

Independent Project Dissertation

Callum Jones (2400864)

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Supervisor – Tori Johns

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I used the prompts:

- *“How do I Harvard Reference a song lyric?”*
- *“How do I Harvard Reference an anonymous quote from a survey that I created?”*

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3. Introduction -

3.1 Project Overview -

When considering the primary topic to base my independent project on, I knew I wanted to investigate something I was passionate about; something quite personal that would provoke me to create a stimulating piece of researched material that surrounds my chosen field of work, being musical theatre. Through the integration of personal reflection, third-party resources, and an insight into the wider relevance of societal challenges today, I arrived at the theme of ‘insecurities’ and how they are heightened, intensified, and influenced within the creative arts industry. As not only a performer, but also an individual, I have always struggled with both mental and physical insecurities. Overtime, I became interested in how these underlying issues would potentially impact my work ethic and career. As such, I formulated a driving question: “Why is your unfiltered-self not enough for your industry?” This question strives to challenge the beauty standards that are set-in place by today’s media and what many performers endure ‘Behind the Applause’.

Through the medium of a research documentary, my independent project aims to investigate the fundamental impacts of insecurities surrounding the creative arts, homing in on the complications that they create for an aspiring performer. I plan to explore the root causes of how insecurities manifest themselves, conducting in-depth research into a variety of catalysts, such as comparison culture, amplified social media, and self-doubt. This project will create an analytical corpus that explores the historical context regarding my topic, communicates my own ideology, and provokes a discussion upon those who observe/participate with the project. I also plan to construct a narrative within my research documentary, compelling my audience to heavily reflect upon the nature of my topic, leaving the room with a sense of emotional resonance and understanding.

3.2 Research Aims & Creative Aims -

Academically, this project aims to discover, analyse, and deduce the ongoing presence of insecurities within the creative arts industry, diversifying my areas of interest surrounding the topic. This includes researching previous occurrences of insecurities compromising the careers of widely recognized performers, how the amplification of social media influences the externalisation of insecurities, and finally, how these complexities are developing/changing overtime.

My practical aims for this project lay within the production, development, and refinement of an 'immersive research documentary'. With this, I plan to demonstrate technical competence through a systematic, visual framework; balancing context with clarity. I intend to display a sense of vulnerability, evidence of complex research, as well as face-to-face interviews with individuals who possess insightful knowledge surrounding my chosen field of study. Furthermore, I am determined to present multiple viewpoints within the material, distributing a balance between authentically voiced opinions with comprehensive analysis. Finally, the film should aim to maintain a narrative flow being driven by my previously stated question. This will overall ensure that the piece remains engaging, meaningful, and honest.

3.3 Research Methods -

Within this research project, I plan to utilize the methodology of a literature review to convey my argument and the subsequent research I have conducted in a clear and concise format. This research method will allow me to illustrate the pre-existing findings of my topic, contextualise and expand on that study, and arrive at numerous credible conclusions. Furthermore, this structure will aid in the discovery of new areas of research that I can expand upon, allowing me to continue the thorough analysis that my project requires. I also feel it is vital that I carry out this research method as it will allow me to reference theorists relevant to my subject area, collectively showcase my findings through the means of a thesis, and overall reinforce my topics relation to musical theatre.

Secondly, I am also looking to undertake a 'practice-as-research' approach to my study. This idea stems from my choice of practical material: a documentary. I believe that the creative process of this project can play a significant role regarding my research as a documentary calls for authentic interviews and honest opinions that cannot be sourced from anywhere else but the interviewee, providing me with even more insight into my topic. Moreover, I want to explore different mediums of workshops and rehearsals experiments to generate alternate kinds of data, such as the acknowledgement of how participants/observers of my project respond to my personal representation of insecurities having lived the experiences that are discussed.

3.4 Structure of the Dissertation -

This dissertation will manifest a clear and concise structure that amplifies each imperative stage of my academic and practical process. This includes an extensive, yet coherent, literature review followed by an expansion on the development, collaboration, and exploration process. I will also elaborate on the creation of my immersive research documentary, outlining its artistic rationale, clarifying my choices of style and purpose, and evaluating the final product. Finally, I will incorporate a conclusion that argues the value of my project, identifies what I am taking away from the study, and possible future developments regarding the topic.

4. Literature Review -

My independent project seeks to explore the presence and implications of insecurities within the creative arts industry. I believe this topic is relevant to my chosen field of work as the industry often prioritises marketability, placing significant emphasis on the appearance and physical attributes of individuals. Casting rationale is a prominent element within the creative arts and due to the beauty standards amplified by today's media, performers may be confronted with the pressure of needing to conform to those standards. By comparing themselves to this online culture, the development of both mental and physical insecurities may present themselves, as is my sole focus for this project.

The scope of this literature review concentrates on the analysis of my chosen topic through a variety of methodological practices. This includes utilizing several contemporary sources to aid my investigations and place significant emphasis on the presence, development, and impacts that insecurities can have on an aspiring performer. I plan to use specific research techniques that permit me to examine the subject in greater detail, equipping me with more extensive knowledge needed to fully comprehend the wider scale of my topic. This method of research will also aid me in shaping my project through evidence-based decision making, having fully comprehended the key components of my subject. Furthermore, the scope of this review will not be limited to one specific period of exploration. I plan to conduct an analytical study informed by theoretical and contextual frameworks, exploring my subject and its development through alternative eras, including both the historical period, and contemporary period.

The driving force behind my project and literature review is guided by the thought-provoking question, “Why is your unfiltered-self not enough for your industry?” This question aids me in defining my topic, offering me multiple pathways to take my thesis in. It also relates to the core theme of my independent project, supporting the critical analysis I intend to carry out within this literature review. The structure of this literature review will encompass various analytical approaches that aid my investigation. I also plan to conduct a thorough exploration into the key theorists of my topic and the methodologies that they employ. This exploration will permit my development of theories and arguments regarding my subject matter. Through the methodological frameworks of a thematic review and synthesis, I plan to demonstrate intellectual independence by identifying gaps, patterns, contradictions, and elements of the project that are under-researched, compelling me to investigate and identify my overall learning outcome.

Theoretical and Contextual Framework -

The shape of my project is influenced by an amalgamation of perspectives and opinions surrounding insecurities within the creative arts industry. Through reflection, these investigated theories have established the central ideas that contextualise my

project. Authors Dagmar Abfalter and Rose Reitsamer explore the concept of 'precariousness' within the cultural and creative industries, illustrating the theory that "the concept of precariousness involves instability, lack of protection, insecurity, and social or economic vulnerability." (Abfalter and Reitsamer, 2022, p. 192). This theoretical outlook is highly relevant to my study as it considers the uncertainty faced within the field of musical theatre that stems from one primary catalyst: precariousness. The definition of this initiative factor is further investigated by authors Zouhair Lakhyar and Ghizlane Baoussy, deducing that "precariousness is ultimately the uncertainty, the instability of a situation in an ever-changing society." (Lakhyar and Baoussy, 2019, p. 25). Lakhyar and Baoussy's definition connects to the commonality of the musical theatre industry, where the uncertain nature of future employment has always presented itself within the profession. This is echoed by actor, Lesley Manville, stating, "It's going to be a diminishing discipline, because there's not always the amount of stage work available for them to go and do." (Manville, 2025).

On this basis, the overall theory conveys the ideology that the internal feeling of precariousness is an active driving force behind performers developing insecurities. Whilst this hypothesis delves into the more historical context of insecurity, it can be critiqued for not expanding on multiple pathways regarding performance-based fields of work. The initial aim of my topic is to communicate how the development of insecurity does not entirely lie within one distinct factor, but rather how it manifests and begins to present itself in differing aspects, such as appearance and internal struggles. Though the argument is strong in demonstrating the insecurity of instability, it ultimately suggests that it is the sole by-product. Through reflection, I believe that this theory only selectively applies to my project as it offers a valid perspective on the development on insecurities but does not entirely home in on my initial concept and personal ideology.

Through a research article, key theorists Ana Alacovska and Dan Kärreman explore 'the dark side of identity work' of creative workers, reviewing that, "much of the extant literature sanitizes negative identity work, however, above all by refraining from investigating pain, anguish, mental disorder and suffering as resources for crafting work-related identities." (Alacovska and Kärreman, 2023). This theory indicates how the

research that already exists regarding the hypothesis ultimately avoids any further analysis, should it begin to focus on the negative qualities surrounding the topic. This theory also employs a commercial casting framework to critically deduct the root causes of insecurity development through identity work. This concept directly correlates to theorist, Erving Goffman, and his ideology that there is a strong divide between one's authentic self and performative behaviour through changing environments and circumstances. This is echoed by Varqa Shamsi Bahar through his analysis of Goffman's theory, stating that, "the theory paved the way for a better understanding of identity development through the performance acts of individuals in society." (Bahar, 2026).

This theory suggests that there is a clear link between mental illness and creative processes, highlighting that many performers feel the need to conform to the identification of a 'performer persona', causing personal insecurities to arise. Personally, I strongly agree with the argument being presented as it fully aligns with my own perspectives regarding the subject matter. The theory has also revealed a new viewpoint by making a link to mental illness, which is something I had not yet contemplated throughout my development, providing me with a new area of research that can help shape my practical exploration. Furthermore, Goffman's philosophical stance regarding authenticity directly relates to my initial guiding question: "Why is your unfiltered-self not enough for your industry?" The only critical stance I take against this hypothesis is the structure in which it is presented, with the central focus being placed upon external conditions and avoids a more in-depth discussion regarding the impacts and influences of insecurities. Nonetheless, I feel that this theory almost entirely applies to my project as it manifests a strong emphasis on the concept of the industry setting standards that performers are expected to adhere to, thus creating a pressurised environment where insecurities tend to emerge from.

Thematic Review of the Literature -

Theme 1 – The amplification of Beauty Standards in social media -

Through the exploration of diverse literature regarding my topic, there have been several arguments presented that stem from my initial subject matter. One reoccurring

theme that has emerged is the amplification of beauty standards in modern media which is considered to have a direct impact on how performers choose to present themselves. I felt it imperative to study this sub-theme further as our contemporary society has had an ever-growing exposure to technologic advancements, where the concept of online presence has become largely significant within the creative arts industry. The literature homes in on the historical context surrounding this sub-theme and how it has developed through technological progressions. Heather Widdows and Jessica Sutherland state that “even if we do not personally engage with beauty content, social media algorithms still routinely serve up ideal beauty images because this kind of content is generally popular.” (Widdows and Sutherland, 2024). They argue that the ‘popularity’ of the ideal body is profoundly a negative factor within social media. However, Sian Ferguson, argues against this viewpoint, highlighting how “although some social media content can perpetuate a negative body image, other content can promote a positive body image and encourage a healthier mindset.” (Ferguson, 2024). This debate between authors offers a new perspective surrounding a theme I initially considered to be ultimately detrimental. Fergusons argument suggests an optimistic viewpoint regarding toxic amplified media, developing a critical analysis on the potential of beauty standards shaping the industry in a positive way. However, when considering Widdow’s and Sutherland’s perspective, it is evident that a negative element can still coexist, intensifying the outlook that social media amplification does not manifest any positive attributes when it comes to the influence they have on an individual.

Through further analysis, Emma Croft shines light on the overwhelming statistic that “currently around 1.6 million people are either suffering from an eating disorder, or have some insecurity towards their reflection and the statistics are only going to rise if we do not alter the way we think of ‘perfection’.” (Croft, 2017). This directly circles back to the previously contextualised concept of an ‘ideal’ body in mainstream media, which also draws attention to the commonality of casting rationale within the creative arts. However, the literature demonstrates the wider scope of physical insecurities, deriving from body image and representing facial features: it highlights numerous circumstances of well-known individuals in the creative arts facing backlash for their unique attributes as they are believed to not meet the ‘beauty criteria’ set in place by the media. Vivian

Manning-Schaffel evaluates a case study regarding the discrimination that actor, Aimee Lou Wood, received through the harmful critiques surrounding her natural teeth. She expressed that “actors, influencers, and other public personalities all rush to fix or replace their old teeth as soon as they get their first big check.” (Manning-Schaffel, 2025.) This reinforces the perspective that to succeed in the creative arts industry, performers need to adhere to what their audiences believe is the ‘correct’ way to look. However, Amy Lou Wood herself challenges this toxic viewpoint, making the thought-provoking comment: “I spent a lot of my life worrying about being weird and now I’m realizing it could be my superpower.” (Wood, 2025). This statement suggests that although she acknowledges the psychological power within the creative arts industry, she refuses to let it take control of her authentic self. This debate overall illuminates once again the conceptual significance of beauty standards in social media integrating into the world of musical theatre.

Theme 2 – The Prevalence of Gendered Expectations

The literature has coerced me to diversify my investigations from solely visual insecurities and conduct a deeper thesis into alternative domains surrounding the topic. One theme that stood out was the prevalence of gendered expectations and the stereotypes that originate from those inequalities. Emily Smith conducts a detailed analysis regarding this topic, highlighting how her “initial encounters with theatre were strictly traditional — men played heroes, and women were often in supporting roles or as love interests.” (Smith, 2024). This viewpoint highlights the historical prevalence of the subject matter, provoking further study into the evolution of this claim. Assistant professor, Daisy Bhattacharjee, delves into the modernization of this study, claiming that the “concentration of power in the hands of predominantly male directors can perpetuate gender biases and reinforce traditional gender roles in casting and storytelling.” (Bhattacharjee, 2024). This suggests that though contemporary theatre is evolving, there is a hierarchy that still manifests, illustrating the ongoing distribution of gender norms and how the pattern still emerges in today’s modern society. This structure risks the contribution of insecurity regarding the applicability of particular roles, reinforcing the concept that gendered expectations shape a performers’ internal feelings and provoke them to become insecure of their craft.

The literature draws attention to the gender hierarchy, emphasising the insecurities placed upon the women within the workplace. In collaboration with theatre director, Elizabeth Freestone, a research study concluded that “women were vastly underrepresented, with a persistent 2:1 male-to-female ratio in British theatre roles.” (Bakare, 2020). However, the literature suggests that male performers are also subject to such inequality within circumstances. This is highlighted in the journal article, “Awful Skinny Boys”, shedding light on how “men have come under increasing pressure to conform to Western cultural expectations, due to the increased exposure and sexualisation of an idealised male body image perpetuated within media.” (Carr and Lewis, 2024). This study perpetuates the ideology that gendered expectations are not predominantly placed upon the women within the field of work but also apply to male performers, offering the perspective that the internal insecurities faced within both genders fundamentally intersect.

Theme 3 – Diversity, Inclusion, and Representation

The evolution of such protected characteristics has been acknowledged within today's modern theatrical society. However, one theme the literature suggests is how the exclusion or misrepresentation of many marginalized groups reinforces the previously mentioned standards of what is deemed ‘acceptable’ or ‘correct’ within the creative arts industry. Harvard staff writer, Nikki Rojas, homes in on the misrepresenting nature of cultural casting. He argues that “Broadway has a long history of racial imbalance on and off stage.” Echoing the results of a study that “revealed that white actors played nearly 59 percent of roles during the 2018-2019 season, and off-stage, 81 percent of writers and directors were white.” (Rojas, 2022). The lack of diversity within the industry becomes evident through this article, suggesting that performers from marginalised cultural backgrounds experience a sense of invisibility, provoking insecurity regarding something they should be proud of. The literature also demonstrates the overwhelming scope of the issue, conveying the philosophical stance that if we continue to prioritise white performers, we consequently reinforce the detrimental standards that were historically set in place, reverting instead of progressing towards a more accepting, diverse workplace.

Insecurities are also evident within LGBTQIA+ performers, facing the same lack of inclusion as previously explored. The literature assesses the evolution of queer representation in the media, directly integrating into the world of musical theatre. However, one adverse factor that has presented itself within the literature is the concept of heterosexual actors dominating queer-led roles. Mya Tran delves into this framework. As a queer person, she proposes that “queer people are relatively new to media, and our stories are often overrun by straight people. It can be frustrating watching someone clearly straight play out a queer character.” (Tran, 2024). The argument presented here encompasses the perspective that even in our ever-growingly progressive society, the representation of queer performers remains difficult as the occupation of queer-led roles are dominated by heterosexual performers. However, Trudy Ring combats this, highlighting how “we’ve come to an age of unprecedented representation.” (Ring, 2024). The debate between these two authors illustrates the significance of the cultural impact on the creative arts. Though Ring suggests the presence of a positive evolution, Tran indicates that it is still not enough to combat the insecurities that are placed upon queer actors, particularly in relation to their necessity within the arts.

Synthesis and Identification of Gaps -

The field of analysed literature recognises the social, cultural and universal impacts regarding the scope of my initial theme. Through methodological framework, the authors identify the systematic imbalances across the literature, homing in on the visibility and presence of commonly concealed attributes regarding the theme. The investigation into mainstream media proved to be essential in deducing the underlying impacts of insecurities, identifying the nature of popular norms and how comparison leads to uncertainty. In addition, the pattern of social media emerged throughout the literature, concluding that it is one of the catalysts behind the presence of internal and external struggles. Furthermore, the examination of gender imbalances communicated a differing approach, framing traditional norms as the driving force behind today’s significant struggles with reaching ultimate equality. This very same lack of inclusion intersects with the investigations into LGBTQ+ visibility. As such, the field acknowledges the vast range of insecurities and the origins of which they manifest.

However, many contradictions emerged throughout the literature with some debates focusing on the positive and negative implications of theme-specific topics, such as the amplification of social media. However, I identified gaps within the literature with the most common area of absence being the limited data regarding the effects of insecurities, instead of the primarily the root causes. Furthermore, whilst the discussion of identity work was presented, the literature avoided any integration of insecurity specifically within the creative arts. I also discovered that the literature was limited to mediums of journal articles and websites, with no identifiable books relating to the specific themes that were investigated.

Overall, the project integrates itself significantly within these areas of under-researched material, as the literature ultimately encapsulates and demonstrates the wider scope of the theme my project surrounds. This equips me with the necessary knowledge regarding how to shape my project and will permit to deduce the correct pathways to take with my project. Through deeper analysis, my practical exploration can respond to these gaps through the integration of the combined literature, allowing me to communicate a more profound understanding of my project and its relevance to musical theatre.

Conclusion -

In conclusion, the literature collectively suggests how the combination of the analytical frameworks wholeheartedly influence the prevalence of internal insecurities, rather than there being one primary root cause. Though the literature highlights the existence and prominence of each studied theme, the contradictions that lay within the exploratory phases demonstrate the need to consider how the insecurities provoke internal and external changes within an individual, rather than the sole display of their presence. The literature has informed me that my theme encapsulates not only emotional struggle, but also psychological struggles through several environments, including social and technological sectors.

These deductions contribute a significant amount to my project as it establishes the fundamental pressures that are unknowingly experienced behind closed doors. The material expands on the ideology that the themes discussed are not separate issues,

but rather an amalgamation of the entire theme, once again reiterating the vast scope of my project. I feel that the practical work I plan to conduct will now encapsulate a more extensive comprehension, having developed my initial ideas through the identification of gaps, revealed contradictions, and the consideration of how performers navigate their insecurities within their chosen field of work.

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5. Development, Collaboration & Exploration -

5.1 Overview of the Creative Development -

My initial approach and perspective regarding this project differed tremendously from the final product. Initially, I wanted to create a play that surrounded the theme of 'The Dark Web' as I have always been intrigued by its unseen existence and impacts on today's modern society. "The dark web allows for anonymous browsing and publishing of content and is inherently cross-border by design" (Chertoff and Jardine, 2021, p. 1). I assumed that the concept of an accessible-to-all sinister side of the internet would offer me multiple directions I could potentially take my project in. However, I encountered a barrier almost immediately: my research material was significantly limited as access to such an environment was not possible, forcing me to rely on secondary sources as a means of investigation. Moreover, though these secondary sources were available, I found it difficult to relate the subject matter to musical theatre and my own work as a performer. Having already encountered two major obstacles so early on in my process, I made the decision to abandon this idea, reflect on why it did not work, and move

forward with this knowledge. “Abandoning a research idea isn’t about failure—it’s about making strategic decisions that free up time, energy, and resources for better opportunities.” (Faff, 2025).

My second approach surrounded the theme of the ever-growing developments of artificial intelligence, homing in on its current influences on the musical theatre industry and how it may prove to be a danger to my future career in the creative arts. I discovered through a brief investigation into the topic that the creation of artificial intelligence-led programs and tools such as ‘ChatGPT’ have begun to hinder the ability to thrive in the creative arts profession. This reality is reinforced by reporter, Georgia Luckhurst, stating that “more than 80% of those working in the performing arts feel their job security has diminished since the rise of generative AI.” (Luckhurst, 2025). This included artificially generated images damaging the public profiles of many performers and even hand-written playwrights being replaced by AI-led programs that can produce a whole script in near seconds. This prompted my initial question: “How does Generative AI blur the line between a performer's authentic self and a manipulated persona?” During this point in my creative development process, I felt that my new concept was a lot stronger, but unlike my previous topic, it was not something I was heavily interested in. I found my motivation to conduct any further research into the topic slowly began to decline. I also came to the realisation that if I were to produce a play on the negative impacts of artificial intelligence, I would inevitably have to use the very same technology I plan to critique. I felt that this would heavily contradict my initial aim for the piece, and overtime, I found that I had become fully disengaged with the topic.

It was at this point within my creative development process that I began to take inspiration from my peers and seek guidance as I felt quite far behind with my project. I discovered that several of my classmates had centred their projects around topics that were personal to them; topics that surround characteristics they heavily identify with and advocate for. This prompted me to reflect upon my own person and pinpoint attributes that make me who I am, not only as an individual, but also an aspiring performer. This search brought me to my final chosen theme of ‘insecurity’ as I have always had a history of self-doubt regarding my appearance and have often considered changing my

appearance as I always believed my unique features would halt my ability to thrive in an industry where confidence is crucial, which highlighted the themes relation to musical theatre. Through positive third-party opinions regarding the announcement of my new topic, along with previous knowledge surrounding the relevance and presence of insecurities in the creative arts, this became the central focus of my independent project, adopting the thought-provoking question: "Why is your unfiltered-self not enough for your industry?"

5.2 Research-informed Exploration

Reflecting upon my literature review, the theories that were discussed influenced me to directly link my research to my practical experiments. The ideology that encompassed the concept of alternating one's behaviour within a changing environment, as suggested by Goffman, coerced me to experiment with improvisation, abandoning the idea of scripted material and exploring the project as an authentically spoken piece of work. This heavily involved experimenting with spontaneity and discovering how authenticity can be presented through differing means of self-presentation. I identified a positive attribute regarding this exploration, provoking me to consider this act of approach throughout the remaining stages of my project.

In addition, Widdows and Sutherlands theory surrounding the popularity of social media and its profound influence on how we choose to view ourselves today ultimately guided my exploration through the means of considering visual comprehensions of study. Through my research, the concept of visual representation presented itself as a useful tool when it came to exploring varying aspects of a particular subject matter. As such, I experimented with immersing myself in differing forms of research that manifest solely within the media or other means of technology. This permitted me to grasp a more profound understanding of my project and its prevalence online, exploring how this may impact my future practical decisions.

5.3 Practical Investigations -

My creative development process directly shaped my practical investigations, particularly in relation to my format of presentation. I originally wanted to create a play, but as I arrived at the theme of insecurity through my concept development, I ultimately

felt that the nature of this topic would be more effectively illustrated through the means of a research documentary, allowing for a greater margin of authenticity to be showcased. As such, I wanted my documentary to align with this definition and manifest a truthful, organic atmosphere in order to convey my message and personal ideology regarding the topic. One way I achieved this was through the creation of a soundscape. “Think about what your soundscape represents and what you would want an audience to understand from the drama.” (O’Brien and Sutton, 2018, p. 103). I felt that the incorporation of a soundscape would reinforce the theme of authenticity within my piece through environmental audio instead of just visuals alone. I also believed that this would further immerse my audience in the subject matter, forcing them to shape their emotional responses through levels of tension and empathy.

I chose the music ‘The Archer’ by Taylor Swift as the song infamously suggests the theme of not feeling enough for someone, which closely reflects my core concept. The lyrics really resonated with me and there was a strong underlying sense of vulnerability beneath the score. “And I cut off my nose just to spite my face. Then I hate my reflection for years and years.” (Swift, 2019). As beautiful as the lyrics were, I found through this arrangement experimentation that the lyrical content began to overpower the overlapping interviews that were the sole catalysts for communicating the message and overall purpose of the melodic material. As such, I experimented with using an instrumental version of my chosen music. Through this change, I found that the song became more of a subtle emotional guide and permitted the dialogue within the material to become the central focus without risking the loss of the thought-provoking mood and atmosphere. Through exploration and refinement, the final product eventually met the criteria that I had initially established for it: a melancholic audio-visual composition that balances emotional truth with real-life experience. I received an overwhelming amount of positive feedback regarding this soundscape with the material moving many members of my audience to tears.

I knew I wanted my piece to be as immersive as possible, so I wanted to establish a narrative within the documentary to keep the audience engaged. This was also a great opportunity to connect my topic back to musical theatre through the means

of transferring my acting skills into the project, giving it more conceptual depth as the piece is heavily based upon unscripted material. Reflecting upon the anonymous responses from a survey I had previously conducted, one phrase a participant used really stood out to me: “The media puts a sort of “mask” on reality.” (Jones, 2026, unpublished survey data). This sparked the idea to experiment with the use of a physical mask within the narrative, positioning it as a symbol of concealing one's insecurities. As such, I decided to conduct a research and design workshop day with the help from one of my peers, Zack. The workshop focused on visual exploration and movement exploration as well as a range of devising exercises that incorporate the mask.

I arrived at the workshop with a range of ideas and concepts to experiment with. I invited Zack to assist me with the recording of my material, but I expressed how I was fully open to any creative input he would like to offer. Through the devising exercise, Zack offered an alternative approach to my original concept of picking up a mask: he offered to hand it to me from behind the camera. I really liked this idea and decided to expand on it further by asking Zack's permission to fully be in frame and hand me the mask. Through this rehearsal room decision, this material extensively developed from a simple narrative to a subtle foreshadow as to what the documentary was planning to communicate. I also discovered through this process that the mask had become a significant motif, motivating me to discover more ways to incorporate the symbol into my work. “If you think about it, motifs are the design systems of musicals.” (Wong, 2025).

5.4 Collaboration -

Alongside Zack, I also collaborated with several other willing participants throughout this process. Having made the decision to create a research documentary, I knew I wanted to incorporate the stories and experiences that other individuals within my chosen profession have lived through. As such, I communicated my desire to conduct face-to-face recorded interviews with my class, providing a brief overview of my topic, examples of questions that may be asked, and reiterating how the interviews would be conducted in an informal and comfortable setting to encourage vulnerability. I had several participants offer their consent to be interviewed so I spoke with each

participant individually to negotiate a time to conduct the interview. Having taken every individual's availability into consideration, I scheduled a specific day to conduct the interviews on. This approach derived from my time management skills, wanting to efficiently maintain a clear workflow and allocate sufficient time for each interviewee. Furthermore, one element I wanted my documentary to manifest was a sense of continuity, so I wanted to conduct all the interviews on the same day to ensure that the documentary was visually pleasing and ran smoothly.

I demonstrated a strong sense of leadership when I was presented with the absence of a few of my interviewees. Due to unforeseen circumstances, many of the participants were unable to attend the scheduled interviews. As such, I adapted my plan and redirected my course of action to ensure that this stage of the process could continue effectively. With only three people available to interview, I decided to maximise the depth of my questions with the aim of collecting more abstract data, which strengthened the quality of my research. Throughout the interviews, I gave minimal direction as I did not want to risk my material becoming artificial or performative. However, one distinct direction I gave to each of my interviewees was to fully divert their attention to the camera during the question, "What advice would you give someone who is currently struggling with insecurities?" as a means of establishing a deep level of connection and resonance with the viewers. After each interview, I once again sought their consent to include any excerpts from the recorded material that they were involved in, all of which was granted.

Furthermore, I worked collaboratively with our technical manager, Elizabeth Catherine Chiu, and my supervisor, Tori Johns, within my allocated timeslot for the rehearsal space. Prior to my scheduled session, I composed an email to Tori that encompassed a clear breakdown of what my project is, and what I intended to use the space for during the session. I felt that this communication was crucial as I only had a limited amount of time and wanted to use it to its full potential. In addition, entering the space with a clear outline of my goals greatly supported the efficiency of the rehearsal. Through collaboration, Elizabeth was able to swiftly bring my vision to life, building upon the ideas I had presented her with. Moreover, I demonstrated a strong sense of

negotiation when it came to using the space how I desired. Prior to this rehearsal, I scheduled a booking with my institution where I requested access to the rehearsal space. This permitted me to familiarize with the environment and envision my method of presentation. I made both mental and physical notes of this and presented them to my supervisor, Tori, where we worked cohesively to pinpoint which ideas regarding the presentation of my project were feasible, taking the limited resources into consideration.

5.5 Production Planning -

My production plan was guided by a structured schedule that I developed throughout the process. This schedule incorporated the time allocation of each stage of the project, allowing for an effective and flexible workflow, ensuring consistent progress was being made and avoiding the risk of becoming overwhelmed with the workload. Giving each element its own dedicated development time ensured that the final product was that of the utmost quality and validity. In terms of my rehearsal schedule, I set aside time to visit the rehearsal space early and experiment with what was available. This helped me visualize my presentation and provided me with knowledge regarding what ideas I initially had were going to be possible with my given practical resources.

Within this project, I wanted to gather a wide range of personal data through third-party resources. One way I thought to accomplish this was through the medium of face-to-face interviews. As such, when considering my casting rationale, I chose to interview participants who are heavily involved in the creative arts as a means of relating my project back to my field of study, musical theatre. However, I felt that I could obtain more in-depth research by comparing this data to individuals outside of the creative arts world. As such, I also created a detailed survey that could be answered anonymously by anyone who wished to participate with the research process behind the project.

Reflecting on my technical notes, sound was key component within the project, utilizing elements of dialogue paired with an immersive soundscape. I also incorporated subtle background music during sections in the documentary that were quite speech heavy. I wanted to keep the lighting quite natural, so I kept the lights on during my introduction to the audience and dimmed the lights when the film began. This ensured

that the sole focus would be placed upon the documentary. Finally, I kept a minimalistic setting to reinforce my immersive approach. To further enhance this, I dispersed several masks throughout the environment that displayed the insecurities that were voiced within my interviews and survey responses. This act of motif presentation contributed to my immersive approach, connecting the surroundings to my material and encapsulating my audience.

5.6 Critical Reflection on Process -

Through reflection, I am very pleased with the development, collaboration and exploration process of my project. Many of my creative decisions were informed by independently conducted research which includes my adopted decision to approach the project with an immersive style in mind. Following the authentic and honest nature of my theme, I felt that this approach was justified as the immersive style eliminated any risk of my material being viewed as artificial, strengthening the connection between the audience and the subject matter. Furthermore, I believe my choice of question was justified as it proved to be the driving force behind my documentary, continuously presenting me with new areas of research to delve into and forcing the viewers of my project to reflect upon the query and formulate their own personal responses, provoking discussion.

Many of the elements integral to this process proved to be successful, such as the composition of my melancholic soundscape. The unification of voiced experiences with an underlying song that directly correlates to the theme of my project assisted in the demonstration of the contextual depth of the project, communicating my personal ideology developed through my research. However, there were also a small number of factors within the process that did not go as planned. One of these factors included the unexpected decrease in available interviewees. However, I remained flexible and adapted by expanding on my pre-determined questions with my three remaining participants, ensuring that the interviews were still an effective addition to my project.

Several changes occurred throughout this process, particularly regarding the evolution of the topic itself. Initially, I had several ideas and approaches I was eager to develop and explore, but through reflection and development, I ultimately decided they

were not the most reliable pathways for me. However, these setbacks overall strengthened the process by allowing me to finally reach the discovery of my chosen theme; a topic that I fully resonate with, advocate for, and was intrigued by. This topic evolution also impacted my practical decisions, discovering that the medium of an immersive documentary would better echo the message behind my project, ultimately provoking me to derive from my initial concept of a play.

Overall, I displayed a substantial use of my independent thinking skills, particularly in relation to the subsequent refinement and reflection I carried out. This included identifying the correct and appropriate means of framing the theme of insecurity. I constantly considered ways I could relate my theme back to my field of work, using these discoveries as a driving force behind most of my research and development. This independent thought process also equipped me with the necessary skills that directly informed and influenced the artistic decisions made throughout this development practice, permitting me to maintain a clear, conceptual focus throughout the workflow. I also employed a range of problem-solving strategies throughout this stage of the process, primarily showcased through the structuring of such complex material and as previously mentioned, the evolution of my topic. By carrying out a comparative analysis, I sought the opinions and input of my peers and supervisor, working cohesively with them to deduct the best course of action and approach to achieve a desirable solution. This methodology allowed me to break down the complex challenges I was faced with, eventually overcoming the barrier and ensuring that the outcome was of the utmost quality.

6. Practical Choice / 11-Minute Documentary -

Behind the Applause // Documentary - <https://youtu.be/PyLXADmw0Ug>

6.1 Overview of the Practical Piece -

My practical piece takes the form of a 'research documentary' that balances factual data with emotional vulnerability, driven by a compelling question. This balance is expressed through a composition of mixed media, including face-to-face interviews, independently gathered statistics, unscripted conversations, an emotion-driven soundscape, and a devised narrative. The documentary manifests an immersive style

that increases the sentimental proxemics between the viewer and the message. This style of presentation also forces the viewers to resonate with the piece on a more profound level, witnessing the experiences and reality portrayed on screen and internalising that content on their own account.

The purpose of this research documentary is to analyse, inform, and reflect on the presence of insecurities within the creative arts industry. The piece aims to investigate hidden challenges within the creative arts when it comes to a performers' own person, giving voice to those unforthcoming individuals through the power of audio-visual representation. The project endeavours to challenge the toxic ideology that success is only obtainable through aligning with the beauty standards established by today's media, encouraging the audience to reflect on this reality, ask questions, and form opinions regarding the subject matter. By revealing these internal pressures and struggles, this documentary ultimately serves as a catalyst for enacting a change and discussion regarding such a commonly concealed topic.

6.2 Artistic Rationale -

My selection of form, style, and purpose was directly shaped by my research and development. Through the development practices of experimentation, R&D workshops, and data analysis, I identified that an organic and unfiltered approach to the project would best communicate the ideology that I established through the practical adaption of my research, which also influenced my adopted form of a research documentary. Moreover, the documentary manifesting an immersive style was entirely connected to the in-depth research I had conducted. Through my research, I concluded that the subjective perceptions and opinions surrounding insecurities directly correlates to the style and nature of an immersive piece of work, focusing on raw material as an alternative to a fictional narrative. Finally, the purpose of my documentary was primarily established through the combination of both my research and development. This involved my aims and objectives becoming moulded by the expansion of my development through the continuous research I gathered throughout the process, practically acting upon these new findings, leading to the discovery the projects' overall purpose.

My artistic decisions throughout this process were also heavily influenced by my nuanced research and reflective development. For example, the decision to derive from the creation of a play and instead produce a documentary was ultimately guided by my extensive research into the study. The investigations I undertook illustrated the multifaceted nature of my chosen theme which was discovered through the juxtaposition of internal and external resources, coercing me to present this comprehensive information in a multimedia format. In addition, the deliberate decision to keep the project unscripted was fully adapted from my creative development process, where through exploration, I discovered the potential risk of my project being viewed as artificial and pre-planned instead of authentic and organic. This prompted me to abandon my scripted introduction and instead speak truthfully to the camera, mirroring and showcasing my belief that insecurities are an honest, lived experience. In addition, this connection between the development process and final product contributed towards the achievement of my personal aims and criteria for the project.

6.3 Evaluation of the Final Outcome -

Overall, I am exceptionally pleased with the final outcome of this project. I believe that the criteria I established for this project (prior to the commencement of the work) was successfully met through my application of research, reflection, and refinement. One aim I sought my documentary to attain was the communication of the psychological pressures faced by performers behind the scenes which I felt was successfully presented through the application of my soundscape. The soundscape proved to be a powerful facilitator in amplifying the voices of well-known performers of various eras, helping to illuminate the vast scope and growing prominence of insecurities within the industry. Another aim I felt was achieved within the project was the immersive factor that I had advocated for since the beginning of this concept demonstration. This was primarily achieved through the mask motif within the material and how I introduced this same motif into the physical environment. I did this by scattering the masks throughout the presentation space before the audience entered, forcing the audience to be constantly reminded of the theme and establish the idea that what they are watching is not fictional: it is our reality. This connection between the honest material and physical

space proved to enhance the immersive factor and overall achieve the stylistic intention for the project.

One key strength that my documentary demonstrated was its sustained central focus which remained consistent throughout. Though the film incorporated an overwhelming blend of credibly sourced information, edited compositions, and conversational interviews, each element always related back to the initial theme of the project, allowing the material to remain clear, concise, and informative to the viewers. Another major strength surrounding the project was the clear link between my research and practice. My methods of analysis and data collection allowed me to source a range of complex data that ultimately impacted my creative decisions and differed my approach to the project, ensuring its beneficial value. Furthermore, my approach was positively impacted by the personal consideration of my audience, exploring the appropriate means of language and presentation to ensure that they remain engaged and originate their own emotional response to my work.

One of the limitations I encountered within this process was the permitted timeframe in which my documentary had to meet. Having conducted a substantial amount of research and filmed material, I was concerned that I would be unable to integrate all of it into an 11-minute documentary. Eliminating important areas of my investigation was a very last resort for me. To combat this limitation, I decided to overlap my gathered statistics with the spoken interviews, relating the appropriate data to the subject that was currently being spoken about to sustain a smooth flow. This allowed the documentary to remain within the timeframe and eliminated the need to remove the crucial work I had executed throughout the process.

One unexpected factor that presented itself was the structure of my thought-provoking narrative. My initial idea for the narrative was to begin the documentary as my 'performer persona' where I was trying to comply with the toxic beauty standards of the industry, subsequently ending the film by removing a mask and presenting my authentic self, conveying the message that there should not be a beauty standard to comply to at all. However, to remove the mask at the end, I would have needed to put on the mask at

the beginning, which would not make contextual sense if I was already pleased with my artificial appearance. To address this, I took it upon myself beforehand to film multiple takes of the narrative, having a range of material to workshop with and discover what would be most contextually clear to the viewer. I was able to experiment with this material and remain as my authentic self, allowing a valid reason to put on the mask without impacting the narrative and overall sustaining a sense of contingency within the outcome.

6.4 Professional Skills Demonstrated -

Throughout this project, I demonstrated a range of transferable skills that ensured my process remained smooth, effective, and successful. I demonstrated a strong use of communication skills through various practices. This includes constructing emails and attending meetings with my supervisor to discuss my progress with the project, receive external input, and ask any burning questions regarding the project and its criteria. This also included the conversational interviews I conducted with Maddie, Zack, and Onyx, reiterating the informal nature of them and asking for their unconditional consent to use the material within the final project. I also demonstrated a use of my information technology skills through the assemblage of my documentary and soundscape. Through prior experience with the editing software I used, I cohesively arranged my material in a concise and engaging format, utilizing many of the specific techniques that are conventional to an informative documentary.

I ensured that I also transferred my acting skills into this project, creating and portraying a clear narrative on screen that was successfully understood by the audience. Furthermore, I also displayed my organizational skills through the process of scheduling interviews, reserving my rehearsal space early, and dedicating specific days to work on my project to avoid becoming overwhelmed with the workload and scope of the project. Finally, I believe I made an effective use of my collaborative skills. I made clear communication with the participants of my project, actively listening to their creative suggestions and input and working cohesively with them to produce the material that ensured the overall success of my performance.

7. Conclusion -

Throughout this dissertation, I have learned a significant amount of knowledge surrounding my developed subject matter through the intersection of research-based frameworks and creative practices. The methodology I employed throughout this extensive research process has aided me in making several conclusions surrounding my topic. This includes the realisation that insecurities within the creative arts originate through a variety of underlying factors, with the amplification of beauty standards in mainstream media becoming a consistent pattern, permitting me to determine it as one of the initial triggers. The range of perspectives that were identified and discussed within this material also illustrated the gaps within the pre-existing research, offering me new insights and available pathways to take my project in.

Additionally, the relationship between theory and practice fundamentally evolved throughout the process. The theories that emerged within my literature review primarily influenced the directions I took whilst considering the creative practices I planned to conduct within the process, with authors such as Goffman shedding light on alternative perspectives regarding my topic. This practical exploration allowed these very same theories to extend beyond research and become initial driving forces behind the scope of the project. Through this analytical framework, the value of my project became a substantial success, provoking me to conduct further analysis into my future artistic environment independent of this project, having considered and comprehended the prevalence of insecurities in such an industry. Moreover, the value of this project predominantly contributes to my personal artistic development, strengthening my transferable skills through the mediums of critical thinking, use of technology, and third-party collaboration.

When considering future iterations of this project, the central focus could potentially be placed upon the under-researched elements identified through this preliminary research report. This would aid in the collective integration of diversifying outlooks regarding the topic. In addition, fresh opinions are bound to present themselves through the basic concept of social, political, and economical evolution, equipping me and future researchers with additional layers of material to conduct

deeper future analysis. These future pathways of practical exploration will overall enhance the proven importance of my researched topic, benefiting future individuals who aspire to enter the world of musical theatre.

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9. Appendices -

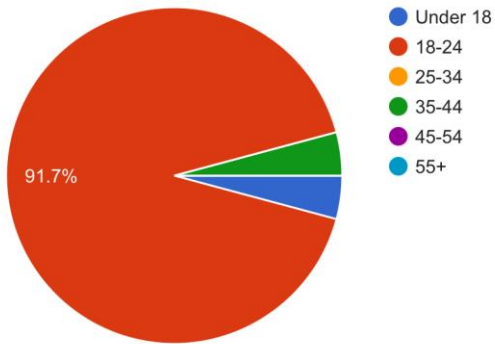
Blank survey - <https://docs.google.com/forms/d/e/1FAIpQLScUOUnQSiCj-Hj9SivGk6XF6AZS1EuTqt2WhA8vPs9R8khIHA/viewform?usp=header>

Survey results -

How old are you?

24 responses

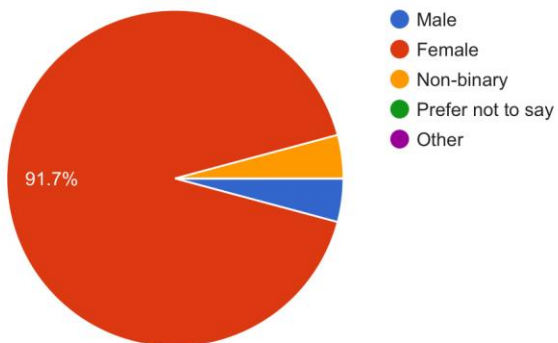
 [Copy chart](#)



What do you identify as?

24 responses

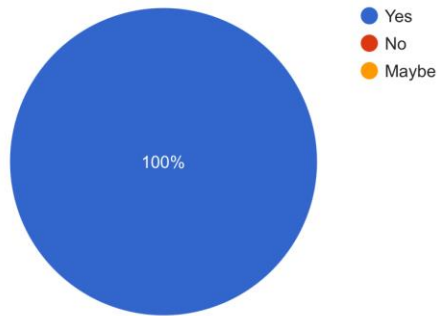
 [Copy chart](#)



Have you ever struggled with insecurities?

 [Copy chart](#)

24 responses



If comfortable, could you please describe what insecurities you currently struggle or have struggled with?

22 responses

I am struggling with the way I look, how my teeth look and I don't like the way I look at the moment.

My nose, size and skin

Weight, body size, spots/skin

Acne/skin, being considered "skinny" but also "not skinny enough"

The way i look

Looks and having a disability

Issues surround weight and social skills

If comfortable, could you please describe what insecurities you currently struggle or have struggled with?

22 responses

Physical appearance and performing ability

my personality

Teeth

Body dysmorphia, Doubting my abilities in actually being good.

Body image

Insecure about looks

my body image

If comfortable, could you please describe what insecurities you currently struggle or have struggled with?

22 responses

acne

Im insecure about my abilities when performing i dont feel like im good at what i do, im insecure about my skin and teeth and how much i struggle with being vocal

hair colour, body image, height, voice, taking up too much space.

Crooked teeth

Appearance & voice

Physical appearance, weight, not being the smartest, feeling like I'm not progressing in life

If comfortable, could you please describe what insecurities you currently struggle or have struggled with?

22 responses

hair colour, body image, height, voice, taking up too much space.

Crooked teeth

Appearance & voice

Physical appearance, weight, not being the smartest, feeling like I'm not progressing in life

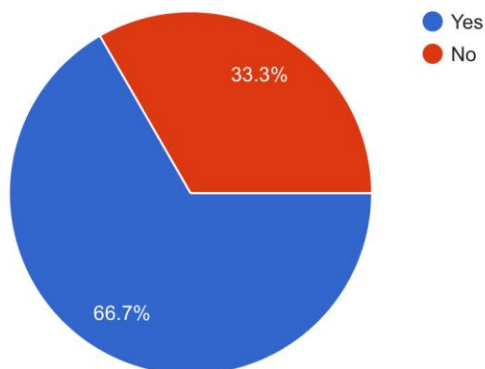
I struggle a lot with the way my shoulders look, i feel like they are very broad and make me look 'off balanced'. I also get very insecure about the way i talk and how quickly i can turn shy.

That I am too tired to make the change that needed

Have insecurities ever stopped you from pursuing an opportunity?

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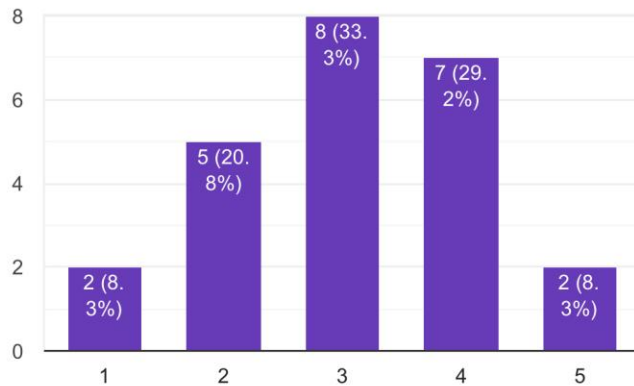
24 responses



On a scale of 1-5, how much
do your insecurities limit
your creative potential?

 [Copy chart](#)

24 responses



If comfortable sharing, how so?

15 responses

With dance because I am tall I feel like I won't get very far with the way I look and I feel like I just look stupid with everything I do and won't get far.

Fortunately none of my insecurities are directly connected to my creativity or craft

I had an eating disorder and I would actively avoid situations where I knew food was going to be involved. Then with my skin I would try not to go out when my skin was bad

Worrying too much about other people's opinions/perceptions of myself, even when it comes to simple things like posting on social media, both in public and private platforms.

If comfortable sharing, how so?

15 responses

Wanting to be a dancer but feeling like your body doesn't look good enough to be

I never feel fully comfortable socialising or being myself around others

Self-doubt

I cannot properly look in a mirror without freaking out, when standing up in small groups all I can think about is how people see me, I always feel like I am wrong with the choices I want to make so I never make.

Not feeling comfortable looking at myself to feel confident enough to perform

If comfortable sharing, how so?

15 responses

sometimes i feel like i wont look good on a stage in a specific outfit and not want to do it

I don't go for things as much as I should

I often won't even go for opportunities as I don't see myself as good enough.

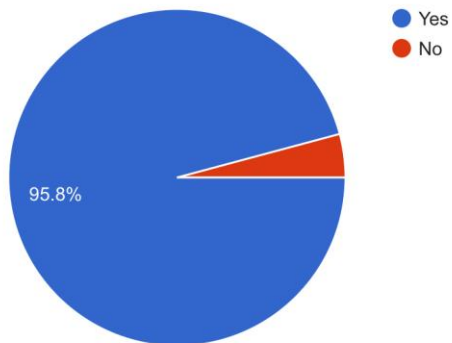
I give creative opportunities away

I feel that because i'm such a shy person, and insecure about the way i talk, i will limit how much i talk when in the creative mindset and it's annoying for me because i feel as though i have brilliant ideas but i always get too scared to share them because im afraid of talking 'too fast' or not speaking up loud enough, and then i get insecure about having to repeat what ive said

If comfortable answering,
have you ever felt the need
to "change" something about
your appearance to feel
"normal"?

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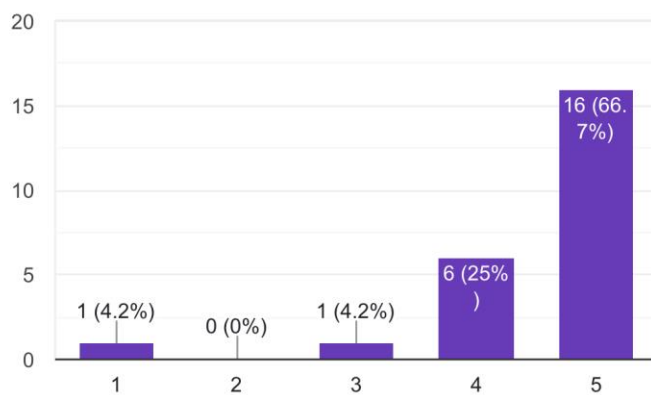
24 responses



How much do you agree with
the following: Beauty
standards in the media have
a lot to do with individuals
developing insecurities.

 [Copy chart](#)

24 responses



Please explain your answer.

24 responses

Because they make the models look like different people and not them self so when women and men and the younger generation see that they feel that they have to look like the people that are models and that is how they should look which is horrible in my opinion.

Beauty standards in female targeted media are mostly targeting everything you can 'fix' rather anything you can celebrate.

The media are frequently posting heavily edited photos or media with filters on and people then believe this is the norm

Please explain your answer.

24 responses

The media puts a sort of "mask" on reality, causing people to abide by social norms rather than reflect true reality. For example, wearing filters to cover your skin or enhance your features, keeping up to date with the latest trends, or influencing people on what clothes to wear, products to use and buy (overconsumption and consumerism), and how their body should look. Social media portrays this message that people have to look and act a certain way in order to be considered "normal", and can often be a place of collective negative and insulting comments to those who don't fit within the social norms of society.

Unrealistic beauty standards portrayed online

Please explain your answer.

24 responses

I feel that people see others online having work done and feel like they need to look prettier or to fit in with the beauty standards

Online there is an ideal "look" people should have and if you don't have it, it makes you feel judged

Social media is extremely easy for anyone to access, including children. They're exposed to edited images and believe that's what real people look like. This is worsened by the popularity of AI.

People feel they need to fit the "standard"

it makes people believe they HAVE to look a certain way

Please explain your answer.

24 responses

A lot of people struggle because there are beauty standards and expectation in the industry

Even now, the beauty standard shapes everyone, even adults. Most people follow it until their old because it shapes what people find 'attractive' and society has developed into a place where looks are everything and 'everyone is looking for someone to love' so it creates a harmful stigma about looking attractive.

Constantly being exposed to the celebrities and influencers who profit off of looking the way they do and advertising that the products they use and the habits they have we should to so we look exactly like them

Please explain your answer.

24 responses

Whilst the media does play a huge part of insecurities, an individuals personal environment eg school/ home life can also have a large impact

there are things online such as 'legging legs' that is very harmful for anyone who has struggled or is struggling but also for the younger generation who see these posts and think they are not good enough for something as essential as a piece of clothing which is very harmful for their body image and can damage the way they see themselves as they grow up

comparing themselves to the beauty standard in the media

Please explain your answer.

24 responses

We constantly get an ideal of how we are supposed to look and live shoved in our faces and people believe that and feel like they have to achieve it and then continue to bring others who don't down

I think the current beauty standards in the media doesn't represent the average person and seeing celebrities go through cosmetic surgery is sending the wrong message to the public. We now think that to be successful you need to go through all of these changes to look like a stereotype. However I also think beauty standards are changing for the worse because we have started to encourage people who are overweight and have health issues that they are perfect the way they are when it's actually a health concern. We should not be creating a beauty standard that being overweight is okay. There is no happy medium in the media at the moment.

Please explain your answer.

24 responses

know that it was there

I only look the way I do due to media's input in my teenage years

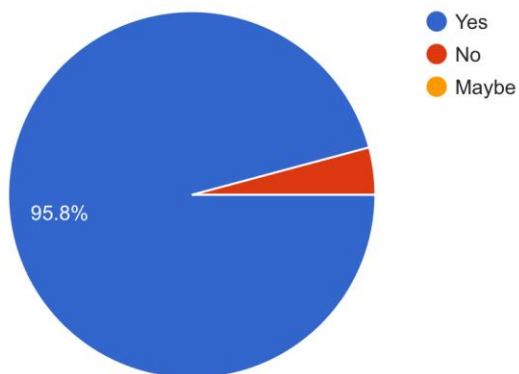
I think when you look at a lot of influencers (female especially) they are all dolled up, small waists etc, i definitely feel insecure when seeing them as i feel that there's a certain way you have to look to become an influencer and i know i will never look half as good as them!

Psychology is used to manipulate young men and women at a young age when they're trying to understand who they are. Not only does this make people hugely insecure they covering themselves in toxins, Feeding into slave market, And feeding in to the darkness evolved around greed, lust, and envy with an ideology that is unattainable

Do you think there is an expectation/beauty standard for performers and actors?

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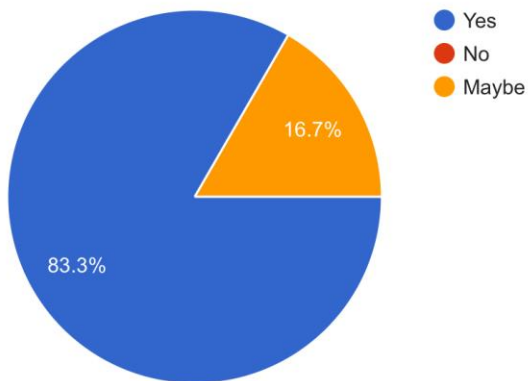
24 responses



Do you think insecurities can impact someone's career in the Creative Arts industry?

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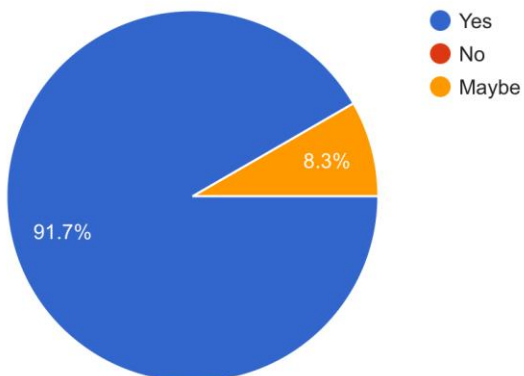
24 responses



Do you feel that certain body types, self-expressions, and looks are favored in the Creative Arts industry?

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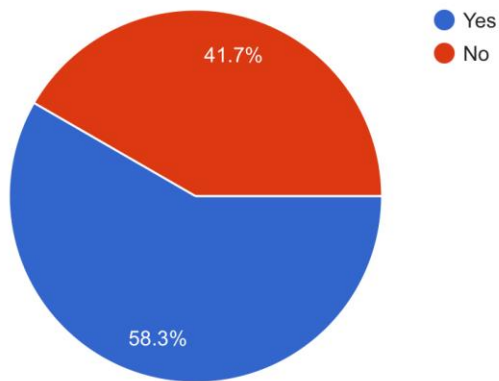
24 responses



Are there any cases you know of where an influencer/performer was unfairly treated due to their appearance?

 [Copy chart](#)

24 responses



If yes, please describe the situation.

12 responses

Being called that there body it should be this way and they would get far in dance. "your to tall for industry sometimes"

Aimee Lou Wood was a subject to global bullying due to her teeth, the comments ran so far that they were the plot line to a SNL episode until the company had to come forward with their apologies.

An influencer online said she was told she was "too big" for a role

If yes, please describe the situation.

12 responses

Rebel Wilson is an example of some who at the beginning of her career was always typecast and stereotyped as the "fat, funny girl". And while she has expressed that she loved playing into that and gained much of her success from that, it wasn't until she transformed herself physically that people started to look at her differently, and present her with new opportunities and different casting roles.

A lot of places know what they want and can turn you down just from something like eye colour or height or body image

Susan Boyle in her audition

If yes, please describe the situation.

12 responses

Renee Rapp. I also think generally type casting as an 'ugly' character for example in Dogfight where the actor has to be physically unattractive. Kathy Bates almost didn't get the role in Misery (I THINK) because she is a larger woman and not conventionally attractive. With Melissa McCarthy and Rebel Wilson, they're typecasted as the 'funny fat friend'

Many examples come from actors/ actresses who are overweight being cast as the 'fat, funny character' like Rebel Wilson

Carrie Hope Fletcher!! She is one of the best performers I have ever seen, however, there are MANY comments about her looks.

If yes, please describe the situation.

12 responses

Carrie Hope Fletcher!! She is one of the best performers I have ever seen, however, there are MANY comments about her looks.

Even though Judy Garland was perceived as the beauty standard by the public, producers and directors abused her appearance and diet to achieve unhealthy, extremes of beauty.

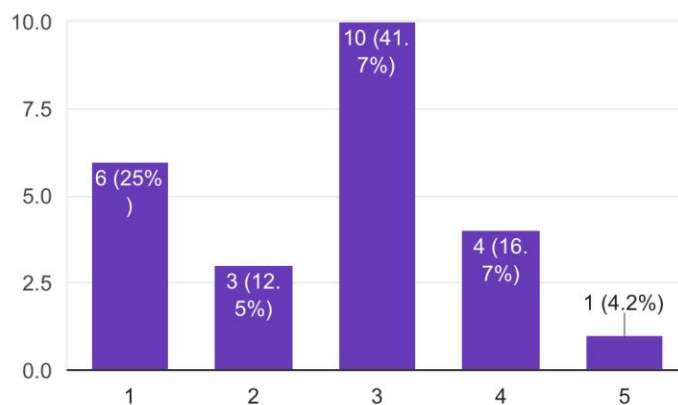
I was at auditions for university and they literally said to me "your shoulders are way too broad for you to even look like a dancer" and didn't give me an opportunity to even showcase my dance. I then witnessed another girl get told she's "too fat" to be a dancer.

I myself as a young dancer was told I was too overweight yet I was very slim. I hit away from performances and competitions

How much do you agree with the following: You need to be beautiful to have a chance in the Creative Arts industry.

 [Copy chart](#)

24 responses



Finally, what advice would you give to someone who is currently struggling with an insecurity?

24 responses

I will give you a hug and say that your beautiful and you don't need to change your self to beautiful, your beautiful the way you are. ly x :)

No one sees you as closely or as often as you see yourself, people often don't even notice your insecurities until you point them out. Your body is just a shell and you should be kind to what keeps you alive.

Find comfort in being yourself and surround yourself with people who accept you for you and don't make judgements/jokes about you behind your back

Finally, what advice would you give to someone who is currently struggling with an insecurity?

24 responses

Firstly, I guarantee that majority of the things you may feel insecure about is something that a stranger wouldn't even bat an eyelid or question about you as being strange or something to feel insecure about. Secondly, everyone has their own insecurities that they're worried about and are way too focussed on to even take notice of yours. And thirdly, just embrace your insecurities! Yes, there are social norms, but they're not set-in-stone rules... trends are forever changing and growing, so why not be one of the first to change and embrace your insecurity? You could be the person who makes someone else feel confident about their own insecurity.

Find people with the same features as you

Finally, what advice would you give to someone who is currently struggling with an insecurity?

24 responses

That you shouldn't let your insecurities get in the way everyone is perfect in there own ways

Most of the time it is just in your head, you are perfect just the way you are and if someone judges you for being you then that's not someone you want in your life

Learn to love yourself regardless as to what others think about you. Self-love will get you so far! <3

Don't listen to anyone when it comes to your appearance

embrace it, speak out about it and make others who are the same feel seen

Finally, what advice would you give to someone who is currently struggling with an insecurity?

24 responses

It's your talent and who you are as a person they are looking at not anything else !!

In terms of physically, there is always someone who will find you beautiful. No matter what you think of yourself. You're the the most beautiful for someone.

You are who you are and who you are is beautiful, don't compare yourself to others bc everyone has insecurities

You have to love / accept yourself not rely on others

Finally, what advice would you give to someone who is currently struggling with an insecurity?

24 responses

You are perfect the way you are and don't let anyone or anything you see change how you once saw yourself

try not to compare

We see so much on social media so if you can't limit your intake try follow more people who look and live a similar life to you

If the insecurity is something that is easily fixable (e.g weight, hair,) I don't see the harm in changing yourself to feel better within yourself however if it is something that you cannot change you need to find a way to accept that part of you rather than go through drastic changes

Finally, what advice would you give to someone who is currently struggling with an insecurity?

24 responses

do NOT let it limit you. If you feel like a role is made for you then go for it!!! The worst they can say is no. You are so so much better than you think you are & there is so much support around you, don't be afraid to reach out, it could change your life.

N/A

With trends changing constantly, wait 5 minutes and you'll be the beauty standard for the month.

Just because one flower is beautiful doesn't mean the other ones are less than, just different

Finally, what advice would you give to someone who is currently struggling with an insecurity?

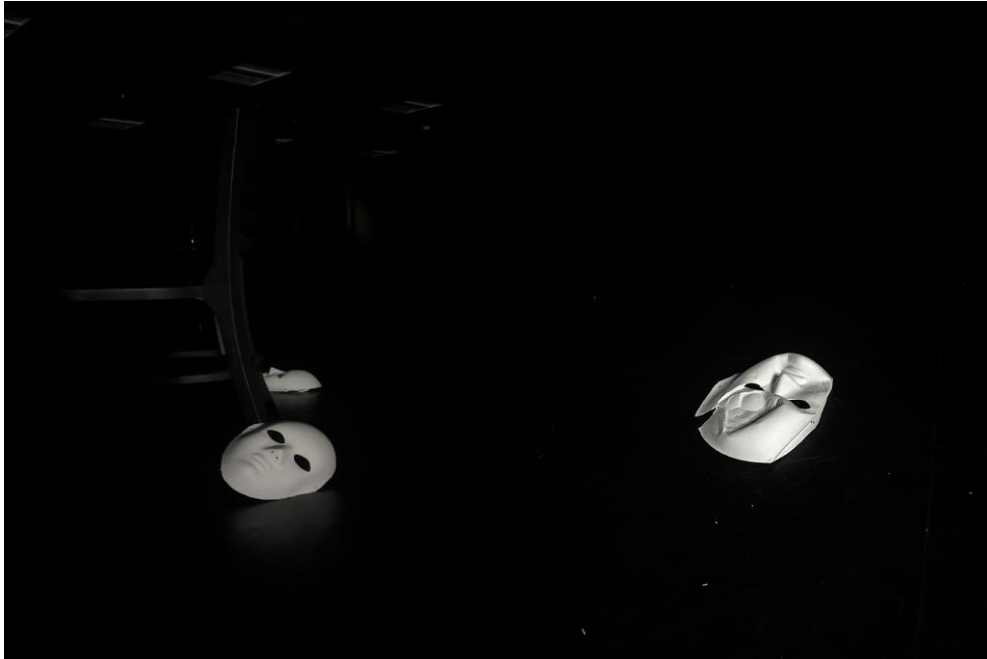
24 responses

It's so hard to overcome the insecurities that you're facing. But if someone is judging you and your talent based on how you look, then they are not professional and they are not worth your time xx

There is only one of you this universe doesn't make mistakes. There is no Adult in the world that knows what they were doing. We are all guest working. So what's important, Is that you love yourself, Be kind to yourself remember how beautiful you are and by doing that you can share that with others. You are your only Demon to learn from. Everybody else is just a projection of themselves so if someone is mean or unkind, it's what's going on inside of them. Have compassion or turn away But remember this is your experience And try and love all the good and bad bits

Environment exploration process photographs -





Rehearsal process photographs -







Final presentation photographs -



