

**Creative industries:  
Written Action Plan  
(ADPA6004)**

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**AI declaration**

I acknowledge no usage of AI in this essay.

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 which I may be asked to provide in evidence.

## **Introduction**

I aspire to pursue a career as a professional performer. I hope to seek employment within the musical theatre industry, performing in the West End and on touring productions. I also want to explore the film and television industry, specifically genres like period dramas, horror, and murder mysteries.

My skill set aligns with these aspirations and I am well suited for a career as a performer. A crucial attribute I have acquired through training, is my teamwork skills. I am good at clearly communicating my thoughts as well as listening to others. My abilities were recently recognised during the '*I Love You, Your Perfect, Now Change*' rehearsal process, with Robert Bowman (WAVDA, 2026) praising my professionalism and my capability to take initiative to collaborate with others helping us generate staging ideas. He also stated my reliability and readiness to work "contributed significantly to the success of the project" (WAVDA, 2026, pp. 5–6). I feel these qualities will help me stand out in auditions furthermore influencing my success.

I will begin my action plan by assessing my current skill set, outlining my strengths and considering what I need to further develop in order to align with current industry standards. I intend to later conduct detailed research into the industry, discovering different opportunities, industry trends, and key roles within this sector. Moving on, I opine to investigate professional industry standards focusing on the expectations of a performer. Next, I will analyse the challenges that I may encounter during my chosen career path and then establish reliable contingency plans to help combat these issues. Following this, I aim to create career goals using the SMARTIE framework to ensure my goals are clear and realistic. Finally, I shall conclude by confirming my overall plan and collate my research findings into a final summary.

**Self-Assessment and Industry Readiness**

Upon reflecting on my current skill set, my singing and acting skills are at an advanced level. I have taken solo singing lessons for over four years with Millies Vocal Academy where I have built a foundation knowledge in vocal technique and started to develop a repertoire of songs that fit my casting and vocal range. In terms of my acting, I have been attending classes since the age of twelve and have developed confidence in approaching scripts and working with others. Currently, I am studying a BA in Musical Theatre where I have continued to refine my skills, research different acting practitioners, applying their theories to practice and develop an understanding of professional industry standards. Regarding dance skills, I have a good foundation in this discipline, but this is not as strong as my singing and acting as I started dance classes later on. As a result, I struggle to retain complex choreography when taught within specific timed circumstances.

One of my key strengths, as shown in Table 1, is my teamwork and collaboration skills. I can clearly present ideas within a group setting as well as be respectful when others are sharing their thoughts, ensuring I listen intently. This means that when challenges arise in a group, I can work with others to problem solve efficiently. My collaborative abilities were recently praised in my acting feedback, where Robbert Bowman (WAVDA, 2026) highlighted my strong leadership and teamwork skills I displayed throughout the creative process of *'I Love You, Your Perfect, Now Change'* especially when assisting with staging.

An area that I need to improve is my ability to build a digital profile, as mentioned in Table 1. The current industry is digitally evolving, therefore building an online presence is crucial in seeking employment (Cohen, 2025). I have limited experience in website creation and videography for showreels; however, I need to expand my knowledge of utilising editorial software to create a striking profile. I recently created a website and a showreel as part of our changemakers module. In my feedback Victoria Johns (WAVDA, 2025) outlined that my showreel transitions were overly stylised, and that my camera angles were minimal. To improve on this, I will refine transitions in my showreel to offer a more professional appearance and incorporate a variety of camera angles to create visual interest and engage an audience.

| Strengths                                                                                                                                                                                                                                               | Weaknesses (areas for improvement)                                                                                                                                                                                                                                                                                                                         |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Receptive To Feedback:</b><br>I am able to receive feedback and then take the time to consider this and put the relevant work in to make improvement.                                                                                                | <b>Dance skills:</b><br>I have less experience in dance and therefore lack specialised knowledge and technical execution. I also struggle with my pick up and having to learn routines at speed. This impacts my confidence when in a group dance audition.                                                                                                |
| <b>Advanced Singing &amp; Acting skills:</b><br>I have had many years of experience in singing and acting shows and auditions. I have also trained these skills and undertaken several examinations and assessments putting these skills into practice. | <b>Vocal Control:</b><br>Sometimes when singing, especially in an ensemble, I can struggle to balance my volume with others in the room. This can lead to harmonies sounding off and unbalanced. I need to further develop my vocal ensemble perception and listening skills to help create a good vocal blend                                             |
| <b>Good teamwork and collaboration skills:</b><br>I am good at sharing my ideas in a group as well as listening to others, working together to create and solve problems                                                                                | <b>Legit singing:</b><br>In terms of what songs I prefer singing I normally veer towards singing contemporary songs or pop rock meaning I don't have a lot of experience singing legit songs. I need to spend more time exploring this genre and focusing on the vocal techniques required in this style of music to help make me a more versatile singer. |
| <b>Professionalism and strong work ethic:</b><br>I am very organised and great with working towards deadlines. I also carry myself in a professional manner, showing respect for the other creatives in the room.                                       | <b>Digital profile:</b><br>The industry is shifting to have a much more digital focus and so online presents is crucial. I have a bit of experience in website making and putting showreels together but I need to improve how striking I make them so they catch my audience's attention                                                                  |

Table 1: Strengths and Weaknesses Table (personal collection, 2026).

When comparing my skill set to current industry standards, on reflection I require further training, especially in dance, in order to meet present standards. For example, in a recent Disney Cruise dance audition, auditionees were required to submit a short dance routine tape, that contained a calypso leap (Moore, 2021). This is a movement I find challenging, as I have difficulty coordinating the arm and leg pattern as well as lacking power in my take off, which then impacts my jump height and limits my momentum to turn. Due to this, I require further dance training to build confidence in executing specialised technical moves. It would also be beneficial to incorporate additional strength exercises into my daily routine, such as descending battements with a band to help strengthen my hamstrings, specifically working the semitendinosus, semimembranosus and bicep femoris muscles, to support dynamic movements (Haas, 2018).

## **Industry Research**

### **Overview Of the Chosen Field**

Currently in the industry, there has been an increase in the employability of versatile performers. Drama schools historically focused purely on stage performance practices throughout their training, however the industry now requires multihyphenate performers with skills ranging beyond the three core disciplines (Byrne, 2024). Actor musicians are currently in high demand due to more shows having characters who play instruments included in plotlines (Dumay, 2024). Recently, drama schools have reflected this change by diversifying their training to support students. For example, LAMDA (2025) have included virtual production and motion capture for screen as a part of their courses, recruiting industry professionals from a range of sectors to teach. However, with this adjustment, there is also a cost. Drama school tuition fees are rising annually, for example LAMDA were charging £22,279 for UK students studying the MA Musical Theatre course starting in 2025. While this year they are charging £22,947 which is an increase of £668 (LAMDA, 2025). These high tuition fees alongside additional audition fees make drama school training increasingly inaccessible and limits individuals (Lister, 2025). Actor trade union, Equity, are currently campaigning to abolish both audition fees and tuition fees to stop “gatekeeping education” and to help create equal opportunities (Fisk, 2024).

As well as formal training, there are other pathways into the industry. Open auditions are becoming increasingly common and provide untrained and unrepresented actors the opportunity to network with professionals (Marsden, 2025). An example is Beetlejuice the Musical, who recently announced a casting call for the role of Lydia on the West End (Raven, 2026).

### **Expectations of Industry Professionals**

A professional performer is required to have advanced singing, dancing, and acting skills to allow them to consistently deliver high-quality performances. As well as this, performers must have good rehearsal and backstage etiquette which involves being punctual, prepared, and respecting other creatives (Roth, Allender-Zivic and McGlaughlin, 2022). Additionally, a performer is expected to care for themselves mentally and physically to be able to sustain a busy schedule. Stranks (2005) suggests one way to dismiss work related stress and maintain good mental health, is to establish a strong support network and actively engage with regular relaxation practices to help remain grounded. However, Hasson and Butler (2026) recommend daily journaling to help improve mood, and recognise achievements. This practice is also advised through practical course modules as a means of recording progression (UWTSD, 2025). In terms of maintaining good physical health, regular stretching and strength training helps condition muscles. This then helps preventing injuries, as muscles are more resilient to stress therefore less prone to strains and tears (Toselli, 2021).

One main industry platform is Spotlight. This is an online database that allows performers to connect with agents and casting directors to seek employment (Spotlight, 2026). It showcases a performers digital portfolio, including their headshots, showreels, skills information, appearance information, training details, and their credits. Performers commonly then share this link with agents when seeking representation (Marquez, 2025). However, whilst Spotlight is advantageous in discovering opportunities, recently it has faced backlash over the fairness of policies and fee rates (Luckhurst, 2025). In 2020, Spotlight changed ownership and adjustments were made to platform management. One main alteration was membership requirements. Previously, members were required to have a specific number of professional credits or have undertaken a particular level of training. This was changed and performers did not require qualifications or credits to join, resulting in an increase of members. This then led to an overwhelming response to castings. To manage this, some casting directors decided to limit applications solely to represented actors. Unrepresented actors then had fewer opportunities despite all members paying the same fee. Equity challenged this in 2024, questioning Spotlights rising fees and varying opportunities (Luckhurst, 2025). Despite losing the legal battle, Equity remains determined to develop changes to support actors and are hoping to reopen the case (Chambers, 2025). This aligns with the financial barrier outlined in Table 2.

### **Anticipated Risks/Barriers and Solutions**

There are many boundaries that performers encounter when seeking employment. One main challenge, as outlined in Table 2, is competition between performers. Williams, Lacasa, and Latora (2019) suggest that only 2% of actors earn a living their occupation and that 90% of actors are out of work at any one time. Parker (2021) suggests that drama schools are training more actors than their employment roles available, meaning that a vast majority of performing arts students will not be employed in the arts. Chaplin (2025) advises auditionees to express their personality, to help build connection with the panel in order to stand out.

There are also significant financial barriers presented for those who want a career in the arts, as mentioned in Table 2. Some of these costs involve drama school fees, travel fees, rent and membership fees for Equity and Spotlight. These costs accumulate rapidly and can make pursuing a performing career difficult for someone from a working class background (Hemley, 2016). My solution is to budget effectively. I plan to start saving money now by undertaking part-time employment and managing my spending. One suggestion is to make a shopping list when buying groceries as this means you only buy what you need furthermore costing you less (Environmental Nutrition, 2023).

| Barriers/Risks                                 | Potential Impacts                                                                                                                                                                                                   | Mitigation Strategy/Contingency Plan                                                                                                                                                                                                                                                                                                                               |
|------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Limited funds                                  | Means I might not be able to afford further education, additional dance classes, spotlight/equity subscriptions and other opportunities may be limited due to not being able to afford them                         | Start saving up money now. Continue to work part time jobs on weekends and in the holidays and put money aside from that. Also look at weekly budgeting my money to ensure I am spending my money sensibly                                                                                                                                                         |
| Burnout and lack of motivation due to workload | Juggling a large workload can lead to burn out and losing motivation. This can also impact my creativity and my ability to enjoy my craft                                                                           | Make sure to do stuff outside of work/university and keep going out and experiencing theatre and other creative art forms to remain inspired and keep my passion alive. I could also read motivational books and complete mindfulness exercises. I can also look at planning and organising my time to help me feel organised and dismiss any overwhelmed feelings |
| Injury                                         | If I become injured, depending on the severity, it can mean that I will need to rest and recover for long periods of time. this means that I would be out of work and auditions for that time                       | When stretching and exercising I need to know my bodies limits and not over do it. I need to make sure to continue strength training to help prevent injury.                                                                                                                                                                                                       |
| Getting an agent                               | Due to lots of industry competition especially with graduating talent it might be difficult to get signed by an agent when graduating. This will then impact my ability to receive auditions and gain opportunities | Make sure to reach out to agencies early on and express interest in being signed by them. Invite them to come and see showcases and productions and be proactive in reaching out and contacting them                                                                                                                                                               |

Table 2: Barriers and Risks Table (personal collection, 2026).

## **Career Goals Using the SMARTIE Framework**

### **Short-Term Goals**

My main short-term goal, as outlined in Table 3, is to apply to and receive an offer from at least one masters course in musical theatre at a London based drama school. The purpose of this goal is to gain access to further education that will allow me to continue to develop and refine my current skills whilst also strengthening my industry connections and building my portfolio. Albeit, Shepherdson (2023) believes drama school is not necessary to have a career in performing as acting is not a qualification based practice and many professionals have established successful careers despite having no formal training. However, Byrne (2025) states that whilst there are other routes into the industry, formal drama school training provides students with a safe space to experiment and grow, supporting them through failure so they learn and develop. I believe further training will benefit me, as it will allow me to refine my skills and further network with industry professionals. I will measure the success of my goal based on auditions results, if I receive offers and the quantity of offers I obtain. I aim to complete this goal by August 2026 to then begin the course in September 2026. To achieve this, I need to select interesting audition material that displays my technical ability and that corresponds with the audition criteria. After selecting, I will thoroughly rehearse my pieces and then perform them to a high standard. Most auditions also include a dance round involving technical exercises and taught choreography. To prepare, I will attend regular dance classes prior to the audition to improve my technique, and I will complete regular stretch and strengthening exercises to build flexibility and stamina. To achieve this goal, I must also navigate potential financial barriers when assessing travel costs and audition fees. This can become quite expensive meaning I must budget affectively by setting spending limits over certain periods of time (Galperti, 2019).

### **Medium-Term Goals**

My primary medium-term goal is to attain a first-class master's degree in musical theatre and sign with an agent. The purpose of this goal is to establish a stable performing career and to help me receive auditions. It is argued that agents guide you in your career, helping you seek employment, make contract negotiations and support you as a creative (BIMM University, 2025). However, Ridgway (2022) suggests that whilst an agent can be beneficial, there are many unrepresented actors who independently seek employment through casting websites. As I aspire to audition mainly for larger scale productions, I think it is best for me to be represented by an agent as online open casting sites mainly post smaller scale productions. I will measure the success of this goal by tracking my academic results and by noting agency offers through training. I want aim to achieve this goal by August 2027 as this is when I plan to complete a master's course, therefore I will have received my results and had the opportunity to network with agents. To achieve this goal, I need to produce high-quality academic

work and perform to an advanced level in practical assessments ensuring my grades are high and agents recognise my employability. A risk I could encounter in achieving this, as indicated in Table 3, is becoming physically and vocally injured as training is intensive. To avoid this, I will complete regular strength training so my muscles are more resistant to injury (Roald and Lars, 2009) and I will sustain hydration and take necessary vocal rest to avoid vocal injury (Weston and Schneider, 2023).

### **Long-Term Goals**

My long-term goal is to receive at least three professional performer employment opportunities in either theatre or television and film. The reason for this goal, as stated in table 3, is to experience a career in the arts and to generate a sustainable income. Having this as a goal will help to motivate me through potential rejection in the industry. Sanchez (2020) suggests, that a goal orientated mindset can help maintain motivation, conducting a process of re-evaluation where necessary to then set new goals and continue progressing. I will measure my success by keeping track of professional contracts and consider the scale of productions. I would like to have achieved this goal by January 2030 as I feel this is a realistic timescale to gain employment in such a competitive industry. To achieve this goal, I need to regularly update my Spotlight profile and ensure my showreel presents my current capabilities. This will then allow me to receive auditions which I will need to rehearse thoroughly for, involving researching the show I am auditioning for and my character as well as the creatives on the casting panel (Simon, 2025). When approaching this goal, I will consider the time management skills involved with auditioning whilst being employed in another sector. In order to stay organised I will create a clear plan that allocates my time on a weekly basis (Forsyth, 2007).

**Career Goal Summary**

| Goal                                                                                                                                                            | Measure of Success                                                                                                                    | Deadline       | Impact/Purpose                                                                                                                                   | Check In 1 | Check in 2 | Check in 3 |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------|----------------|--------------------------------------------------------------------------------------------------------------------------------------------------|------------|------------|------------|
| Apply, audition, and successfully gain a place on at least one masters course in musical theatre at a London based drama school                                 | Receiving offers from London based drama schools and decide where I want to go                                                        | August 2026    | To gain access onto a masters course that will help further develop and refine my skills, strengthen industry connections and build my portfolio |            |            |            |
| Develop my social media presence, through posting more creative arts related content regularly and gain at least another 100 followers on Tik Tok and Instagram | Gaining a following of at least 100 more followers and network with other creatives                                                   | September 2026 | To help build connections with other creatives and open up work related opportunities                                                            |            |            |            |
| Sign up to and build a spotlight profile                                                                                                                        | Creating the profile, gaining skills and credits to list on my profile, and then receiving auditions through                          | December 2026  | To allow me to discover auditions and apply for roles                                                                                            |            |            |            |
| Compile a comprehensive and well thought repertoire                                                                                                             | Having a wide range of music that I have worked on thoroughly and have prepared cuts for put in a well presented and organised folder | April 2027     | To have to bring to auditions so I have a good range of songs that I know that I can use to apply for roles                                      |            |            |            |
| Complete a masters course in musical theatre with a grade 2:1 or above and have signed with an agency                                                           | Getting a grade 2:1 or above and having offers come through from agents after they see me in shows at the drama school                | August 2027    | To help set me up for a career in the industry. To start getting jobs through and getting in the room for auditions                              |            |            |            |
| To have had at least three professional performance jobs either in theatre or tv                                                                                | Tracking how many professional contracts I have had. Size of role. Scale of production                                                | January 2030   | To experience a career in the industry and me able to make a living wage off performing                                                          |            |            |            |

Table 3: Action Plan Table (personal collection, 2026)

In this table I have also added check in points which I will fill in when I make significant developments towards a goal to help track my process as recommended by Sanchez (2020).

**Conclusion**

Overall, I have assessed my current skill set and reflected upon what I want to achieve in my career. I have a clear career plan detailing my goals in chronological order over a large timescale. It contains specific and realistic aims and sets apparent time frames for me to complete these goals. Subsequently, potential risks and barriers that might prohibit me from achieving these goals are established and mitigation plans are in place to alleviate any issues. My plan is supported by relevant industry research which has improved my understanding of how to achieve these goals. Going forward, I now need to follow this plan and maintain track of my progress with these goals.

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