parc & Dare Theatre	Laura Williams			
Skills						
Accents:	Standard English (Native) Welsh American					
Singing:	Tenor Baritone					
Dance:	Commercial Tap Jazz Ballet					
Languages:	English					
Stage Combat:	ACTT Unarmed (Merit)					
Other:	Drivers License Cycling Swimming Sketching Piano Ukulele					

Conducting an industry-ready analysis on my person allowed me to comprehend where I currently stand in terms of my training. I concluded that in order to refine my current skillset, further training may be beneficial, mandating me to apply for a masters degree post-graduation. This included recording numerous self-tapes that all vary in genre, vocal range, and eras of both music and playwriting. Having completed these self-tapes, I

have developed a strong digital presence, being able to subsequently use these same self-tapes if a future audition or agency calls for it.

Medium-term goals -

My medium-term goals would ideally include conclusively reaching the professional standards expected of me through advanced training. As previously stated, I have applied to numerous institutions of study who are renowned for their extensive training, such as Trinity Laban Conservatoire of Music and Dance. I felt it was imperative that I derive from my environment of comfort and apply more regionally with the intention of building creative collaborations, building a more rounded portfolio, and overall develop my versatility and adaptability as a performer.

Through my research, I have determined that though a partnership with an agency can be beneficial, it is not entirely necessary. However, agency representation can aid aspiring performers who are trying to enter the industry. As such, I have conducted in-depth research across a variety of local agents and personally contacted them, asking if they could attend a live performance that I will be completing soon as part of my studies. Though it may take some time to become recognized by one of these agencies, I feel that this course of action is a good starting point for a medium-term goal and providing me with a primary insight into the art of networking and further building creative collaborations.

Long-term goals -

One of my long-term goals is to obtain a lead role in a professional musical production, but more specifically, the role of 'Elder Price' in the musical, 'The Book of Mormon'. I will achieve this by completing my institutional training and beginning to audition for more current pieces of theatre (with or without assistance from an agency). Because of the competitive stakes of the industry, I will measure this achievement by documenting the process of each role I audition for; making physical and mental notes regarding my personal feeling towards the performance I gave in addition to any feedback I received from employers or outside audiences. I feel this is the best course of action because it is difficult to determine when the musical I hope to audition for will become available, so beginning my journey through the means of other productions will equip me with the skills needed to achieve this more specific goal.

The timescale for this goal ultimately depends on my current level of training and suitability at the time of the audition, so I would like to assign myself a timescale of 3+ years to achieve this goal. Accumulating the correct resources is imperative for reaching this goal. As such, I need to ensure that I possess a fully developed repertoire, an enhanced knowledge surrounding all elements of my chosen audition, and finally the basic

time and commitment needed to fully dedicate myself to the work of which I will be applying for. Through independent research, there have been unfortunate instances of theatrical environments becoming an unhealthy workspace for many individuals. As such, I will also need to consider the accessibility and equity of the future project to ensure that the systemic factors of the production align with my personal ideology and expectations before applying myself to it. This includes ensuring that the creative space is accessible to me, caters to my personal needs, and manifests in an inclusive, yet professional practice.

Anticipated Barriers & Solutions -

After determining my goals following the next steps post-graduation, I felt it was vital I brainstorm and anticipate the potential obstacles I may encounter throughout my journey. I decided to accumulate these anticipations into a visual table:

BARRIER/RISK	POTENTIAL IMPACT	MITIGATION STRATEGY
Financial instability.	Unable to pay for the training required.	Build a fund primarily dedicated to my career.
Numerous constant rejections.	Decrease in confidence and burnout.	Build a personal support system and track my progress and development.
Physical health-related issues.	Inability to work and progress.	Dedicate a day to self-care and begin tracking my diet.
Limited work opportunities due to unalterable characteristics.	Can cause frustration and decreases chances to obtain professional credits.	Self-submit my skills and begin contacting professional representatives directly.

One barrier I identified was the risk of both physical and mental health-related issues that may present themselves as a result of the overwhelming expectations of the industry. This offers an extreme risk as it ultimately contributes to an inability to maintain a healthy, yet professional work ethic. One mitigation strategy I can carry out is influenced by an article I read via the organization, Spotlight. Natasha Raymond states that “taking care of yourself during a theatre run is a balancing act of rest, hydration, activity, and nutrition.” (Raymond, 2025). As such, my solution to maintaining a healthy work-life balance is to dedicate a day to self-care and begin tracking my diet.

Through this research, I also discovered the risk of financial instability. As previously mentioned, there is an ongoing funding barrier within the industry with institutions finding security by increasing their fees. I also must take into consideration the other financial elements that go into an audition, such as travel fees or the purchasing of sheet music. By exploring a range of protective strategies to counter this, I believe an effective way to combat this potential barrier would be to begin building a financial fund that is dedicated solely to my career and work.

Conclusion -

In summary, my overall direction for my future career as a musical theatre performer and actor is dependent on continuing my skillset development regarding the three disciplines of theatre: acting, singing, and dancing. Furthermore, I aim to align these disciplines with the expectations of today's performing arts industry with the objective of successfully thriving within this career that I am passionate about. Through reflection, the research that I have carried out has clarified not only the professional standards of the industry, but also how they have evolved in accordance with today's societal norms. This reflection has also clarified that I am on the correct pathway; I am now certain that my chosen course of actions, supported by credible industry-related sources, will assist me in becoming an industry-ready performer who is ready to break into the industry.

Additionally, this action plan has been extremely beneficial to construct, giving me the opportunity to outline the steps I need to take to reach my goals. Through extensive industry-related research and an in-depth analysis surrounding the professional readiness required for my choice of workplace, I can confidently say that this action plan will aid my transition into the industry post-graduation. Overall, I strive to continue my ever-growing commitment towards my professional development, remaining open to discovering areas of personal growth, utilizing my unique abilities as a performer, and finally, acting upon feedback that I receive over the course of my career; eager to put everything stated into fruition.

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