

Creative industries: Written Action Plan (ADPA6004C)

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AI declaration

I acknowledge the use of Copilot <https://copilot.microsoft.com>
on 26th January 2026 to structure my work.

Prompts used:

What mitigation strategies for financial barrier may relate to musical theatre?

Current roles, employers & originations in the musical theatre industry?

Expectations of practitioners in the musical theatre industry?

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

1.For this assessment, I have used Generative AI to support my research.

2.For this assessment, I have used Generative AI to check my own work for grammatical and syntactical mistakes, including getting suggestions to rephrase my work.

Introduction

I aim to focus on working with children who are neurodiverse and have additional needs within my career pathway in the Creative Industries. This pathway relates to personal experiences within the industry and resonates with my values as ensuring inclusivity for all within theatre experiences is important and has “potential implications for improving the communication and socialisation skills of youth with neurodiversity” according to Kim *et al.* (2015). Their findings establish that “theatre can have a significant and positive impact on self-esteem, empathetic abilities, and comfort with others of youth with neurodiversity.” It also highlights “the potential for musical theatre to enhance levels of trust among young people with neurodiversity” (Kim *et al.*, 2015). This aligns with my aspiration for neurodiverse individuals to gain experience and success in musical theatre regardless of their needs. My current skills include working with children in the musical theatre industry within a local performing arts school with children with additional/neurodiversity needs.

The next pathway will follow the route of employment in musical theatre as a performer. As de Bernard (2023) implies, musical theatre performers consider a degree pathway “an important part of their portfolio” as research suggests it “provides reliable income and more stable working patterns when needed.” It should also provide support for graduates who struggle with networking processes. De Bernard (2023) suggests that a degree course “opens up networking opportunities, introduces work-related guidance, signalling (Becker, 1993) and social capital (Lee, 2013) for musical theatre graduates in the long term” to enhance and expand dancing, singing, and acting skills and work towards a professional standard.

I am currently on my final year of Theatre Gerddorol study at University of Wales Trinity St. Davids. I have been working on my training, learning different skills relating to my singing voice, acting genres and dance styles such as jazz, ballet and tap. My strong skills are working an ensemble from when I did the show ‘I Love you’re perfect now change’, where I had a role and had to be part of an ensemble. Feedback from Robert Bowman suggested “being able to slow down and be more present. It’s a challenge for everyone and I know that it can be even more challenging if one is anxious.” (Bowman R, 2026). And furthermore suggested “Keep developing your confidence.” (Bowman R, 2026). I do suffer a lot with confidence so with these comments it has shown me that I can do great work with working

on the stage a become better at my work as a performer. (York Stage School, 2026) I also aim to work on putting myself down continuously by halting the thoughts in my head that get in the way of my learning from training.

My main area for development is dance. Dyspraxia issues result in challenges relating to direction, in particular left and right. Another area for development is learning scripts resulting from dyslexia challenges and reading unfamiliar words. Cheung (2016) comprehends and explains, “Not only for me is it remembering all the words, it’s remembering their mean which may sound obvious, but for someone with Dyslexia, this is hard.” All research is published on white background which makes reading harder for myself. Another challenging area is concentration, focus and motivation in everyday life, resulting from ADHD symptoms. Backstage (2023) explains how to deal with ADHD when performing and gives examples and exercises to help performers like me. Although my ADHD is partial, I display visible symptoms that are noticeable to peers and staff alike.

4. Industry Research

4.1. Overview of Musical Theatre

Market trends in musical theatre

Technological changes and consumer behaviour have influenced market trends in the musical theatre industry. A growth in audience response and interest in live cultural experiences is increasing due to engaging technologies, with digital streaming such as TikTok and Facebook driving this growth and continuing to shape the industry. Sound and Stage (2025) highlights that producers and marketing teams recognise TikTok as a powerful tool for promoting musicals and increasing ticket sales. By encouraging audiences and cast members to share content and join trends, shows gain wider exposure, and viral moments often lead to sold-out performances (Sound and Stage, 2025).

Key roles, employers, organisations (in Musical Theatre)

Loulouides (no date) collates that key roles are very important in the musical theatre industry with swings to cover if the main is unwell on show days. Therefore, when auditioning, performers should demonstrate their skills fully to widen their opportunities to secure a range of rolls, along with stand-ins, within a show.

The next important roles in the industry are the creative team, the director, choreographer and playwright or the book writer of the shows. Jackson (2025) explains the importance of a deputy stage manager in musical theatre.

The lighting department and costume and set and props designers are important crew members, that ensure that every cast member is comfortable in in their attire and are lighted appropriately.

Current opportunities and entry pathways in Musical Theatre

Risley (2025) maintains there are ample opportunities within musical theatre. However, Green *et al.* (2014) implies that “musical theatre performers face the possibility of vocal demands far beyond the parameters of classical or even traditional musical theatre training” Terms such as “legit,” “traditional,” “belt,” and “pop,” found in audition postings, imply the use of specific vocal timbres and stylistic traits that are expected by producers and casting directors in musical theatre audition (Osness, Styles and Allen, 2025). Furthermore, Osness, Styles and Allen (2025) explain that “As productions increasingly incorporate pop, rock, R&B, and other popular music genres, performers are expected to demonstrate advanced vocal adaptability, physical endurance, and stylistic fluency”. However, they claim that “existing pedagogy often fails to provide the necessary technical tools to support healthy cross-genre performance, leaving performers underprepared for the realities of professional practice post-study” (Osness, Styles and Allen, 2025).

4.2. Expectations of practitioners

Skills, behaviours and professional standards in the musical theatre are very important as performers must have a range of professionalism and behaviours around the people who run the theatre company and people who are running the show such as the director and stage manager. O’Bryan and Harrison (2024) suggest that performers must have very professional skills and ensure that vocal and physical health fulfils the required standard

Casting trends, audition expectations, portfolio norms

Casting practices increasingly emphasise diversity and versatile “triple-threat” performers Prawitasari (2025). Auditions commonly involve self-tapes, contrasting songs, and adaptability across styles, and industry performers are expected to provide professional headshots, a concise CV, a high-quality showreel, and maintain a strong online presence through platforms such as Spotlight and social media (SPOTLIGHT, 2026).

Equity/industry bodies, unions, training expectations

Organisations such as Equity and Spotlight support performers by protecting their rights, promoting fair working conditions, and upholding professional standards, while also providing contract guidance and legal support. At the same time, performers are expected to maintain professional conduct, continue developing their skills, health and safety, equality standards essential for sustainable careers in musical theatre (Equity, 2026).

4.3. Risks and challenges

Employment precarity

Competition in the musical theatre industry can show some challenges.

Funding barriers might include audition fees and living costs if wanting to move to the city for work purposes. Geographic limitations might include traveling costs especially without secure employment. Prawitasari (2025) discusses changes within musical theatre training expectations since the 1920’s. In the realm of singing, two pivotal aspects are emphasised: first, the establishment of robust vocal technique early in training to ensure vocal flexibility; second, the comprehension and application of stylistic nuances across various musical genres without compromising vocal health.

5.Career Goals Using the SMARTIE Framework

5.1. Short-term goals (0–12 months)

1. Professional website

The first section of my smartie goals notes the need to update my professional website by April 2026 to meet their professional standards. I will create a Spotlight account of a high

impact, with headshots, showreel and credits prepared to achieve maximum value from the membership to seek professional work in the creative industry.

2. Working with children

My next goal is to work with children with additional needs or are neurodiverse. My deadline is August 2026. I aim to look at courses / short courses in universities available within my home address and undertake volunteering work in a local performing arts school with children with additional need and neurodiversity. This will provide further training on how to teach them correctly and gain some backstage work. The purpose for this goal is to gain skills in many different areas of the creative industry.

3.Updating my professional CV

My next goal is updating my professional CV with a deadline of April 2026. I need to include professional opportunities gained and refrain from including experiences gained in younger days. I also need to organise the information so that it looks organised and presentable for the creative industry management. The purpose for this goal is to gain an understanding of how to make a professional CV stand out.

4.My final goal is to get more understanding of dance knowledge and to get more singing lessons to be ready for the creative industry. The deadline I have given myself to accomplish this goal is June 2026. Firstly, I will look for singing teachers / vocal coaches who are near me and look at how much they charge for their lessons and find a suitable one so that I will get more singing experience to expand my range, knowledge and ability.

5.2. Medium-term goals (1–3 years)

1.Camp America

A medium-term goal, to be established by Summer 2027, is to enrol and experience Camp America. I will conduct research into different camps and find one that suits my skillset. I will consider the length of stay and the financial side of the experience and ensure I have enough funding to support myself while I am there. Through the application side of camp America, I would undertake work experience within the musical theatre aspect, to teach children theatre performing skills. I will ensure that my showreel and headshots are good. I

will also require a new DBS check. The purpose of this goal is to gain an understanding of how to deliver musical theatre skills to others and to develop my skills and understanding.

2. Working with neurodiverse children and who has special needs.

A midterm goal would be to secure a teaching post in an after-school dance class, working with special needs children to gain teaching experience. On establishing a name for myself I can advertise my skills within local schools to support with end of year productions. The additional dance and singing lesson which will provide a deeper understanding of dance knowledge and to get more singing will stand me in good stead when I apply for a teaching post.

5.3 Long-term goals (3+ years)

1. West end – spotlight account professional

My first long term goal that I hope to achieve in the next three years is to work in the West End industry, and to play a dream role or even work as an ensemble part of the show to gain more experience and to travel and work with different companies. –July 2029. A long deadline is required for this so that I am fully ready for the creative industry standards and to have more confidence in myself. For achieving this goal fully, I will ensure my Spotlight account is up to standard and my CV and website are of professional quality.

2. Cruise ships – professional CV

I aim to achieve the goal of working on a cruise ship and travel the world to show my skills in the entertainment side of sailing in three years' time. To secure a role in entertainment industry on a cruise ship a core requirement is a strong performance ability. Botoc (2024) advises that cruise ship audiences expect a diverse and high-quality range of entertainment; consequently, productions require performers who demonstrate strong "triple threat" abilities in singing, dancing, and acting. Proficiency across multiple performance styles, including pop, musical theatre, and jazz, is highly valued. In addition, supplementary skills such as gymnastics or aerial performance further strengthen a performer's versatility and employability. Equally essential is a strong stage presence and the ability to confidently engage with audiences, as effective audience connection is a fundamental element of successful live performance within the cruise ship entertainment industry. Guy editorial

team (2026) suggests “The ideal candidate should have a vibrant personality, “in singing, dancing, or acting, and have experience in public performances”

3. Television acting, standup comedy in Welsh and English, spotlight account – social media

Establishing acting work in Welsh and English television is a goal I want to achieve in three years. I aim to showcase my skills and talents by demonstrating different acting skills learnt whilst at university. I should also hope to display my comedic side in tv work. For this purpose, I will require different headshots representing a more serious or comedic side to show casting directors that I can perform a variety of different roles.

7. Anticipated Barriers & Solutions

Once out of education and training, finance and funding will be challenging due to audition costs and creation of a Spotlight account. However, I will accomplish this risk by working to my full potential securing a well-paid job and working full time. A further risk and barrier are my health. I suffer with iron deficiency and polycystic ovary syndrome, and my mental health is a big risk as it stops me from performing to the best of my ability, as I get too stressed out. However, I will accomplish this risk by putting things in order like having a doctor’s surgery nearby, and having all my medication lined up to take them as and when required. Another risk and barrier of mine is my dyslexia. I will accomplish this risk by having an access rider when working in the industry, and that stage managers and casting directors know of my needs.

Financial barriers might include membership fee for my Spotlight account. As this company accepts annual payment only, budgeting ahead using a monthly saving plan would be beneficial. Another yearly financial commitment is Equity subscription fees. However, a monthly payment scheme could be set up to spread the cost across the year. Applying for an early career membership would also be significantly cheaper for a musical theatre graduate. Professional materials such as headshots and showreels for Spotlight and my professional website could be expensive. To mitigate this expense, I could facilitate the service of emerging photographers who might offer reduce prices or offers for graduates.

Audition fees and traveling costs might also be problematic, especially without secure employment and funding but what will help me achieve this goal is to use advanced transport tickets and get a full railcard where the train fees can be cheaper. Living costs in cities with reputable theatres is expensive, with inadequate theatre salaries and infrequent employment what I could do for this section is to plan out where I need to go such as audition strategies and see how I will get there efficiently and smoothly. House sharing with other performers will help me balance my money. I could also look at different types of saving apps for money guidance during the formative years in the musical theatre industry.

8. Conclusion

In conclusion, my career pathway reflects a strong commitment to both professional performance and inclusive practice within musical theatre. By combining my experience and training, passion for neurodiverse children and wanting to show them my skills, I aim to contribute meaningfully to a more accessible and supportive creative industry. My smartie goals demonstrate a clear and structured plan, focusing on developing my performance skills, gaining teaching experience, and building professional materials to the industry standards. While challenges such as financial pressures, health conditions, and learning differences may present barriers, I have identified realistic strategies to manage and overcome them. Through continued training, resilience, and proactive planning, I am confident in my ability to progress within the industry.

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Must include:

- Academic journals
- Books
- Credible industry websites
- Reports
- Professional organisations
- News articles (past 5 years preferred)

Use the correct referencing standard noted in the spec (UWTSD Library guidance).

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