



SOLIS SRLS · ERASMUS+ ADULT EDUCATION

SCENE AND IMAGE

Working with adults through theatre practice, photography and video

Toolkit for educational and community practice

Domingo Javier Fos Ferrandis — staff of SOLIS SRLS



CONTENTS

INTRODUCTION	03
About this toolkit	03
Who it is for	04
What it is not	04
Reading the sheets	04
Reading keys	05
How to use this toolkit	05
CHAPTER 1 · METHODOLOGICAL FRAMEWORK	06
1.1 Where this comes from	06
1.2 What transfers to a room of adults	06
1.3 The creative process in six phases	07
CHAPTER 2 · ACTIVITY SHEETS	08
Quick guide · Which tool for which objective	08
PART ONE · SCENE	
Sheet 1 · Table Work	09
Sheet 2 · Scene by Scene	10
PART TWO · IMAGE	
Sheet 3 · Telling with Images	11
Sheet 4 · Three Minutes That Say Something	12
CHAPTER 3 · SESSION PLANNER	13
CHAPTER 4 · FACILITATOR'S GUIDE	14
CHAPTER 5 · FIELD LEARNINGS	15
CHAPTER 6 · REPLICABILITY AND ADAPTATION	16
CREDITS · ABOUT THIS GUIDE	17

INTRODUCTION

ABOUT THIS TOOLKIT

This toolkit comes out of two experiences: two months inside a professional theatre, following a production from the first reading to the premiere, and a university course in digital photography and video.

Those are different worlds, and the toolkit does not pretend otherwise. What they have in common is a way of working that moves from something intangible — a text, a concern, an idea — to something that exists and can be shown to other people. In a theatre that movement is organised into phases, and nothing is presented before it has been tried. In photography and video it is organised around planning: the storyboard before the camera, and the sequence before the software.

The four tools in this toolkit are the translation of that way of working for a different room: adults in an education or community setting, many of whom have never performed, never filmed, and believe they are bad with technology. None of the tools needs a theatre, a studio or a budget.

WHY THEY BELONG IN THE SAME TOOLKIT

The theatre supplies the sequence — how a group moves from an idea to something it can show. Photography and video supply the form in which that something can be kept and passed on. A group that works only with the first has nothing left after the showing; a group that works only with the second films before it knows what it wants to say.

INTRODUCTION

WHO IT IS FOR

Adult educators, trainers, facilitators and social workers; theatre and media practitioners who work with non-professional groups; associations and community organisations that want to produce something with the people they work with rather than about them.

WHAT IT IS NOT

It is not an acting course and not a photography manual. It does not teach technique. It describes how a professional process is organised, and which parts of that organisation can be handed to a group of adults in an ordinary room.

READING THE SHEETS

Every sheet opens with a card: duration, group, space, materials. Those figures have been run, not estimated.

WHO IT IS FOR

The people the sheet was designed with

DURATION

Sessions and hours

GROUP SIZE

How many, and in which sub-groups

SPACE AND MATERIALS

What the room needs

«NOTHING IS SHOWN BEFORE THE GROUP IS READY.»

The single most transferable rule of the six phases observed in a professional rehearsal room.

INTRODUCTION

READING KEYS

Six principles run through every tool in this toolkit. They are what has to survive when the format is adapted.

NOTHING IS SHOWN BEFORE THE GROUP IS READY

In a professional rehearsal nothing is presented until it has been tried in a smaller circle first. That order is the single most transferable thing in this toolkit.

THE SEQUENCE IS THE METHOD

Read, prune, rehearse, adjust, assemble, show. The same six phases work for a scene, a short film or a social project; the point is to move from something intangible to something that exists.

TWO MINUTES, NOT TWENTY

A group that prepares twenty minutes will defend what it made. A group that prepares two minutes will change it. Short first attempts are what make revision possible.

WEAK FIRST ATTEMPTS ARE NORMAL

In a theatre nobody comments on the first run. Say so out loud before the first showing, and the room stops performing confidence it does not have.

THE EQUIPMENT IS NOT THE OBSTACLE

Composition, light, sequence and sound carry the meaning. A participant with an old phone is not at a disadvantage, and it is worth saying so.

THE PLAN COMES BEFORE THE CAMERA

The storyboard is not a formality. Groups that skip it film for hours and have nothing that cuts together; groups that draw it first film for twenty minutes and finish.

HOW TO USE THIS TOOLKIT

The toolkit is in two parts, and they are not alternatives. The first works with words and bodies, the second with images and sound; a group that does both arrives at a stronger result than a group that does either.

PART ONE

SCENE

A way of working in sequence, taken from a professional rehearsal room: read, select, try, adjust, show. Nothing is shown before the group is ready.

Sheets 1 and 2

PART TWO

IMAGE

Photography and video for adults who are not confident with technology, using the camera they already carry and keeping the software for the end.

Sheets 3 and 4

TOGETHER

SOMETHING SHOWN

The two parts meet at the showing: an audience, seats, a dark room, and no apologies before the lights go down.

Chapter 3 - Session planner

CHAPTER 1

METHODOLOGICAL FRAMEWORK

1.1 WHERE THIS COMES FROM

The method in this toolkit comes from two places. The first is a professional theatre: the complete production of a play, followed from the first reading around a table to the premiere, including the artistic and the technical work – rehearsals, production meetings, set, lighting and sound. The second is a university course in digital photography and video, covering the technical foundations of the digital image, camera handling, storyboard and audiovisual narrative, and editing on computers and mobile devices.

1.2 WHAT TRANSFERS TO A ROOM OF ADULTS

The logic of reading, pruning, rehearsing, adjusting and assembling · the six phases of section 1.3 – is adaptable to projects that have nothing to do with theatre. The purpose is always the same: to turn a need into something tangible.

IN THE REHEARSAL ROOM

A text is read around a table, cut and shaped, tried scene by scene, adjusted, joined to light and sound, and finally shown to an audience.

IN A ROOM OF ADULTS

A theme that concerns the group is read, narrowed, tried in short attempts, adjusted after a first showing, given a form – images, sound, words – and shown to people who were not there.

FROM THE INTANGIBLE TO THE MATERIAL

This is what makes the method worth borrowing: it is a reliable way of getting a group from a concern it cannot yet describe to an object it can hand to somebody else. The same sequence works for a technical or a social project as well as for a scene.

1.3 THE CREATIVE PROCESS IN SIX PHASES

What a professional company does between the first reading and the premiere is not improvisation. It is an ordered process, and the order is the part that can be taught. These are the six phases as they were observed and recorded by Domingo Javier Fos Ferrandis, staff of SOLIS SRLS, during a professional theatre production.

	PHASE	OBJECTIVE	ACTIVITIES
1	Reading and initial selection	Identify what matters in the material.	First reading around a table; exploration and initial selection.
2	Development and structuring	Fit the material to the direction and shared vision.	Pruning, nuancing and building.
3	Scene rehearsal and evaluation	Test narrative coherence and the scene work.	Rehearsals scene by scene; review and adjustment.
4	Technical and aesthetic integration	Bring in the visual and sound dimensions.	Set, lighting, sound and video.
5	Assembly and final polishing	Consolidate the staging and the whole production.	Acting, direction and technical work assembled.
6	Performance and verification	Present the work and judge its effect on the audience.	Performance, observation and verification.

1 READ	2 PRUNE	3 REHEARSE	4 INTEGRATE	5 ASSEMBLE	6 SHOW
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CHAPTER 2

ACTIVITY SHEETS

Four tools, in two parts. Each one is self-contained, with the single exception of Sheet 2, which works best after Sheet 1.

QUICK GUIDE · WHICH TOOL FOR WHICH OBJECTIVE

IF THE GOAL IS...	USE	WHY IT WORKS
Open a theme with a group that does not yet share a common understanding	SHEET 1 · TABLE WORK	Everyone reads, everyone marks one thing, and the group builds a shared understanding before acting.
Turn what a group has said into something it can show	SHEET 2 · SCENE BY SCENE	Short attempts, a first showing to one another, and revision make improvement possible.
Work with adults who believe they are bad with technology	SHEET 3 · TELLING WITH IMAGES	Starts from reading photographs, not from teaching the device.
Produce something a group can show to an audience	SHEET 4 · THREE MINUTES THAT SAY SOMETHING	Storyboard first, short filming, one shared edit and a screening.

PART ONE · SCENE

Sheet 1 Table Work — reading together before doing

Sheet 2 Scene by Scene — testing before showing

The Creative Process as a Learning Method

PART TWO · IMAGE

Sheet 3 Telling with Images — the phone in your pocket

Sheet 4 Three Minutes That Say Something

Digital Photography and Video for Adults with Low Digital Confidence

TABLE WORK

READING TOGETHER BEFORE DOING

The Creative Process as a Learning Method

WHO IT IS FOR Adult groups preparing anything that will be seen. DURATION Three sessions of two hours, or one full day.	GROUP SIZE 8 to 20 participants, working in sub-groups of 3 or 4. SPACE AND MATERIALS A rearrangeable room, paper, markers and a short text.
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OBJECTIVE

To build a shared understanding of a text, a story or a situation before the group is asked to act on it.

STEP-BY-STEP DEVELOPMENT

- 1 Seat everyone around one table and read the text aloud from beginning to end without stopping, as a professional company does on its first day of rehearsal. Nobody comments during this first reading.
- 2 Read it a second time. Each participant marks one passage that matters to them.
- 3 Each person reads their passage aloud and says, in one sentence, why they chose it. The others listen without replying.
- 4 The group divides the text into sequences and gives each one a name, so that everybody knows where they are and what is happening.
- 5 The marked passages are grouped into themes, and the group names each theme. The themes are written up and kept visible; they are the starting point of Sheet 2.
- 6 Closing: each participant says what they would want to show, and to whom.

SUGGESTIONS FOR FACILITATION

Nothing moves to the floor until the sequences are clear to everyone. Resist explaining the text: the facilitator listens, not directs. A page is enough; a longer text produces a shorter conversation. If the group falls silent, allow time for thinking.

ACCESSIBILITY AND INCLUSION

Reading aloud is optional; say so at the start. For low literacy or second-language learners, a facilitator or partner can read with them. Marking can mean pointing or folding paper. Allow participants to read in their languages, with improvised translation where possible.

What it contributes. Participants leave with a text they have understood together, and with the experience of having been heard without having had to argue for it.

SCENE BY SCENE

TESTING BEFORE SHOWING
The Creative Process as a Learning Method

WHO IT IS FOR Adult groups preparing anything that will be seen by other people.	GROUP SIZE 8 to 20 participants, working in sub-groups of 3 or 4
DURATION Three sessions of two hours, or one full day.	SPACE AND MATERIALS A room that can be rearranged, paper, markers, phones for recording.

OBJECTIVE

To let a group build something to show to others · a short presentation, a scene, a video, a public message — through repeated testing rather than a single performance.

STEP-BY-STEP DEVELOPMENT

- Starting from the themes identified in Sheet 1, each sub-group takes one theme and decides what it wants to say about it, in one sentence. The sentence is written down and kept visible.
- Each sub-group has two minutes to prepare a first attempt that shows its sentence: a short scene, a still image, a text read aloud.
- First showing to one other sub-group only, never to the whole room. Before it starts, the facilitator says out loud that first attempts are weak and that this is normal.
- The audience follows the feedback rule: two things it understood and one question. Nothing else. Each sub-group adjusts its attempt and shows it again, this time to the whole group, with the same feedback rule.
- The group decides which version will be shown to people who were not there, and in what order the pieces will follow one another.

SUGGESTIONS FOR FACILITATION

The two-minute limit in step two is what makes the method work: a group that prepares twenty minutes will defend it; a group that prepares two minutes will change it. Expect the first attempts to be weak — in the theatre this is normal and nobody comments on it. If a sub-group refuses to show, let them watch one round first; they almost always join at the second.

ACCESSIBILITY AND INCLUSION

Showing is not performing. A sub-group may present by reading, by displaying an image, by playing a recording made in private, or by having one member speak for all. Sub-groups of three or four keep everyone involved; above five, somebody disappears. For participants with mobility or sensory impairments, decide the format of the final showing with them, not for them.

What it contributes. Participants leave having made something in public that improved because other people saw it — an experience most adults have rarely had outside work.

TELLING WITH IMAGES

PHOTOGRAPHY AND VISUAL STORYTELLING WITH THE PHONE IN YOUR POCKET

Digital Photography and Video for Adults with Low Digital Confidence

WHO IT IS FOR Adults with little digital confidence, including people who use a smartphone only for calls and messages.	GROUP SIZE 8 to 12 participants.
DURATION Two sessions of three hours, with time outdoors between them.	SPACE AND MATERIALS Chairs in a circle and a screen or wall to project on; participants' own phones; a cable, a shared folder, or passing the phone round.

OBJECTIVE

To move participants from taking pictures to telling something with pictures, using only a mobile phone.

STEP-BY-STEP DEVELOPMENT

- 1 Begin with images, not with the device. Show five photographs and ask one question for each: what is this picture telling us? The group discovers it can already read images before being asked to make them.
- 2 Using the same five photographs, name what carries the meaning: composition, light and sequence.
- 3 Form pairs. Between the two sessions each pair goes outdoors with one task: tell something about the group's theme in five photographs.
- 4 Second session: each pair chooses its five images and puts them in order. The order is part of the story.
- 5 Each sequence is shown on the screen or by passing the phone round. The audience applies the feedback rule: two things it understood and one question.
- 6 Each pair changes one image or the order and shows the sequence again. The group notices that the sequence, not the equipment, carried the meaning.

SUGGESTIONS FOR FACILITATION

Keep editing software out of the first sessions: composition, light and sequence are the content. If participants ask about filters, let them try one. A poor phone camera is not a disadvantage here — say so.

ACCESSIBILITY AND INCLUSION

Never ask who has which phone; pair participants so nobody works without a device. Photographing other people requires their consent. For low vision, the phone's own zoom and contrast settings are part of the lesson.

What it contributes. Participants leave with a sequence of their own images that says something, and with the knowledge that the sequence, not the equipment, carried the meaning.

THREE MINUTES THAT SAY SOMETHING

A SHORT VIDEO FROM STORYBOARD TO SCREENING

Digital Photography and Video for Adults with Low Digital Confidence

WHO IT IS FOR

Adults with low digital confidence; community groups and associations.

DURATION

Three sessions of three hours, over two or three weeks.

GROUP SIZE

6 to 12 participants, working in sub-groups of three.

SPACE AND MATERIALS

A room with a screen, own phones and a shared editing computer.

OBJECTIVE

To take a group from an idea to a finished short video of two or three minutes, shot on their own phones and edited on a single shared computer.

STEP-BY-STEP DEVELOPMENT

- 1 Session one, first hour: watch three very short videos and answer one question for each — what did it want us to feel, and what did it show us to get there? The group learns that a film is a sequence of choices before it is a sequence of shots.
- 2 Session one: each sub-group chooses its idea and writes in one sentence what the film should make the audience feel.
- 3 Each sub-group draws the storyboard shot by shot on paper before anyone picks up a phone, and shares out the roles: camera, sound, storyboard.
- 4 Session two: filming, following the storyboard. Sound is checked on every shot.
- 5 Session three: editing on the shared computer, one sub-group at a time, adding titles and sound.
- 6 Screening to an invited audience, followed by the feedback rule: two things it understood and one question.

SUGGESTIONS FOR FACILITATION

The storyboard is not a formality: groups that skip it film for hours and have nothing that cuts together. Sound is where amateur video is lost — if one thing is bought, buy the microphone.

ACCESSIBILITY AND INCLUSION

Never ask who has which phone; present the sub-groups as roles — camera, sound, storyboard — not equipment. Filming other people requires their consent.

What it contributes. Participants leave with a finished film that was shown to an audience, and with the understanding that it was the storyboard and the sound — not the equipment — that made it work.

CHAPTER 3

SESSION PLANNER

The same four tools, combined for the time that is actually available.

ONE AFTERNOON

A first contact with the method

HOURL

Sheet 1 · Table Work, with a short text chosen in advance

HOURL

The themes grouped and named by the group
One sentence each on what they would want to show, and to whom

CLOSING

ONE WEEK

From a theme to something shown

DAY 1

Sheet 1 · Table Work

DAYS 2-3

Sheet 2 · Scene by Scene — attempts, first showing, revision

DAY 4

Sheet 3 · Telling with Images, with the material the group produced

DAY 5

The showing, with an audience the participants invite

ONE TERM

A full production cycle, in the order of the six phases

WEEKS 1-2

Reading and selection, then structuring (phases 1 and 2)

WEEKS 3-6

Sheets 2 and 4 in parallel — scenes rehearsed, sequences filmed (phase 3)

WEEKS 7-8

Technical and aesthetic integration — light, sound, titles (phase 4)

WEEK 9

Assembly and final polishing (phase 5)

WEEK 10

The showing, with an audience (phase 6)

CHAPTER 4

FACILITATOR'S GUIDE

WHAT THE FACILITATOR DOES

Holds the structure and the time, protects the first attempts from comment, and keeps the two-minute limit. Says out loud, before the first showing, that early attempts are weak and that this is normal.

THE RULE FOR FEEDBACK

After any showing the audience says two things it understood and asks one question. Nothing else. It replaces evaluation with evidence, and it tells the makers what actually arrived.

SOFTWARE AND EQUIPMENT

Keep editing software out of the first sessions entirely. Any free editing program will do; professional software is a convenience, not a condition, and saying so removes a barrier. If one thing is bought for the group, buy the microphone before anything else.

WHAT THE FACILITATOR DOES NOT DO

Does not direct the content, does not evaluate in front of the group, and does not let the technical conversation start before there is something worth making technical.

SUB-GROUPS

Three or four people keep everyone involved. Above five, somebody disappears. Give the roles a name — camera, sound, storyboard, timekeeper — so that every role is a real one.

CONSENT AND IMAGES

Photographing or filming other people requires their agreement. Raise it at the storyboard stage, as part of planning rather than as a warning. Some participants will not want their face or voice in the film; hands, objects, places and written words all tell a story.

CHAPTER 5

FIELD LEARNINGS

WHAT WORKING THIS WAY TAUGHT US.

THE ORDER OF THE PHASES IS THE METHOD.

A GROUP THAT IS ASKED TO SHOW BEFORE IT HAS ADJUSTED
WILL DEFEND WHAT IT MADE INSTEAD OF IMPROVING IT.

— *The step most often skipped — the revision after the first showing —
is the one that produces the change.*

— *Technical language arrives late in a theatre, and for a reason: it has nothing to attach to
until there is a scene. The same holds for editing software.*

— *Shots held for ten seconds feel absurd until the first edit, when the reason becomes
obvious.*

— *Sound, not image, is where amateur video is lost.*

— *An audience changes what a group produces: the difference between an exercise and a
piece of work is that somebody is going to see it.*

CHAPTER 6

REPLICABILITY AND ADAPTATION

WHAT HAS TO STAY

The sequence of the six phases, the two-minute limit on first attempts, and the feedback rule. Without these the tools still run, but they produce a presentation rather than a process.

IN AN ADULT EDUCATION CENTRE

Start from Sheet 1 with a text that concerns the group directly. The table read is the quickest way to get a room of adults talking about something that matters without anyone being put on the spot.

WITH PEOPLE WHO DO NOT WANT TO PERFORM

Showing is not performing. A sub-group may present by reading, by displaying an image, by playing a recording made in private, or by having one member speak for all.

WHAT CAN CHANGE

The text, the duration, the format of the final showing, and the software. Nothing here depends on a theatre, on a studio or on a budget.

IN A COMMUNITY ORGANISATION

Use Sheet 4 to produce something the organisation can show to the people it works with. A three-minute film made by the group says more about it than any brochure.

CREDITS

ABOUT THIS GUIDE

This guide was produced by SOLIS SRLS under project 2025-1-IT02-KA121-ADU-000315936, within its Erasmus+ accreditation in adult education (2024-1-IT02-KA120-ADU-000289908), as a result of two staff mobilities: a job shadowing at Olympia Metropolitana S.A. — Teatro Olympia, Valencia, and the course Fotografia y vídeo digital at the Universitat Politècnica de València.

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HOSTING ORGANISATIONS

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