

BA Acting Professional Practice Process Workbook

Thomas Rees

Audition Preparation

- Audition preparation is key, as it's the first time, we get to showcase not only our talents but ourselves to a panel. Katie Redford suggests that if we fail to prepare then we are preparing to fail (Redford, 2017). Within preparation for this we conducted mock auditions as exercise to reduce audition anxiety and allow us to feel more prepared as we tackle the industry.
- These auditions allowed me to self-evaluate my approaches, looking at strengths and weaknesses which inevitably allowed my work to grow. Furthermore, it highlighted the importance of fully understanding the text when entering a room; this allows you to have in-depth creative discussions with the panel and makes for a better impression alongside reducing audition anxiety. For “the playwright gives you what to say, your job as an actor is to fill the role with life” (Meisner and Longwell, 1987, p. 49).
- In addition to this, I had the opportunity to apply this knowledge to real life experiences with auditions for drama schools I wish to further my studies. Through these preparations I was able to capitalise upon my strengths and turn my weaknesses into pros; hence, highlighting why I would be a great candidate for their course. The mock audition eased my audition anxiety and allowed me to feel calm and comfortable within the space. Alongside this, utilising practical textual tools such as uniting (Mitchell, 2009, p. 55) and Hagen's questions (Hagen, 1991, p. 133) cemented that comfortability and assisted in me securing a place to study my Masters. Moreover, granting myself as a creative to determine and deploy techniques and methods in both a practical and workshop environment.

Working Collaboratively and Independently

- Throughout the module I engaged in the practical process of independent exploration and research along with collaborative workshops and rehearsals to create a performance for the showcase as directed by my directors. Working independently and as a company throughout the module creatively shaped and developed the showcase from proposals and thoughts to a structured project appropriate for professional industry members. As a member of the cohort, I was proud to act as a member that presented various plays for people to research. For example, presenting plays such as “Romeo and Julie” (Owen, 2023) and “Holes” (Basden, 2014). Given these plays didn’t align with what I wanted to showcase to industry professionals, I found they would be beneficial to members of the company, so we workshopped scenes as a collective to showcase scenes that best expressed our skills as performers.
- Additionally, working on the plays “Lucky Sods” (Godber, 1995, p. 13 – p. 17) and “Violence and Son” (Owen, 2015, p. 95 – p. 98) was a highlight towards both my development as a performer and the showcase. Within these scenes I approached with a technical approach, using Meisner's cold mechanical precision exercise (Meisner and Longwell, 1987, p. 67), this approach is a raw method and avoids calculated results.
- Allowing myself to be neutral in both my scene and monologue assisted in me achieving emotional flexibility, allowing the expression to come to me not vice versa. Hagen also agrees with this by emphasising to not force emotions to make a piece more dramatic and that individuals' emotions go up and down all the time, no one is ever just angry from the get-go (Hagen, 2001). In the same way, working on repetition exercises with my scene partner as a basis of emotional dialogue, allowed our scene to feel fresh and implement authenticity with each performance (Meisner and Longwell, 1987, p. 22). Alongside this, using “Facts and Questions” (Mitchell, 2009, p. 12) allowed me to build on that repetition and spontaneity in the scene and my monologue, because this exercise allows you to understand “all the factors that create or effect the behaviour of the character in the action of the play” (Mitchell, 2009, p. 9).

Industry Research

Another key development aspect towards my process was researching the creative industries in preparation for the showcase. Asking myself the following:

What are the industry looking for?

Who are you?

What are you aiming for?

From these questions, I was able to create a PDP (see Appendix A) and SWOT analysis (see Appendix B). Crafting a PDP was essential towards my development as they help set goals and “by setting goals, we are given direction which allows us to turn our dreams into realities” (StageMilk, 2020). Similarly, to help achieve those goals within our personal development plans, it was advantageous to create a SWOT report. These reports “guide you to fix what needs to be fixed so your plan of action will be more successful” (Gilliss, 2019). For example, one of my objectives was to build my network within the creative sector of South Wales and wider regions. Aligning this with my SWOT analysis, I found that I could create these network opportunities independently by inviting industry professionals such as artistic directors, writers and agents to the showcase. Also, by sharing my in-development script to companies, hosting interviews and attending weekly talks from companies such as: Arad Goch, Yr Egin and Theatr Cymru. This proves that PDP’s and SWOT are valuable goal setting techniques to keep ourselves fresh and relevant within the industry. This is an objective I have tackled throughout the process and one that I will continue to develop as I progress in my career.

Researched Scenes and Monologues that were presented to the company

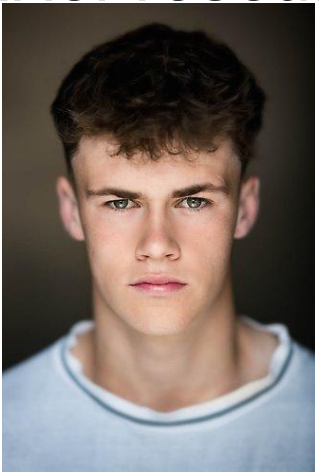
- Holes by Tom Basden (Basden, 2014).
- The Seagull by Anton Chekov (Chekov, 1896).
- Kiss Me Like You Mean It by Chris Chibnall (Chibnall, 2001).
- Britannia Waves The Rules by Gareth Farr (Farr, 2014).
- Lucky Sods by John Godber (Godber, 1995).
- Gavin and Stacey by Ruth Jones and James Corden (Gavin and Stacey, 2008).
- Sparks by Simon Longman (Longman, 2015).
- Every Brilliant Thing by Duncan Macmillan (Macmillan, 2021).
- All my Sons by Arthur Miller (Miller, 2009).
- Romeo and Julie by Gary Owen (Owen, 2023).
- Violence and Son by Gary Owen (Owen, 2015).
- Punk Rock by Simon Stephens (Stephens, 2016).

Career Development - Headshots

Researching headshots was essential towards my development within my career and the industry. It's commonly known that "your headshot is your most important marketing tool. It's the first thing casting directors and agents will see... it's your introduction to the industry" (Pegg, 2024).

Given this knowledge, it was good practice to research headshots that made an impression on myself. I could then utilise these headshots and as inspiration towards my desired headshots.

After researching I found the following:



(Sian Tenberth Photography, n.d)



(Allen James Photography, n.d)

Career Development - Headshots

- Finding these headshots allowed me to work collaboratively with a photographer so we could create headshots on how I wish to portray my brand as an actor.

Headshots based on inspiration exercise:



Career Development – CVs and Spotlight

- Similarly to headshots, professional CVs are the industries first insight to you as a performer. From these they can see your skills, playing range and experience you have as of far. It's important that they are professional and clear as the CV is “often your chance to make a great first impression to casting directors and get into the audition room” (Cook, 2023).
- Attending a talk with Spotlight member Tom Lorcan was beneficial towards the creation of both my CV and Spotlight. He highlighted the process of contacting agents and how we format an email that is engaging while signifying the importance of well crafted showreels and headshots.
- The outcome of this talk and independent research assisted in the creation of my CV (see Appendix C) and my Spotlight (see Appendix D). I was then able to present these to industry professionals at the showcase, which also tackled my PDP objective of networking.

Career Development – Self Employment

- In addition to my career development, it was valuable to attend a talk about self employment. To be self employed as an actor means we identify as a sole trader, which is “somebody who is self-employed but is also the exclusive owner of their business” (HISCOX, n.d.).
- This talk allowed me to become more knowledgeable on how we as actors register ourselves as a sole trader, how we pay tax and insurance and how we must keep a collection of all invoices from professional work.
- Furthermore, it showcased how important it is to join unions such as equity. Equity is a union that represents and fights creatives rights, who “for more than a hundred years we've been pushing for better pay, terms, and conditions” (Equity, 2026). I believe it's essential for us to join a union that will represent you as they cover your insurance, they continually improve Equity agreed rates of pay and conditions, offer free legal advice and a 24-hr helpline and specialist tax and welfare advice (Equity, 2026).
- This research has given me a better understanding allowed me to feel more comfortable as I approach the end of my degree. I feel content in becoming a self-employed actor, knowing the actions I need to take to ensure I'm fully covered each tax year.

Evaluation

- This module has taught me a lot about what I wish to present my creative self as. Working collaboratively and independently has allowed me to critically evaluate established techniques, methods and skills in workshops and real industry experiences. Throughout the professional practice this critical evaluation has allowed me to develop my ability to work as a company further and been insightful towards the progression of my role a practitioner and my learning of the outside acting world.
- Throughout this reflective process, Gibbs Reflective cycle was utilised (The University of Edinburgh, 2014).

Appendix A

Name	Thomas Rees		Date	31/01/26
Objectives	Actions	Resources	Measures	Timeframes
What do I want/need to do/learn?	What will I do to achieve this?	What will I need?	What will my success criteria be?	Target dates for review & completion
Conduct an R&D for my play and get creative teams’ opinion on the R&D to find creative questions on the piece.	Reach out to fellow creatives to participate in the R&D. Connect with fellow playwrights to have an outside voice’s opinion on how the script works. Construct a questionnaire for said R&D to see how it resonates with communities.	To email fellow creatives to work out availability, then book room in accordance to their schedule. Email playwrights and literary departments. Use Microsoft Forms to create the questionnaire.	Host an R&D with a date that tailors to everyone’s availability. This will improve the structure and development of my work, putting me in a comfortable spot for when I graduate.	The R&D will be completed by February 28 th latest.
Build my network. I aim to build my connections within the creative sector local to South Wales and wider reigons.	Apply to work for local theatre companies. Showing willingness of freelance work builds relationships with directors and other creatives. Connecting with literary departments such as Davina Moss (Sherman Theatre), to get my name and script out there ready for the summer.	Emailing directors or casting directors to inform them how I enjoyed their work and mentioning I’m available for work. Free pop-up or networking events within Wales to show my face while proving how eager I am for work within the industry.	Making these connections will be beneficial for when I graduate. The creative industry is close knit in Wales, so the bigger my network, the bigger my goals.	This will be an ongoing development throughout my professional practice module and will be reflected upon in my presentation.
Create a spotlight account and professional CV.	Attending the spotlight talk for the professional practice module will give me an insight on how to create a spotlight page that is professional for casting directors.	Create a spotlight account that has the correct credits and skills in accordance to my toolkit as a performer.	I will successfully create a spotlight page which allow me to be ready for the professional world.	I will have this completed by the end of the professional practice module.

Appendix B

Strengths

Willingness to learn - I am always eager to learn more about the creative industry. Whether it be techniques, new forms of theatre or even backstage. I am committed to learning the 'ins and outs' through all the industry to best develop my career.

Creative Ideas - I feel I utilize creativity to help envision every character I play, using creative ideas to spark new ways to portray them in a non-generalized form.

Respectful – I always bring a level of respect to a rehearsal space, I believe once we step inside that workplace everyone should be treated as equals with no hierarchy.

Physicality - this skill helps me reflect on the emotional, psychological and dramatic dynamics in a scene.

Weaknesses

Vocal Strength - my voice is weak in certain areas, particularly when it comes to singing. Having a stronger voice would improve my projection and allow me to convey emotions more effectively.

Emotional Intelligence - I feel if I tune into my emotional intelligence further it would allow me to connect to characters more authentically.

Dance – Exercising this skill would improve my coordination and body awareness. Additionally, opening me to more roles within musical and physical theatre.

Experience – Allows you to have a deeper understanding of the craft while building confidence to refine more of my strengths.

Opportunities

Networking – Creating opportunities with fellow actors and playwrights in the industry. I have already made connections with the likes of Matthew Bulgo, Rachel Treszie and Bethan Marlow who have all expressed interest in attending a potential R&D of my play. Further networking to Davina Moss (Sherman Literary department) will allow me to cement connections closer to home.

Classes – I had signed up for a writing programme with Theatr Clwyd called 'write with...', this allows me to hold myself accountable for my writing and look at my work with a fresh mindset.

Directors and Agents – I will contact directors and course leaders from school I wish to study for my MA.

Threats

Type Casting – a high threat in the creative industry, some actors can be labelled down to one role their entire career.

Other Actors – graduating from a degree that has thousands of other graduates, we need to find what makes us unique and employable.

Unpopularity – audiences are less likely to attend productions if someone 'famous' isn't in it. You often hear people say "I don't know anyone in this", this becomes a threat for new actors because companies would rather bring in a name that will sell more tickets.

Appendix C



Thomas Lloyd Rees

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Email: thomasprees27@gmail.com
Spotlight: 7410-5618-6745

Height: 5'8 Hair: Dark Brown
Playing Age: 18-28 Eyes: Dark Brown

Acting Credits

Theatre

<i>Blood Wedding (2025)</i>	Bridegroom	UWTSD (dir. Duncan Hallis)
<i>The History Boys (2025)</i>	Crowther	Swansea Little Theatre (dir. Rhys Moore)
<i>Dragon's Breath (2024)</i>	Fire Gardener	Walk The Plank (dir. Bev Ayre)
<i>The Wedding (2024)</i>	Livius Carpanini	UWTSD (dir. Shane Nickles)
<i>Legally Blonde the Musical (2023)</i>	Kyle/Ensemble	Curtain Up (dir. Sarah Thomas)

Film & TV

<i>Mask (2025)</i>	Mask 20	UWTSD (dir. Keiron Self)
<i>The Black Nun (2025)</i>	Raymond Holloway	UWTSD (dir. Ioan Jones-Francis)
<i>In Time of Need (2024)</i>	Callum	It's My Shout (dir. Andrew Creak)
<i>Small Change (2023)</i>	Thomas	It's My Shout (dir. Mali Harries)

Education

UWTSD, BA (hons) Acting, 2023-2026

Skills

Accents: Welsh, British RP, American RP
Sports: Rugby, Weightlifting, Swimming, Cycling
Driving: Full UK Driving License

References available upon request.

This CV may be kept on file and distributed for employment purposes.

Appendix D

<https://app.spotlight.com/7410-5618-6745>

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