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Research objectives

This study leverages three tailored questionnaires - Students, Teachers and Volunteers - to provide a comprehensive evaluation of The Film Corner platform. In more details:

- **Participant profiling:** Understand demographics, educational background and prior film-education experiences
- **Usability & satisfaction assessment:** Measure ease of use and overall satisfaction on a 1–5 likert scale
- **Engagement analysis:** Track which Studio modules (1–4) are most visited and which teaching methods are preferred
- **Competency gains:** Evaluate self-reported increases in image analysis, film language, narrative technique and cultural interest
- **Qualitative feedback collection:** Gather open-ended suggestions for improving usability, content and visual design

These objectives ensure a clear understanding of who uses the platform, how it is used, its strengths and areas for improvement, informed by the voices of students, teachers and volunteers.



Methodology

All three questionnaires were administered online via a **Computer-Assisted Web Interviewing** (CAWI) platform. Respondents could choose among nine language versions (Italian, Serbian, Georgian, Slovenian, English, Czech, French, Bulgarian, Polish).

To maximize the use of available data, we included:

- **Complete responses** (all required items answered and submit button has been selected)
- **Partial submissions** (any response completing at least the first page of profiling questions)

Sample size will be specified for every question

Note: the completion rate for volunteers is lower compared to the other groups, because the final page of the questionnaire consisted of a series of open-ended questions designed to gather additional insights for the platform's development.

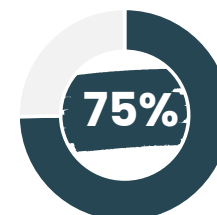


STUDENTS

Responses: **690** total

- **516** complete
- **174** partial

COMPLETION RATE

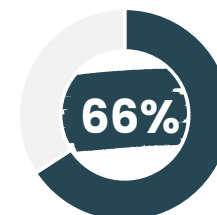


TEACHERS

Responses: **114** total

- **75** complete
- **39** partial

COMPLETION RATE

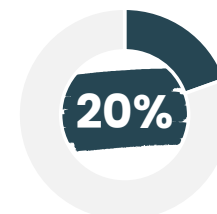


VOLUNTEERS

Responses: **358** total

- **70** complete
- **288** partial

COMPLETION RATE





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MAIN INSIGHTS




**THE FILM
CORNER**






THE FILM
CORNER



Sample features and website evaluation








	EU Central & Eastern	EU Western & Southern	Previous experience film education (YES)
 STUDENTS	47	50	50
 TEACHERS	47	51	69
 VOLUNTEERS	2	95	No Question

Students and teachers are balanced between Central & Eastern (47%) and Western & Southern Europe (50% and 51% respectively), while volunteers are overwhelmingly from Western & Southern countries (95%). Half of students and nearly seven out of ten teachers report prior film-education experiences, underlining a shared baseline before using the platform.

% of most visited areas of the website (Multiple Choice)					Usability (Likert scale 1-5)		
	STUDIO 1	STUDIO 2	STUDIO 3	STUDIO 4	Top2 [5+4]	AVERAGE (out of 5)	
 STUDENTS	58	16	19	6	60	3,7	
 TEACHERS	42	30	23	6	60	3,7	
 VOLUNTEERS	45	20	34	1	50	3,5	↓ 57% among Volunteers Committed Users

Across all groups, Studio 1 remains the central entry point - drawing the widest traffic (students 58%, teachers 42%, volunteers 45%). Teachers delve more deeply into Studio 2 (30%), reflecting their focus on narrative techniques for classroom use, while volunteers show the strongest engagement with Studio 3 (34%), seeking a hands-on audio-visual experience. These patterns underscore each audience's distinct goals and motivations and - while affirming Studio 1's pivotal role - point to the need for tailored pathways to boost engagement further. **Usability is solid but improvable for teachers and students (Top2: 60%), whereas lower among volunteers (50%).** However, volunteers who explored longer (Committed Users >1 h) report 57% Top2, nearly matching the other cohorts.

Skills improvements: Students and Teachers

	STUDENTS			TEACHERS		
	Top	Top2	MEDIA	Top	Top2	MEDIA
 Analyzing and reading images	28	60	3,7	31	63	3,8
 Interest in film as an art form	33	59	3,7	31	59	3,7
 Narrative techniques and understanding the story	26	56	3,6	26	63	3,7
 Knowledge in film language	20	50	3,5	18	60	3,6
 Interest in film history	28	50	3,5	24	54	3,5
 Curiosity about independent/classic/arthouse films	25	48	3,4	31	56	3,7
 Interest in European and World History	26	46	3,3	24	51	3,4
TOTAL CROSS ITEMS	26	53	3,5	26	58	3,6

Both students and teachers report the greatest gains in **analyzing and reading images** (Top2: 60% vs 63%) and in **interest in film as an art form** (59% vs 59%), followed by narrative techniques and story comprehension (56% vs 63%). Average scores confirm this, with both groups around 3.7–3.8. The only significant divergence is in knowledge of film language, with Top2 at 50% among students versus 60% among teachers.

Website improvements



STUDENTS

Students

Students want a more interactive, personalized experience: multiple-choice quizzes, drag-and-drop activities and timed challenges to reinforce key concepts, alongside a fully responsive mobile layout for on-the-go access.



TEACHERS

Teachers

Teachers seek tools that streamline classroom integration: concise module overviews, ready-made lesson guides and student-progress tracking, coupled with an intuitive sign-up and save workflow to minimize technical hurdles.



VOLUNTEERS

Volunteers

Volunteers look for a guided learning path with checkpoints and reference solutions, smoother navigation between modules, reliable save/load functionality and enhanced mobile compatibility to support longer, deeper sessions.

Common Improvements

Across all groups, there's a clear need for responsive design and targeted bug fixes (media loading, mobile graphics), concise contextual instructions with clear labels, differentiated onboarding for Quick Glimpse vs. Committed Users, and downloadable, ready-to-use educational assets.

The Film Corner succeeds in delivering an **accessible, practice-driven introduction to film language that resonates with students, teachers and volunteers**. Across all cohorts, users report **relevant gains in image analysis and narrative techniques** - skills that lie at the heart of cinematic literacy - and express renewed enthusiasm for film as an art form.

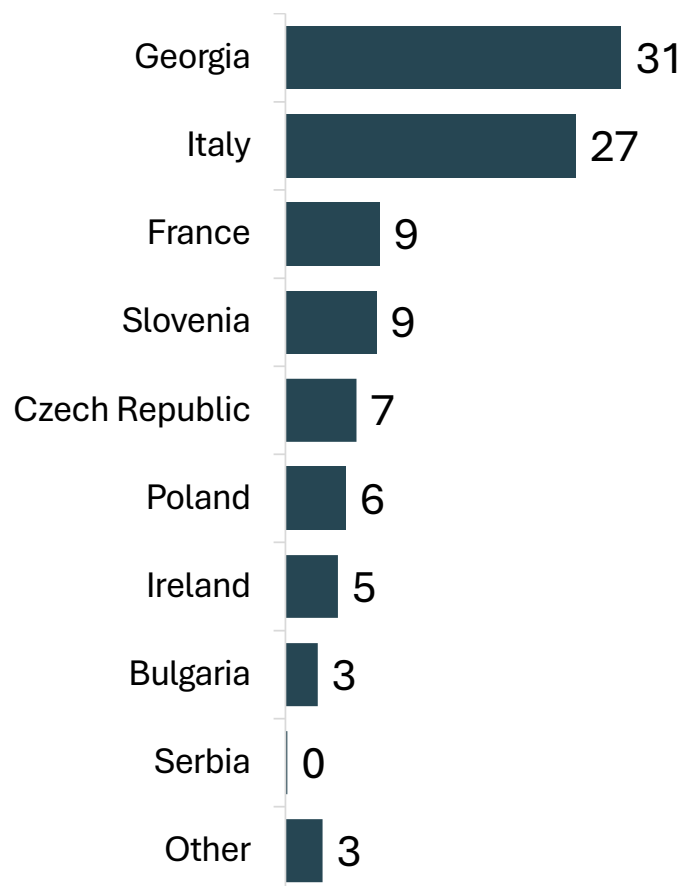
Its **modular structure** (with Studio 1 as the pivotal entry point) aligns with each audience's goals: students build core technical foundations, teachers focus on narrative mechanics for classroom use, and volunteers pursue hands-on audio-visual exploration.

Usability scores are medium-high among students and teachers (60% Top2; avg 3.7/5) and rise for volunteers who engage more deeply (57% Top2), underscoring the value of encouraging sustained interaction.

While feedback highlights opportunities for enhanced mobile responsiveness, guided onboarding and richer interactive exercises, The Film Corner is confirmed as a powerful, scalable platform for cultivating film literacy across diverse learning contexts.

STUDENTS





EU Central & Eastern

*Georgia (GE), Bulgaria (BG), Poland (PL),
Czech Republic (CZ), Serbia (RS)*

47

EU Western & Southern

*Ireland (IE), Italy (IT),
France (FR), Slovenia (SI)*

50

Other 3

Respondents are drawn predominantly from **Georgia (31%)** and **Italy (27%)**, with smaller shares in France (9%), Slovenia (9%), Czech Republic (7%), Poland (6%), Ireland (5%) and Bulgaria (3%).

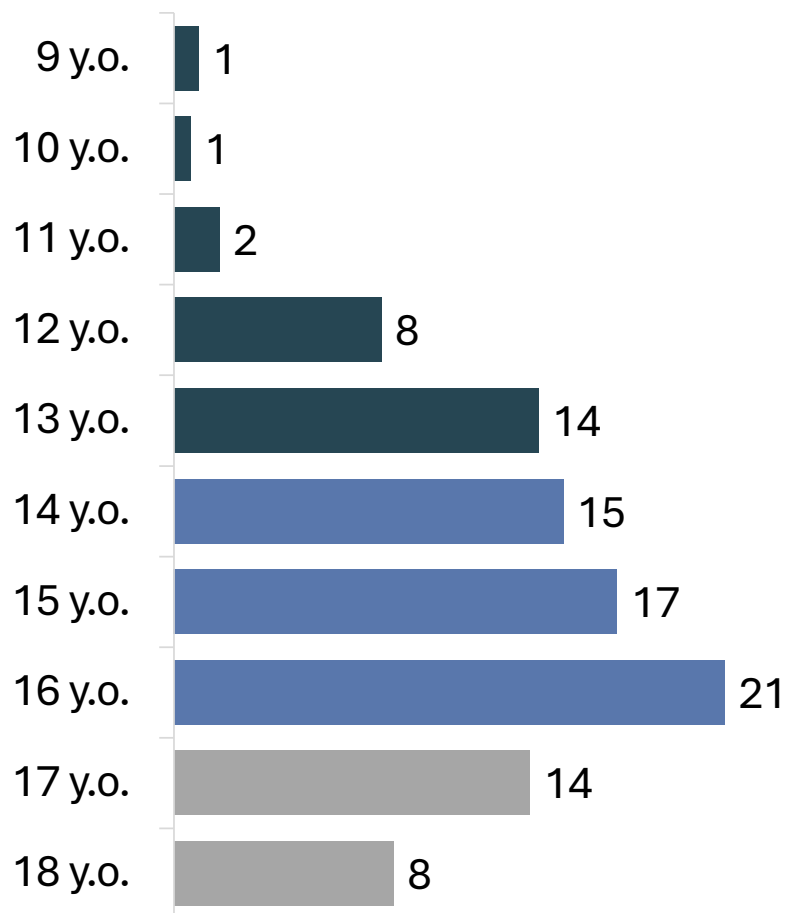
The total sample is well **balanced between Central & Eastern Europe (47%)** and **Western & Southern Europe (50%)**

Schools involved



Different schools have been involved in the student survey.





9-13 y.o. 25

Elementary → middle

14-16 y.o. 53

1st to 3rd High School

17-18 y.o. 22

4th and 5th High School

Average 15 y.o.

Students are well distributed across the age groups, but with a **higher percentage of pupils aged 14–16 (53%)**

Previous experience of film education

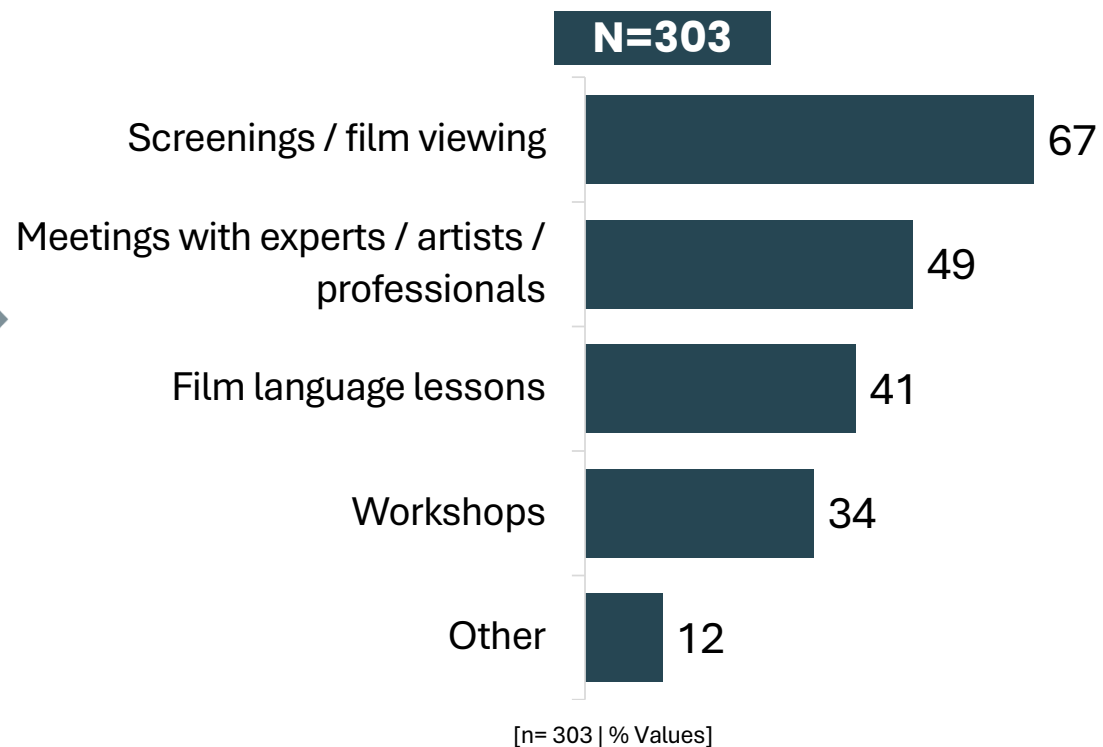
50% of the students have previously participated in film education activities. The most common activities among this group are film viewing (67%) and meeting with experts, artists and professionals (49%).



[n= 624 | % Values]

EU Central & Eastern 30

EU Western & Southern **70**



Have you previously been taught about film?

To explore where statistically significant differences emerge, we have defined three key profiling variables.

These were selected for their analytical relevance and robust sample sizes:

- **Age Group:** 9–13 years, 14–16 years, 17–18 years
- **Previous experience of film education:** Yes vs. No
- **Geographic Regions:** EU Central & Eastern (GE, BG, PL, CZ, RS), EU Western & Southern (IE, IT, FR, SI)

Age Group

9–13 N=159

14–16 N=334

17–18 N=139

Previous experience of film education

Yes N=309

No N=315

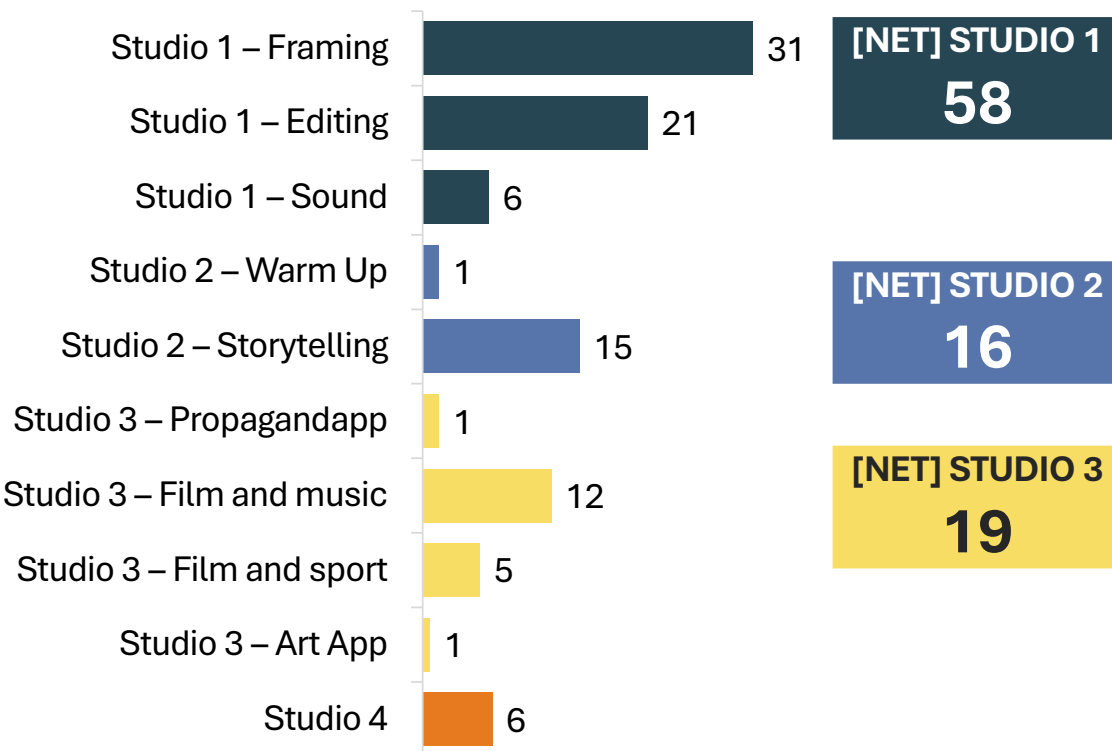
Geographic Regions

EU Central & Eastern N=297

EU Western & Southern N=313

The most visited sections

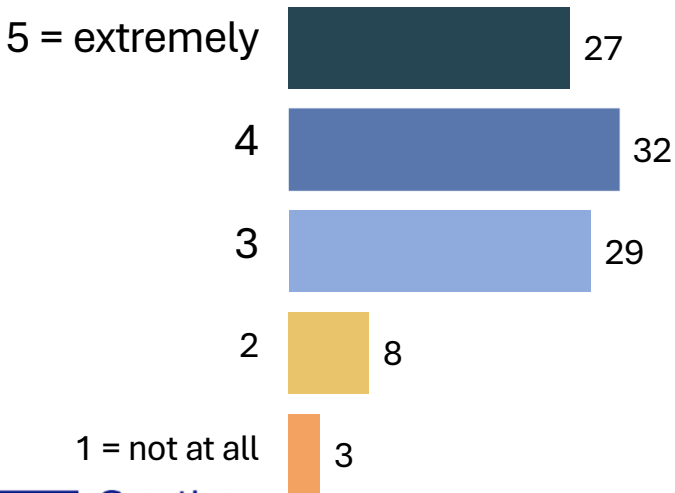
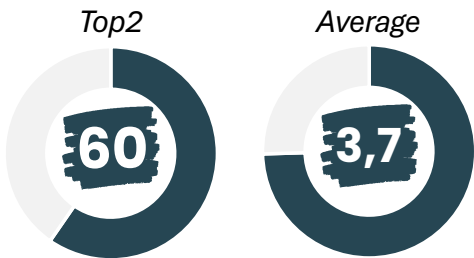
Studio 1 is the most visited area of the platform (Framing: 31% and Editing: 21%), particularly among the younger (9-13 y.o.: 80%). Studio 2 – Storytelling was explored by 15% of students and Studio 3 – Film and music by the 12%.



TARGET DEEP DIVE

AGE BRACKETS	9-13 y.o.	14-16 y.o.	17-18 y.o.
[NET] STUDIO 1	80	51	47
[NET] STUDIO 2	7	19	19
[NET] STUDIO 3	7	24	23

Website usability is perceived as high by 60% of the students, yet still considered improvable, with an average rating of 3.7 out of 5. Usability is rated higher by students aged 14–16 (Top2: 66%), and by respondents from Central and Eastern Europe (68%). **Students with no previous experience in film education rate the website usability higher (Top2: 66%)**, likely because they approach the platform with no prior expectations and find the interface more intuitive and easier to navigate. Conversely, more experienced users may apply higher standards, comparing the platform to other educational tools they are familiar with.



How easy was it to use the platform? Please consider: 1=not at all and 5= extremely

TARGET DEEP DIVE

AGE BRACKETS	9-13 y.o.	14-16 y.o.	17-18 y.o.
Top2 [5+4]	56	66	48
<hr/>			
PREVIOUS EXPERIENCE OF FILM EDUCATION	Yes	No	
Top2 [5+4]	53	66	
<hr/>			
GEOGRAPHIC REGION	EU Central & Eastern	EU Western & Southern	
Top2 [5+4]	68	51	

Key Usability Issues identified by unsatisfied students



17

Note: These issues were reported by only 11% of the total sample (N=63).

Among users who rated ease-of-use as 1 or 2, the following key issues emerged:

Upload & Submission Failures

Users could not upload their films or save work, forcing them to restart.

"The film didn't upload, so we had to start over."

Cluttered, Unintuitive Interface

Navigation elements felt disorganized and hard to identify.

"At first I had no idea where to click - text was crammed into a narrow column."

Graphic Glitches & Translation Errors

Overlapping elements, typos and machine-translated labels caused confusion.

"Typos and machine-translated labels made controls misleading."

Mobile/Tablet Compatibility Breakdowns

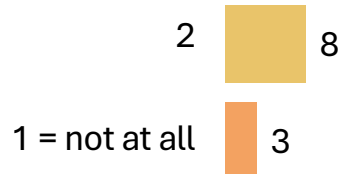
On phones and tablets, text didn't reflow and inputs became hardly accessible.

"On mobile letters stacked on top of each other, and I couldn't add new text once I'd saved."

Performance & Connectivity Instability

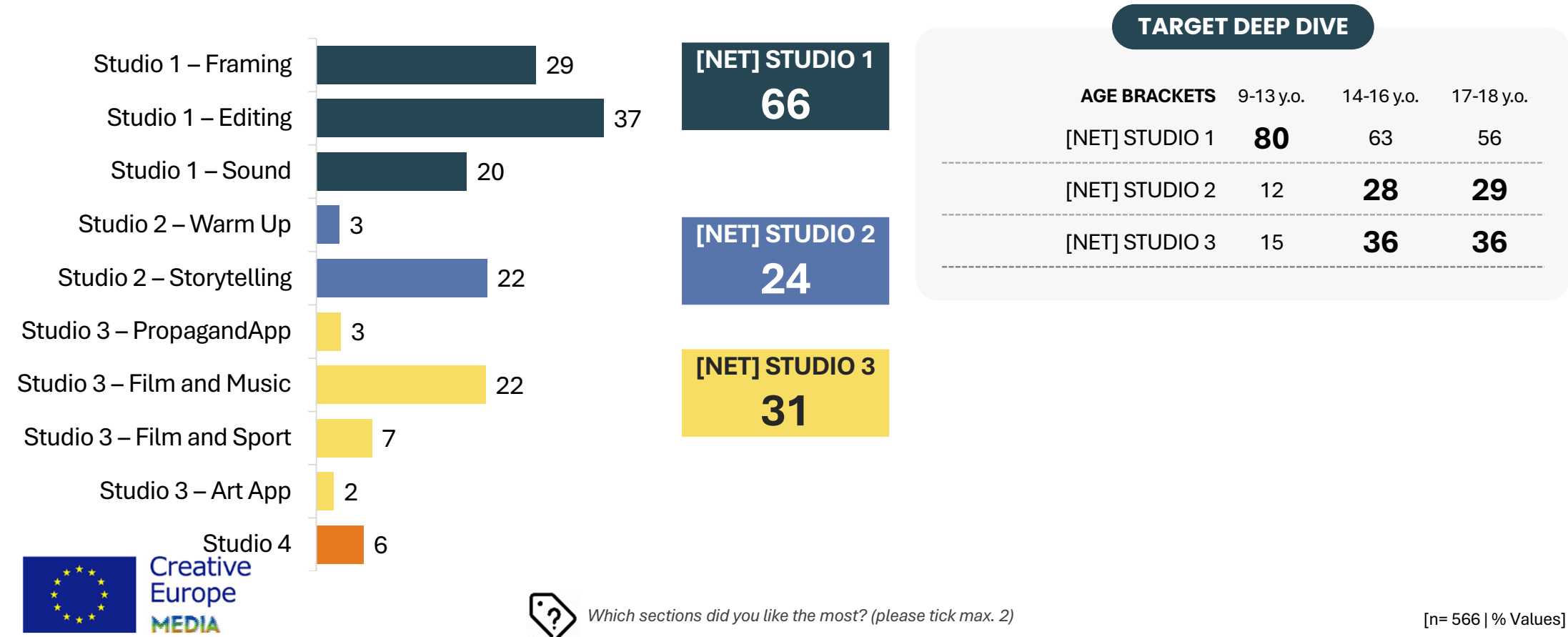
Pages hung, crashed or failed to load under spotty internet conditions.

"Pages hung or crashed when my internet lagged, locking me out of my work."



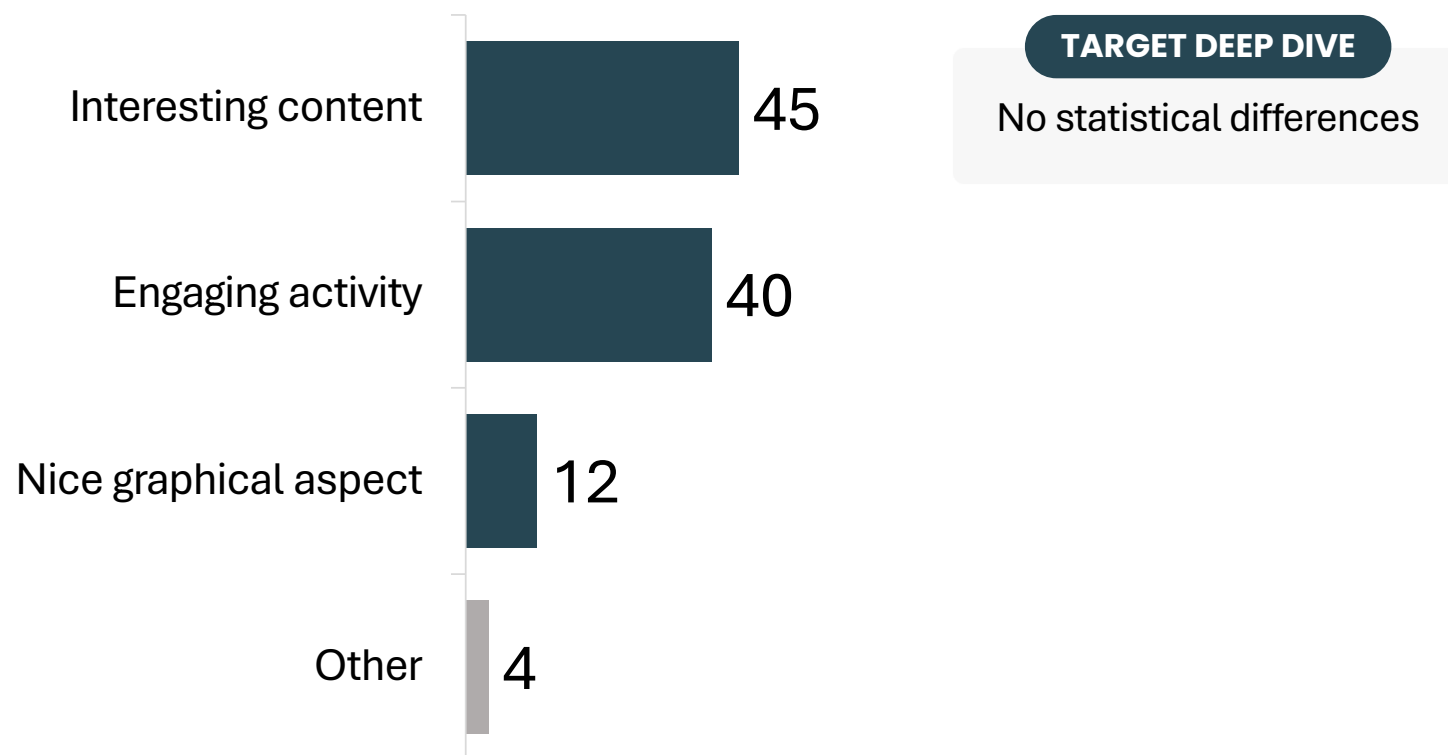
Most Appreciated Areas of the Platform

Studio 1 is not only the most used, but also the most appreciated section of the platform, with a net preference of 66% especially among younger students (9–13 y.o.: 80%). Editing (37%) and Framing (29%) are the most popular components, Studio 2 and Studio 3 are more frequently chosen by older students (14–16 and 17–18 y.o.).



The main drivers of satisfaction

The **interesting contents and engaging activity** are the two main drivers, chosen by 45% and 40%.



What are the perceived learning gains?

Students report the highest perceived learning gains in “analyzing and reading images” (Top2 [5+4]: 60%, avg. 3.7) and “interest in film as an art form” (59%, 3.7). Improvements are also noted in narrative comprehension (56%, 3.6) and film-language knowledge (50%, 3.5). Lower scores in areas such as curiosity about arthouse cinema (48%, 3.4) and broader historical understanding (46%, 3.3) point to possible opportunities for strengthening auteur-focused and contextual modules.



Analyzing and reading images



Interest in film as an art form



Narrative techniques and understanding the story



Knowledge in film language



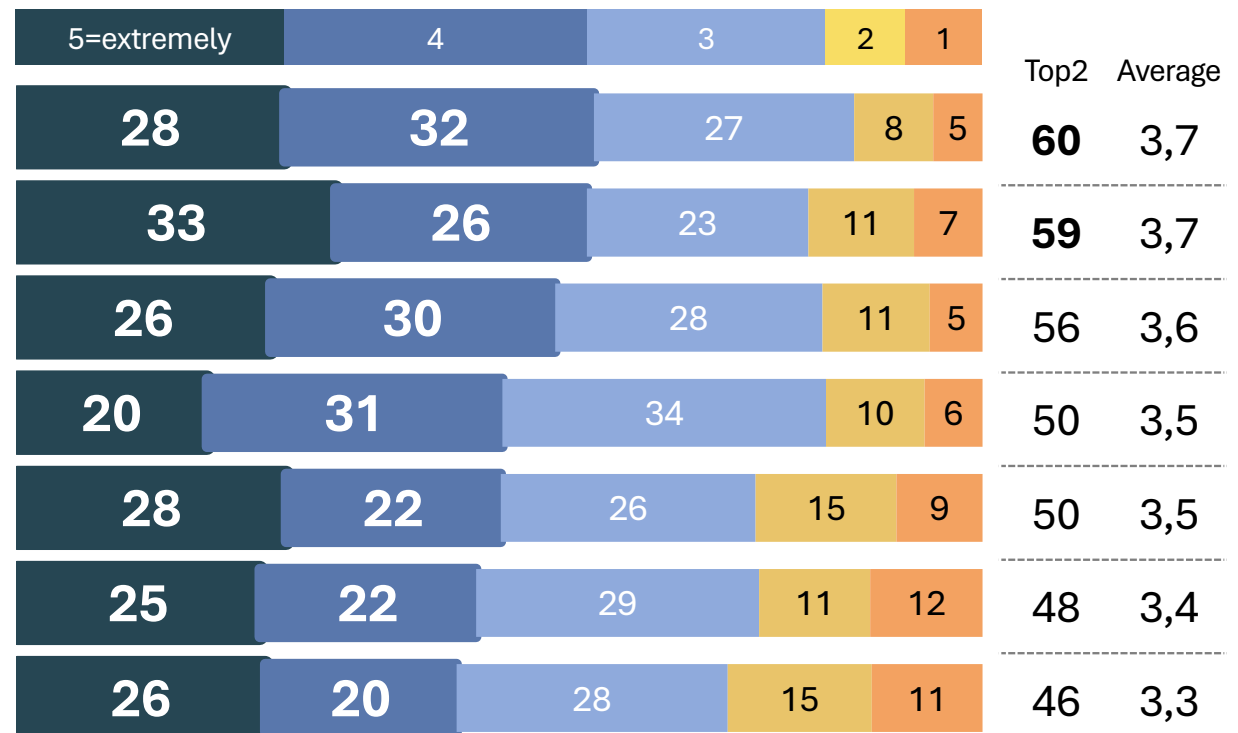
Interest in film history



Curiosity about independent/classic/arthouse films










Interest in European and World History



Perceived learning gains – Target Split

Analysis by subgroup reveals that **three key segments report above-average gains from The Film Corner**: the 14–16 age cohort, students without any prior film-education experience, and participants located in Central & Eastern Europe. Each of these groups indicates notably stronger self-assessed improvements across all measured dimensions.

	Age Group			Previous experience of film education		Geographic Regions	
	9–13	14–16	17–18	Yes	No	EU Central & Eastern	EU Western & Southern
 Analyzing and reading images	3,5	3,9	3,4	3,5	3,9	4,0	3,4
 Interest in film as an art form	3,3	3,9	3,4	3,4	4,0	3,9	3,4
 Narrative techniques and understanding the story	3,3	3,9	3,3	3,3	3,9	4,0	3,2
 Knowledge in film language	3,2	3,7	3,3	3,3	3,7	3,7	3,2
 Interest in film history	3,1	3,7	3,2	3,1	3,8	3,8	3,1
 Curiosity about independent/classic/arthouse films	2,9	3,7	3,3	3,1	3,7	3,7	3,1
 Interest in European and World History	3,1	3,6	3,1	3,0	3,7	3,7	3,0
TOTAL AVERAGE	3,2	3,8	3,3	3,2	3,8	3,8	3,2

Usability improvements

In response to “How can the website be improved in order to assure a higher usability?”, the open-ended suggestions fall into three priority levels:

Pivotal Changes (must-haves)

These address the most frequent roadblocks that prevent users from completing tasks:

- **Reliable Upload & Auto-Save Workflows**
“The editing suite wouldn’t let me save or submit my work.”
- **Clear, Intuitive Navigation**
“At first I had no idea where to click - text was crammed into a narrow column.”
- **True Mobile & Tablet Responsiveness**
“On mobile, letters stacked on top of each other, and I couldn’t add new text once I’d saved.”

Significant Enhancements (should-haves)

Once the core flow works, these changes will substantially boost satisfaction:

- **Performance & Loading Speed**
“Improve page loading speed and organize resources more clearly.”
- **Localization & Readability**
“Typos and machine-translated labels made controls misleading”
- **Onboarding & Contextual Help**
“Include a brief video tutorial explaining the editing suite.”

“Nice-to-Have” Features (could-haves)

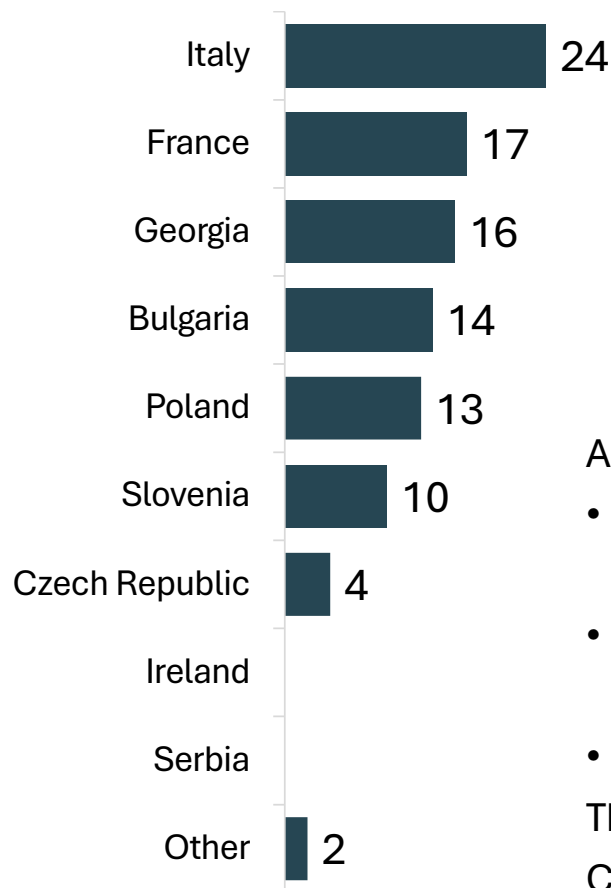
Value-added ideas that enrich the experience but aren’t strictly necessary:

- **Content Personalization**
“Allow users to select themes or areas of interest.”
- **Engagement Tools**
“Add short surveys after using a module.”
- **Social & Community Integration**
“Perhaps increase presence on social media and allow sharing of completed projects.”

Most users (about 88%) offered at least one improvement: respondents see real value in the platform but flag concrete usability key points. A small minority (≈7%) feel no changes are needed, and an even smaller slice (≈5%) simply express ambivalence without specific suggestions.

TEACHERS





EU Central & Eastern

*Georgia (GE), Bulgaria (BG), Poland (PL),
Czech Republic (CZ), Serbia (RS)*

47

EU Western & Southern

*Ireland (IE), Italy (IT),
France (FR), Slovenia (SI)*

51

Other 2

Among the teachers who took part in the survey, geographic distribution is nearly even:

- **EU Western & Southern (51%)**, led by Italy (24%) and France (17%), with smaller contributions from Slovenia
- **EU Central & Eastern (47%)**, driven equally by Georgia (16%), Bulgaria (14%) and Poland (13%), plus the Czech Republic
- Only 2% fall outside these regions.

This balanced distribution ensures we capture both Western/Southern and Central/Eastern European teaching perspectives, despite the “*limited*” number of respondents, compared to student survey.

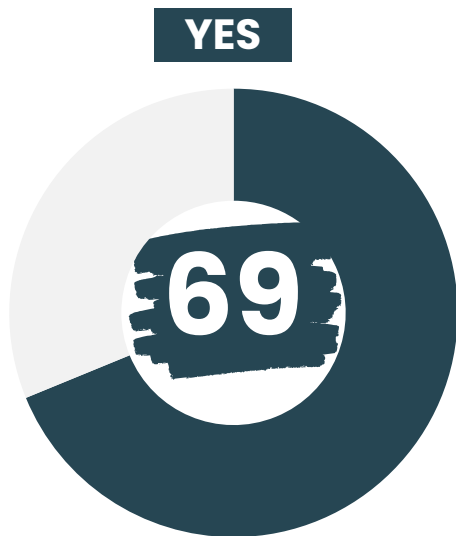
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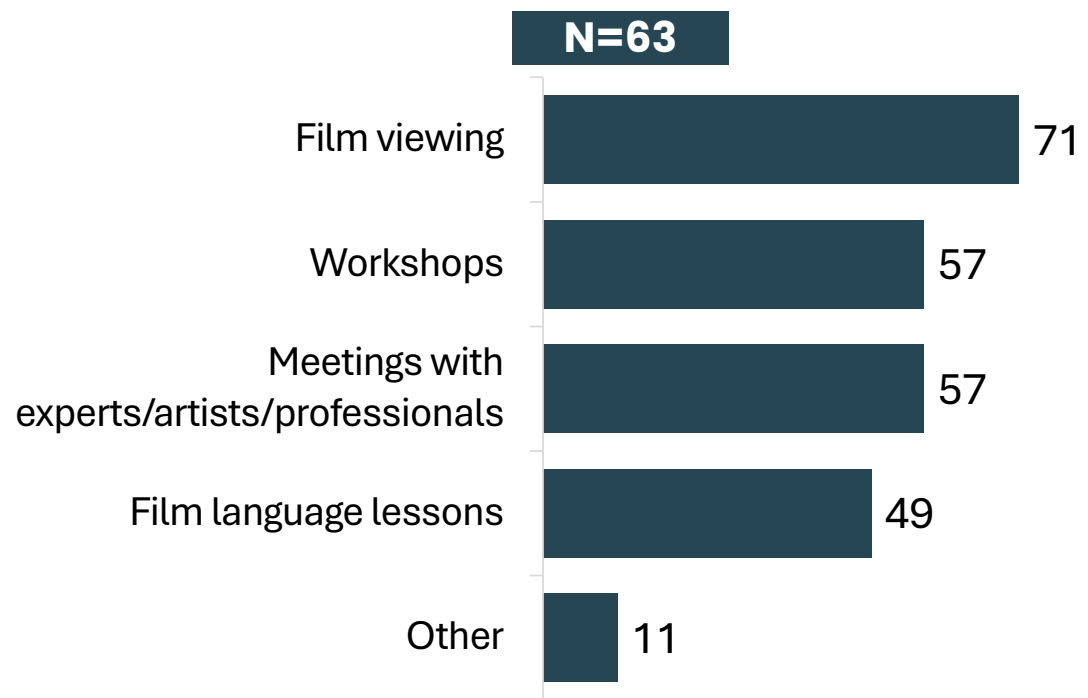
25

Previous experience of film education

69% of teachers had prior film-education experiences. Among those, **film-viewing** is the most common (71%), followed by workshops and meetings with experts (both 57%), and dedicated film-language lessons (49%).



[n= 93 | % Values]



[n= 63 | % Values]

To explore where statistically significant differences emerge, we have defined four key profiling variables. These were selected for their analytical relevance:

- **Previous experience of film education:** Yes vs. No
- **Educational style:** Teacher-Centred vs Collaborative
- **Geographic Regions:** EU Central & Eastern (GE, BG, PL, CZ, RS), EU Western & Southern (IE, IT, FR, SI), Other

Previous experience of film education

Yes N=64

No N=29

Educational style

Teacher-centred or individual
(Taught class, Self-paced learning) N=28

Collaborative or participatory
(Group work, Cooperative learning, Peer education) N=51

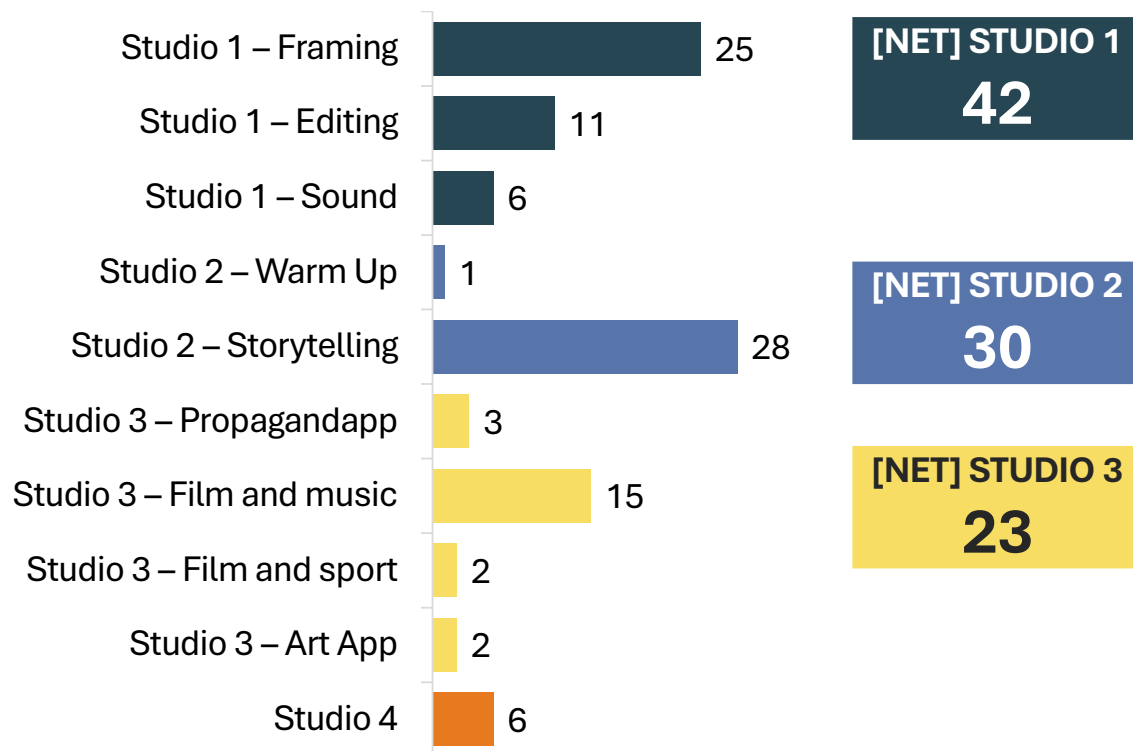
Geographic Regions

EU Central & Eastern N=44

EU Western & Southern N=48

The most visited sections

Studio 1 leads with 42% of teachers focusing there (Framing 25%, Editing 11%), followed by Studio 2-Storytelling at 28% and Studio 3 at 23%. Studio 4 is least explored (6%). No significant subgroup differences emerge.

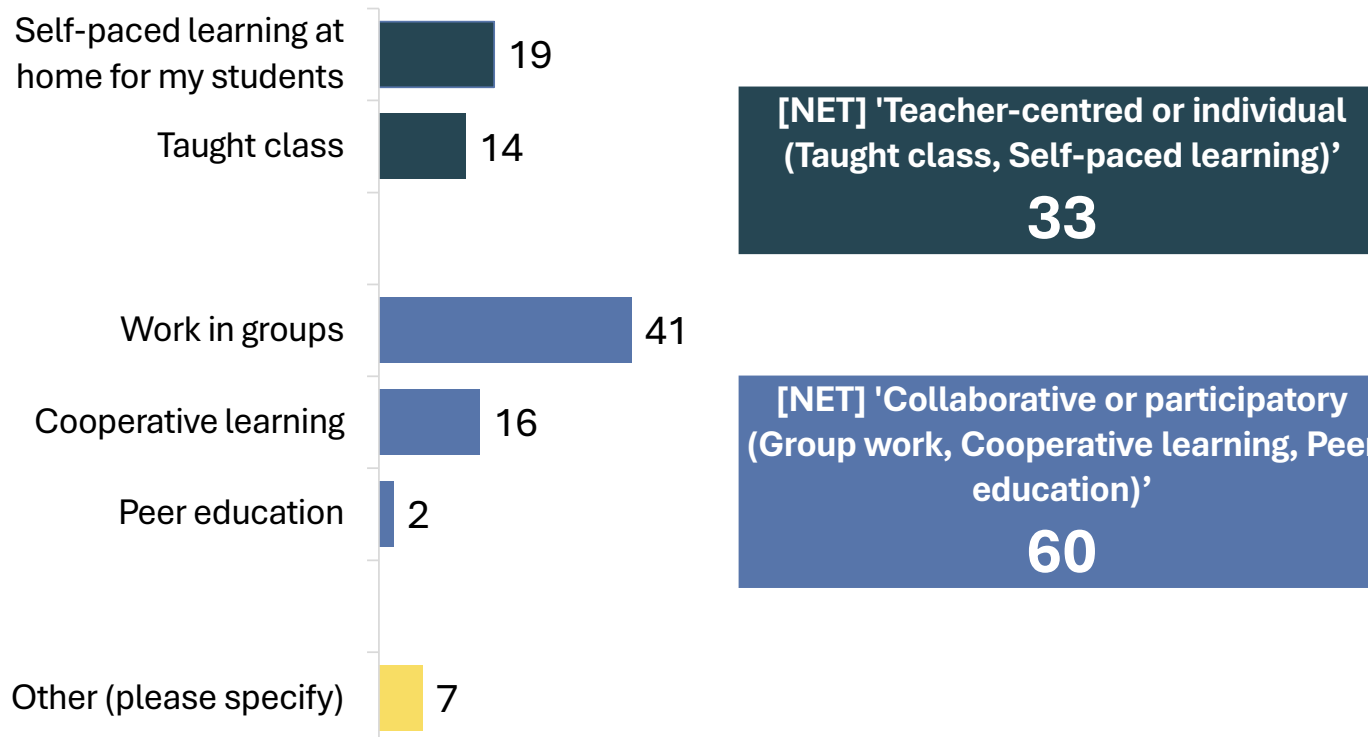


TARGET DEEP DIVE

No statistical differences

The preferred training methodology

60% of teachers **use collaborative/participatory methods** (group work 41%, cooperative learning 16%), while **33% rely** on teacher-centered/individual approaches (self-paced 19%, taught class 14%). Other methods account for 7%.

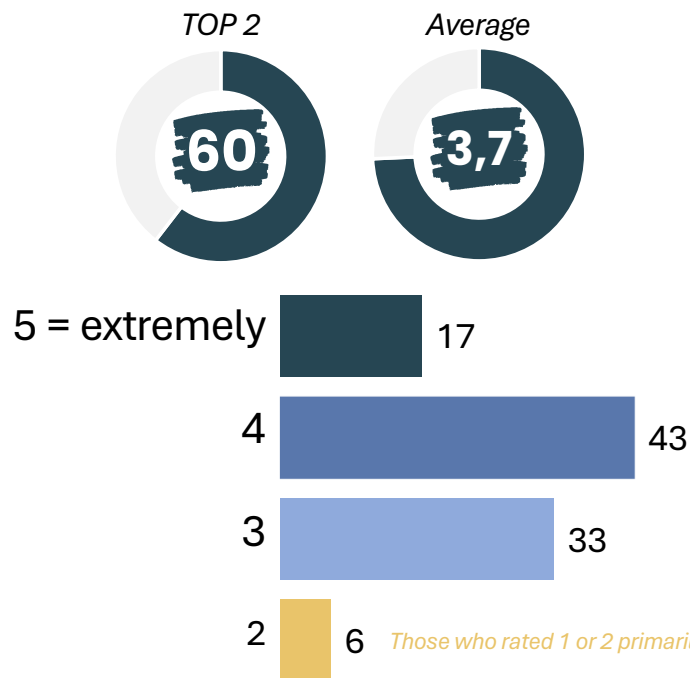


TARGET DEEP DIVE

No statistical differences

Easiness to use

60% of teachers rate the platform as easy to use (scores 4–5), with an average of 3.7; only 6% score it 1–2. **Ease-of-use is higher when deployed in collaborative/participatory settings** (avg 3.9) versus teacher-centered or self-paced contexts (avg 3.4).



Those who rated 1 or 2 primarily reported language barriers (confusing interface and instructions), registration/login issues, and navigation or assignment-submission problems.

1 = not at all

TARGET DEEP DIVE

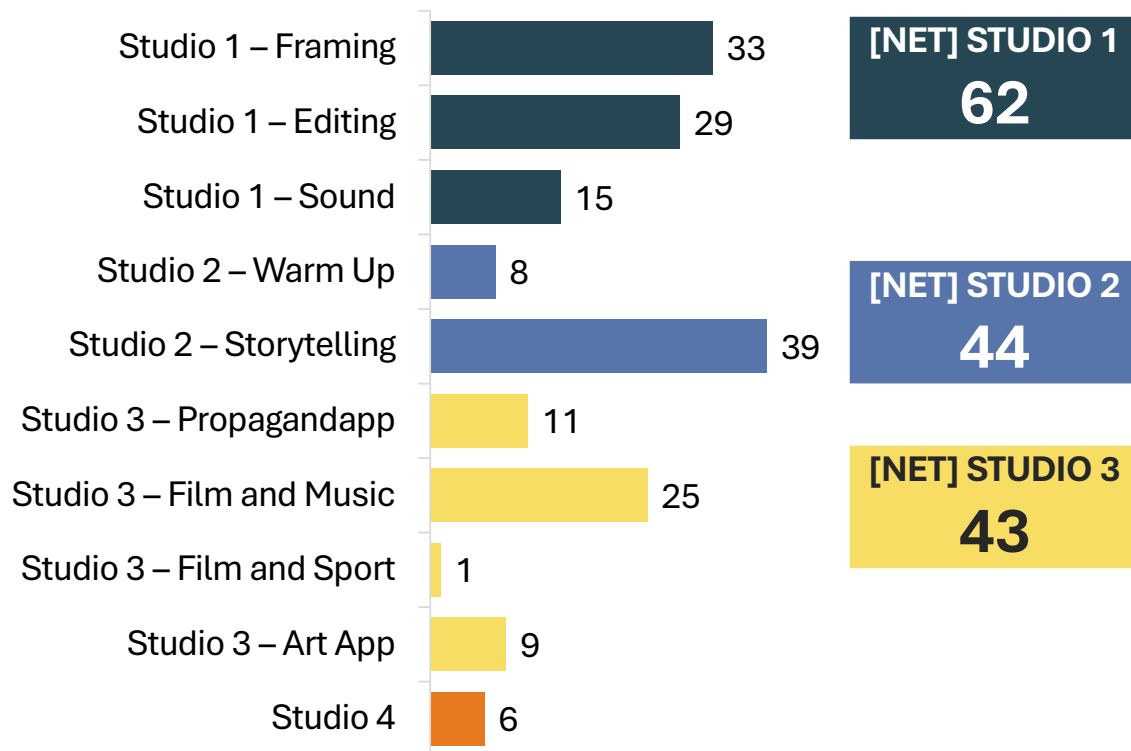
Educational style (average)

Teacher-centred or individual
(Taught class, Self-paced learning) 3,4

Collaborative or participatory
(Group work, Cooperative learning, Peer education) **3,9**

The most useful sections

Studio 1 ranks as the most didactically useful (62%), particularly Framing (33%) and Editing (29%), followed by Studio 2 (44%) and Studio 3 modules (43%). Studio 4 confirms its last position. No significant subgroup differences emerge.



TARGET DEEP DIVE

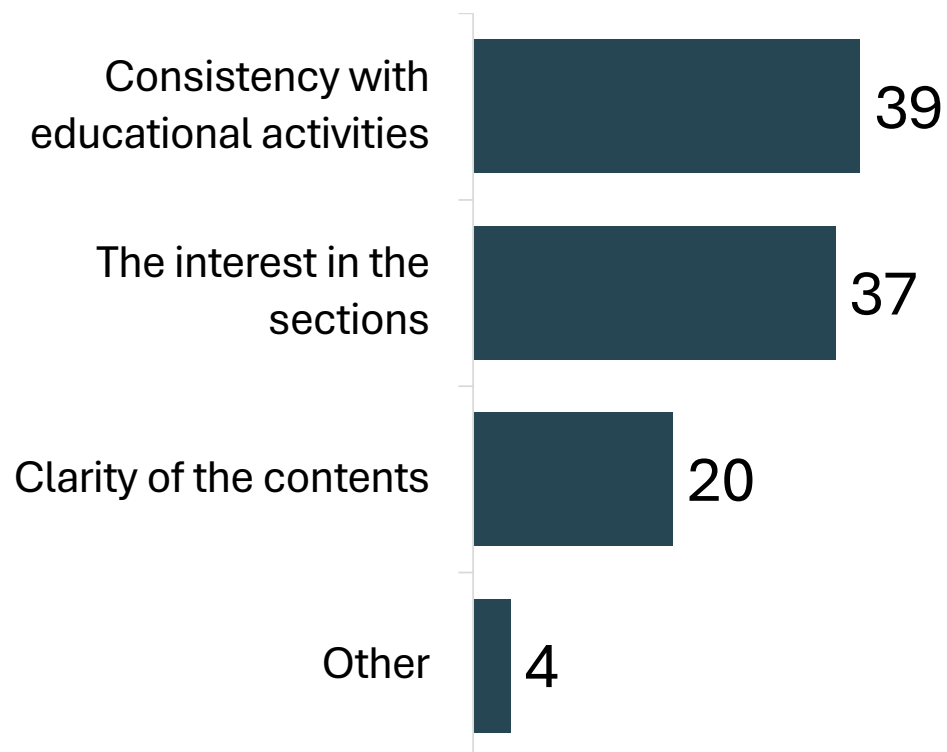
No statistical differences

The main drivers of satisfaction



32

39% of teachers identify “consistency with educational activities” as the top satisfaction driver, followed by “interest in the sections” at 37%.



TARGET DEEP DIVE

No statistical differences

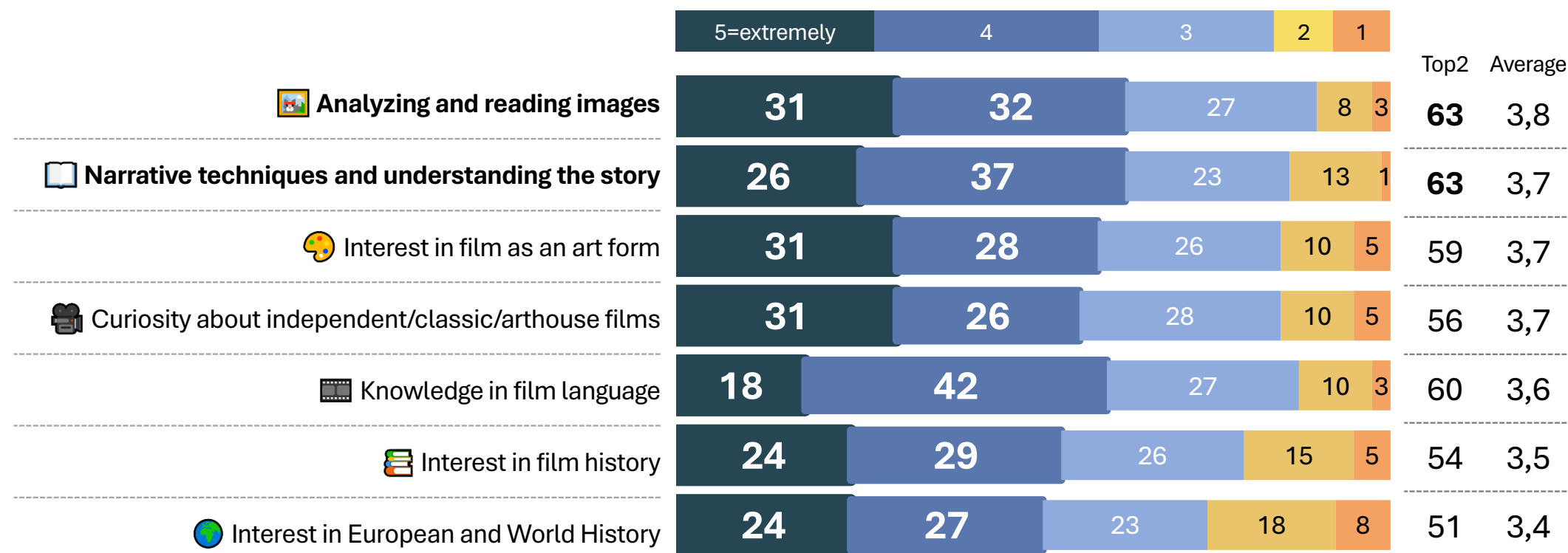


What are the perceived learning gains?



33

Teachers report their strongest gains in **analyzing and reading images** (Top2: 63%; avg 3.8) and **narrative techniques** (63%; 3.7). Interest in film as an art form reaches 59% of Top2 Value.

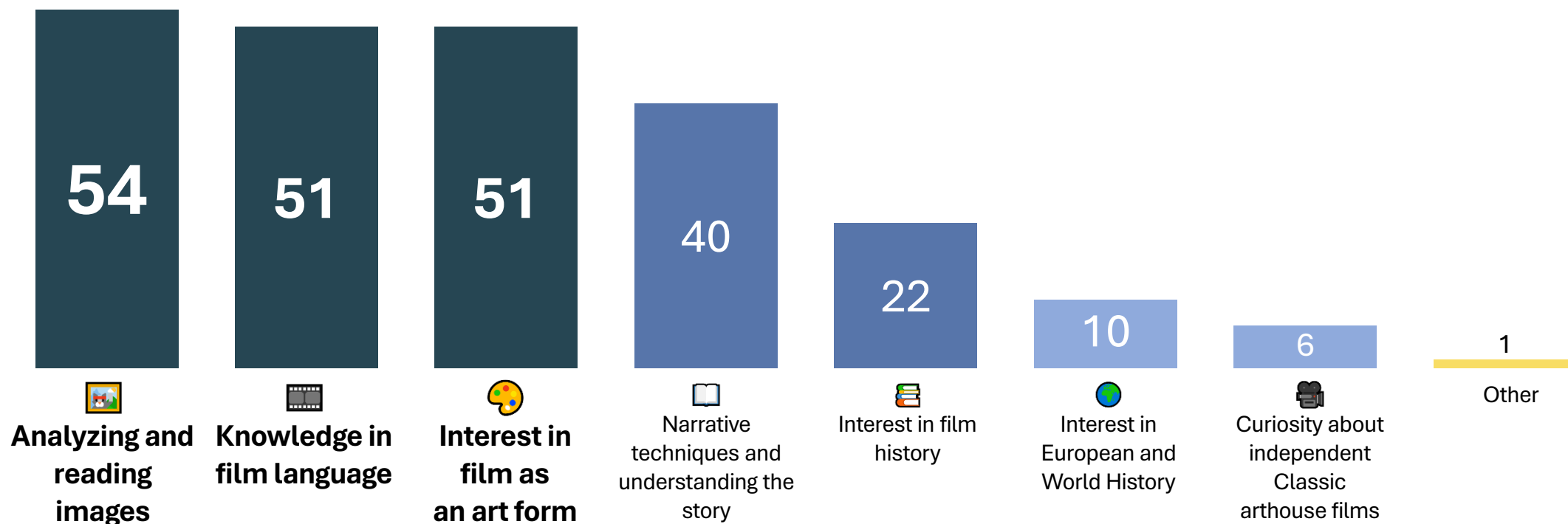


Teacher-Reported Learning Outcomes in Students



34

54% of teachers identify “analyzing and reading images” as the top student skill improvement, followed by “knowledge in film language” and “interest in film as an art form” (both 51%). “Narrative techniques” come next at 40%, while gains in “interest in film history” (22%), “interest in European and World history” (10%) and “arthouse-film curiosity” (6%) are more modest.



Improve usability – Teachers MUST-HAVES

In response to the teachers' open-ended feedback (n = 77), three priority tiers emerge:

Pivotal Changes (must-haves)

These fix the core blockages preventing teachers and students from completing activities:

Reliable Submission & Review

Workflows: Teachers report that videos and exercises often fail to upload, and there's no clear way to view or grade student work.

- “Students were unable to upload either their videos or exercises – the ‘SUBMIT’ button doesn’t work.”
- “The site doesn’t allow easy review of students’ work.”

Simplified Registration & Login:

Complicated sign-up flows cause confusion, especially when adding multiple student emails to a class group.

- “Fix the registration issues ... when I added students’ emails to the group first ... they couldn’t log in afterwards.”
- “Fix registration issues and make the login process more user-friendly.”

True Mobile Responsiveness &

Readability: Text is too large on desktop or cramped on mobile; teachers need to navigate on tablets and phones without layout issues.

- “It’s difficult to read some texts because the font size is too large.”
- “Mobile interface is difficult – letters stack on top of each other.”

Improve usability – Teachers SHOULD-HAVES

In response to the teachers' open-ended feedback (n = 77), three priority tiers emerge:

Significant Enhancements (should-haves)

Once the basics run smoothly, these changes will substantially boost teachers' satisfaction.

Access to Full Film Clips In-App:

Teachers want students to re-watch films without external arrangements.

- *“For the young students I teach, it's good to be able to watch the whole movie, not just the trailer.”*
- *“I think we could add a section where students can watch full films.”*

Onboarding & Contextual

Guidance: Clear explanations of each module's goals, plus brief video tutorials and exemplar student submissions.

- *“Each module could start with a brief overview of the section's objectives and outcomes.”*
- *“Add examples of student outputs to guide the pupils.”*

Teacher-Student Communication

Tools: A built-in forum or comment threads and the ability to monitor individual group progress.

- *“Improve the platform's teacher-student communication capabilities.”*
- *“Enable monitoring of each group or student's work through named folders.”*

Improve usability – Teachers COULD-HAVES

In response to the teachers' open-ended feedback (n = 77), three priority tiers emerge:

“Nice-to-Have” Features (could-haves)

Value-added ideas that enrich the learning experience but aren't strictly necessary.

Downloadable Classroom

Materials: Offline-friendly resources for schools without reliable computer access.

- “Provide materials suitable for download for use in classrooms without tablets.”
- “Provide downloadable assets so students can work even without internet.”

Expert Commentary & Historical

Context: Short video lectures or notes from film professionals to deepen understanding of themes.

- “It would be interesting to include short expert lectures on issues related to the film.”
- “Section on cinema history and key milestones with dates.”

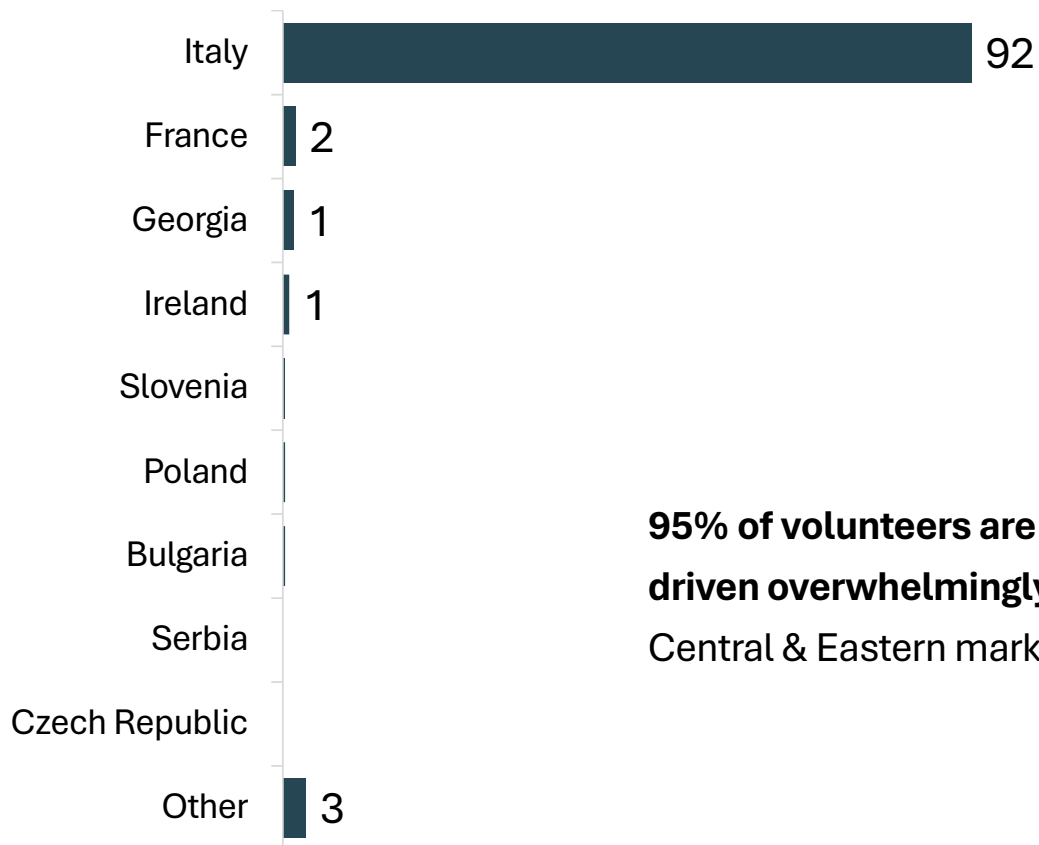
Lightweight Forum & Social

Sharing: Enable a simple space for teachers and students to exchange best practices and completed projects.

- “A forum for students' questions and examples of submissions to guide them.”
- “Perhaps increase presence on social media and allow sharing of completed projects.”

VOLUNTEERS





EU Central & Eastern

*Georgia (GE), Bulgaria (BG), Poland (PL),
Czech Republic (CZ), Serbia (RS)*

2

EU Western & Southern

*Ireland (IE), Italy (IT),
France (FR), Slovenia (SI)*

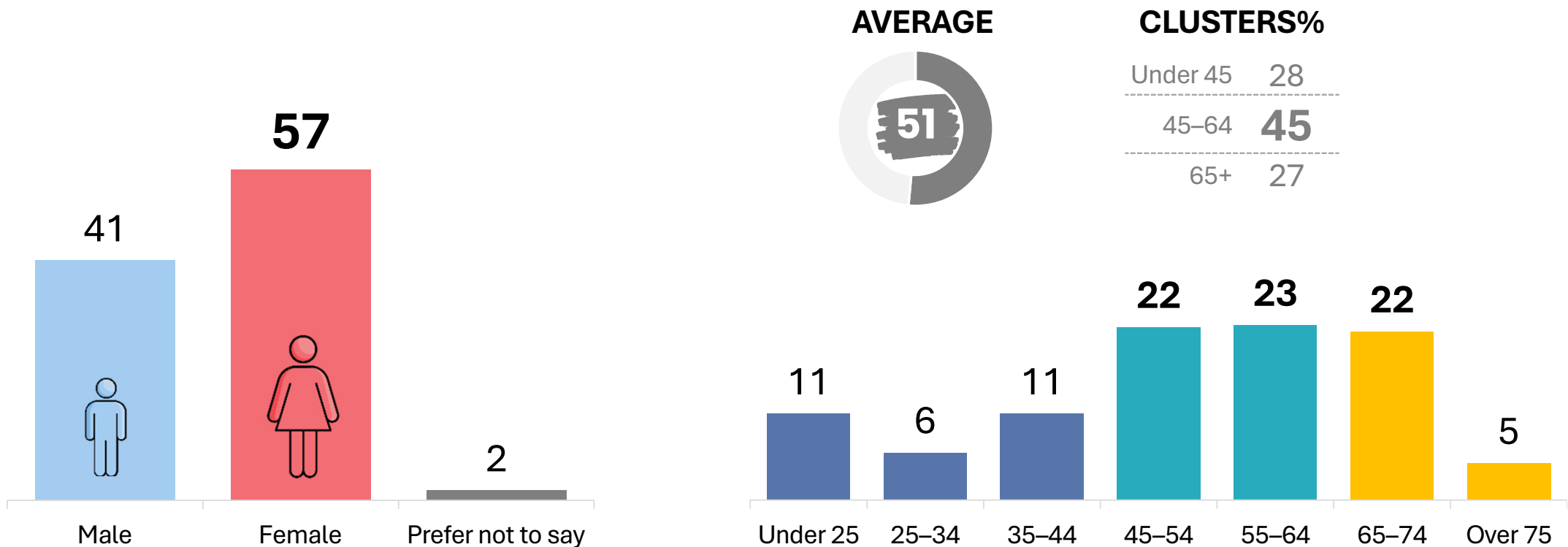
95

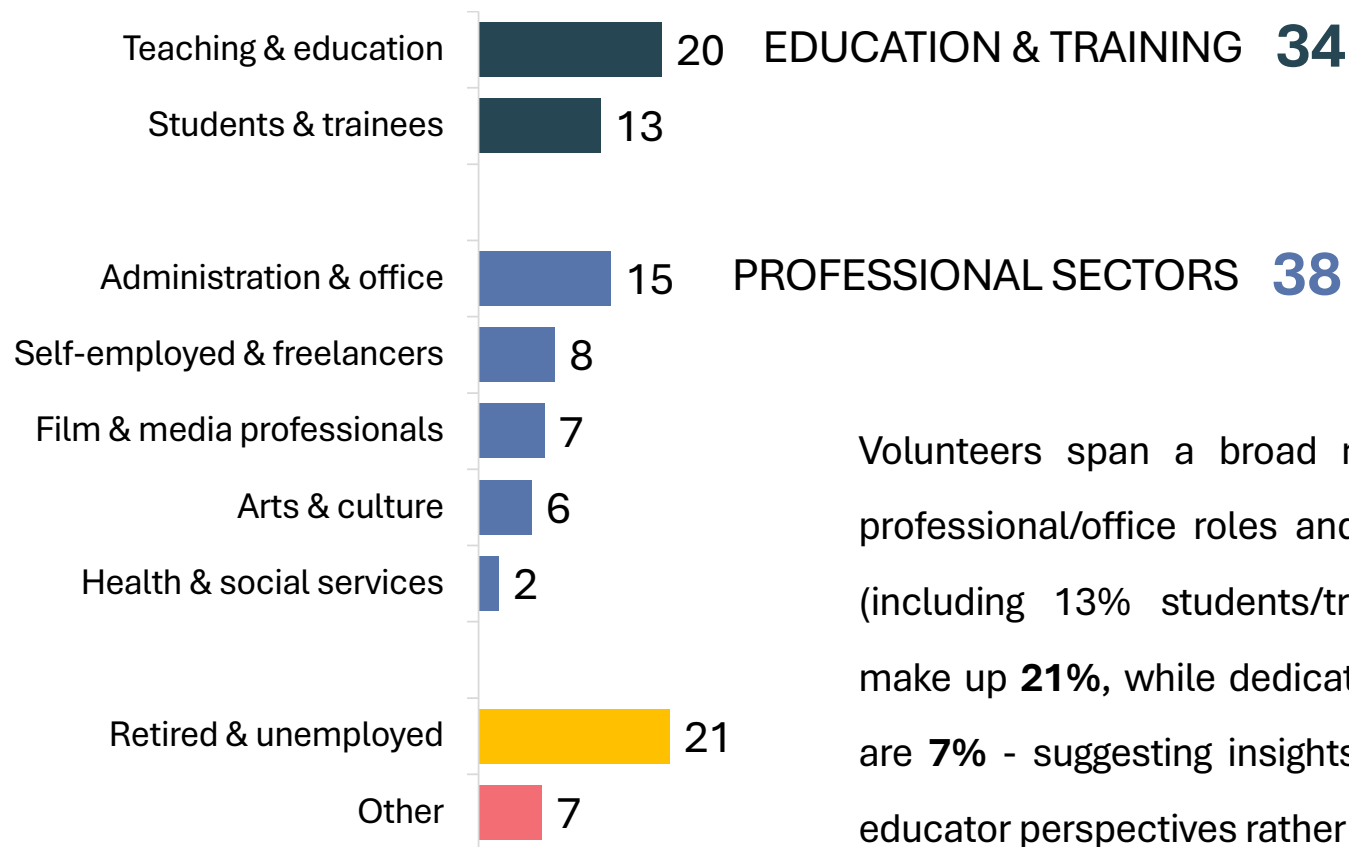
Other 3

95% of volunteers are based in EU Western & Southern countries - driven overwhelmingly by Italy (92%) - while only 2% come from EU Central & Eastern markets, and 3% fall outside these clusters.

Gender and Age

The volunteer sample is **well balanced by gender** (41% male, 57% female) and spans all age brackets, with the largest concentration in the 45–64 range (45%), compared to 28% under 45 and 27% aged 65+.





Volunteers span a broad range of fields, with **38%** in professional/office roles and **34%** in education & training (including 13% students/trainees). Retirees/unemployed make up **21%**, while dedicated film & media professionals are **7%** - suggesting insights reflect mostly generalist and educator perspectives rather than industry insiders.

Target Deep Dive

To explore where statistically significant differences emerge in our analysis, we have defined four key profiling variables. These were selected for their analytical relevance and robust sample sizes:

- **Gender:** Male vs Female (low sample size for the option “Prefer not to say”)
- **Age Cluster:** Under-45, 45-64, Over 65

Gender

Male N=148

Female N=204

Age Cluster

Under-45 N=102

45-64 N=161

Over 65 N=95

To segment volunteers by how long they engaged with the platform, we collapsed the original “How much time did you spend exploring the platform?” into two groups: **Quick Glimpse (≤ 1 hour)**: respondents who answered “1 hour or less” and **Committed User (> 1 hour)**: all others (2 hours or more).

Exploration Type

Quick Glimpse (≤ 1 h) N=91

Committed User (> 1 h) N=82

We measured both perceived usability and engagement interest via two 5-point scales: **(Usability)**: “How user-friendly did you find the platform?”; **(Interest)**: “How interesting did you find the activities offered?”. By crossing these ratings, we identified three final profiles:

- **Positive:** high usability (≥ 4) **and** high interest (≥ 4)
- **Neutral:** mixed scores (one high, one low)
- **Critics:** low usability (≤ 3) **and** low interest (≤ 3)

User Profile

Positive N=79

Neutral N=45

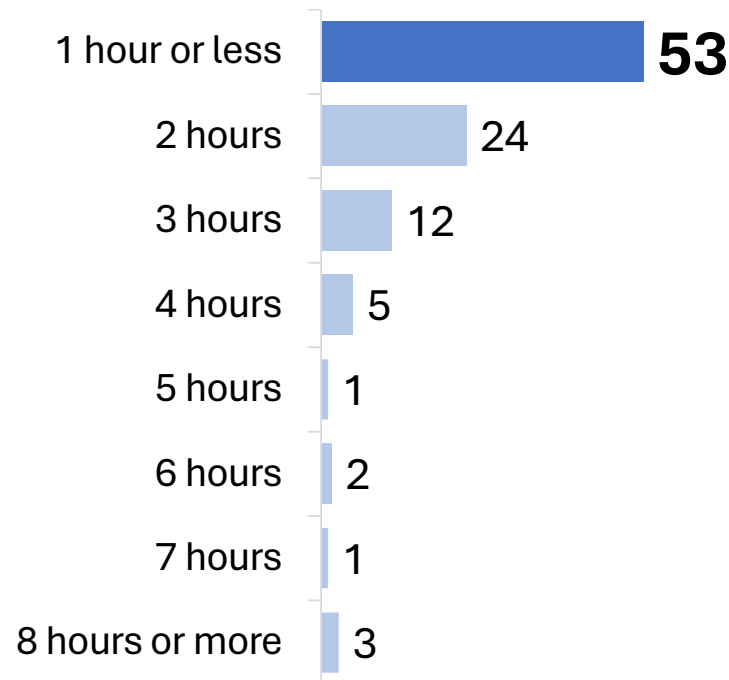
Critics N=49

Exploration Time: A Key Driver of Satisfaction?

Average = 2 Hours

Quick Glimpse (≤ 1 h) 53

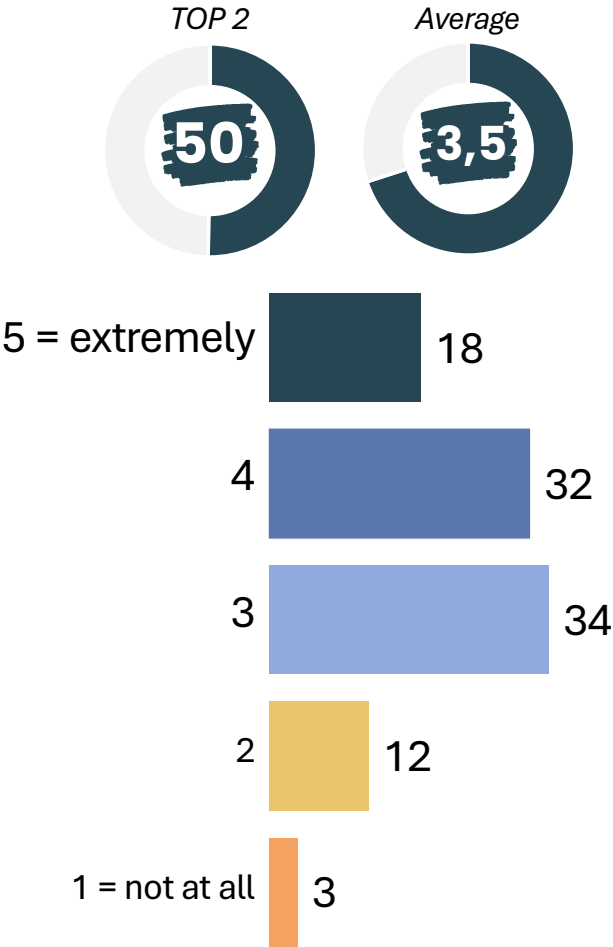
Committed User (> 1 h) 47



TARGET DEEP DIVE

User Profile	Positive	Neutral	Negative
Quick Glimpse (≤ 1 h)	43	56	65
Committed User (> 1 h)	57	44	35

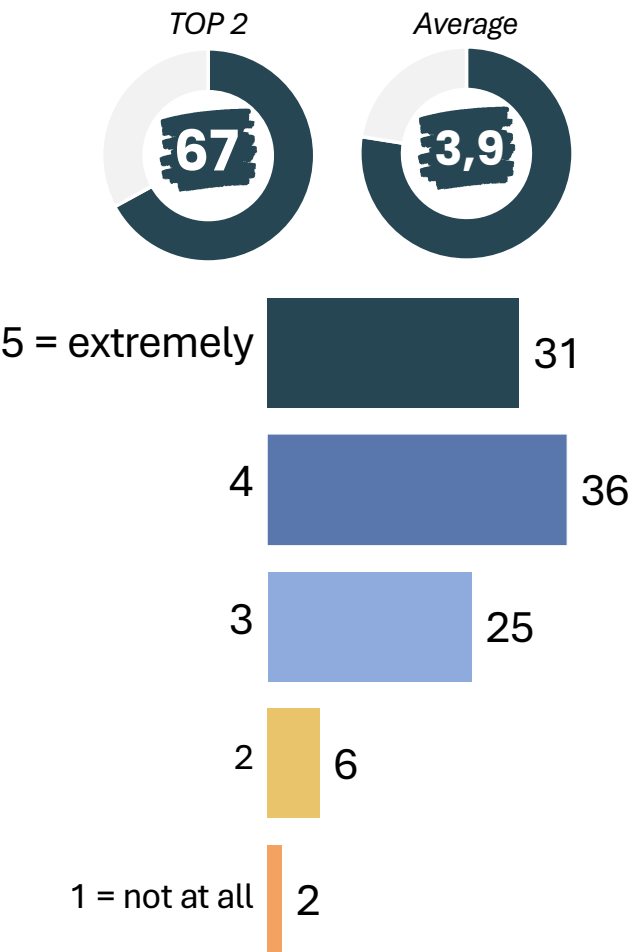
On average, **volunteers spent 2 hours on the platform** — with 53% exploring for 1 hour or less, and 47% engaging more deeply. **Positive feedback correlates with longer usage:** 57% of satisfied users explored for more than 1 hour, while 65% of negative respondents spent 1 hour or less. This suggests that deeper engagement may foster higher satisfaction.



TARGET DEEP DIVE

Age Clusters	Under 45	45 - 64	Over 65
Top2 (5+4)	59	49	39
<hr/>			
Exploration type	Quick Glimpse	Committed User	
Top2 (5+4)	44	57	

50% of volunteers rate the platform as easy to use (Top2: 5+4), with the highest scores among under-45s (59%) and declining steadily with age. **Those who spend more than an hour on the platform (Committed Users) find it easier (57% Top2) than Quick Glimpse users (44%).** The overall usability average is 3.5 out of 5, whereas 15% report difficulties (Bottom2: 1 + 2).



TARGET DEEP DIVE

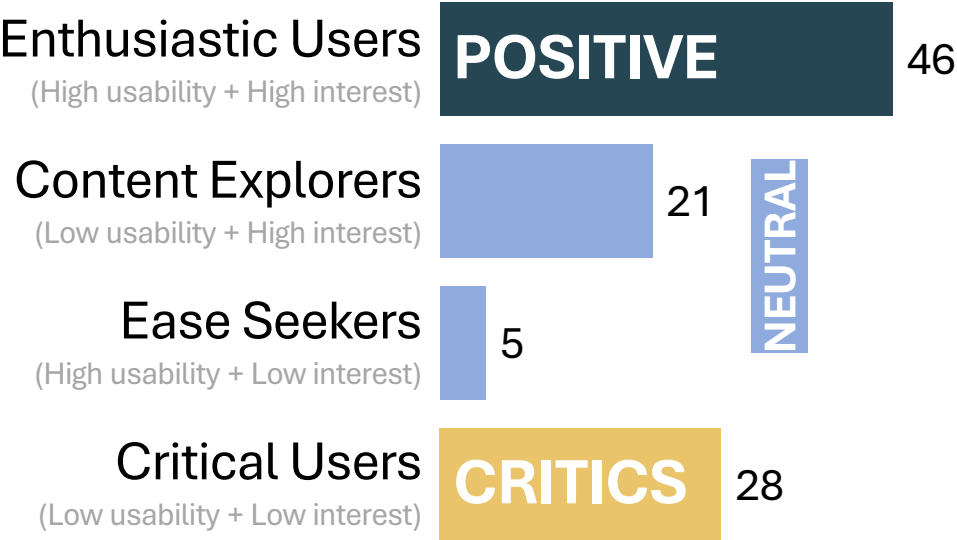
Exploration type	Quick Glimpse	Committed User
Top2 (5+4)	58	77

67% of volunteers rate the activities as appealing (Top-2: 4+5), with an average score of 3.9 out of 5. **Committed Users (>1 h)** are markedly more enthusiastic (**77% Top2**) compared to Quick Glimpse users (58% Top2), underscoring that deeper engagement and platform exploration drive stronger interest.

Clustering User Types by Perceived Usability and Interest



46% of volunteers fall into the “Positive” profile (high usability + high interest), 21% are “Content Explorers” (low usability + high interest), 5% “Ease Seekers” (high usability + low interest) and 28% “Critics” (low usability + low interest). Committed Users (>1 h) are most likely to be Positive (55%), whereas Quick Glimpse users (≤1 h) are more prone to be Critics (35%). **This reinforces that deeper engagement correlates with a more favorable overall experience.**



TARGET DEEP DIVE

Exploration type	Quick Glimpse	Committed User
Positive	37	55
Neutral	27	24
Critics	35	21

Note: The two “Neutral” segments represent opposite but equally important patterns. **Content Explorers (Low usability + High interest):** these users struggle somewhat with the interface or navigation, yet remain highly engaged by the material itself. **Ease Seekers (High usability + Low interest):** these users find the platform easy to use but would welcome richer or more stimulating content. By addressing each group’s specific needs - improving usability for Content Explorers and deepening content for Ease Seekers - we can move more volunteers into the “Positive” quadrant.

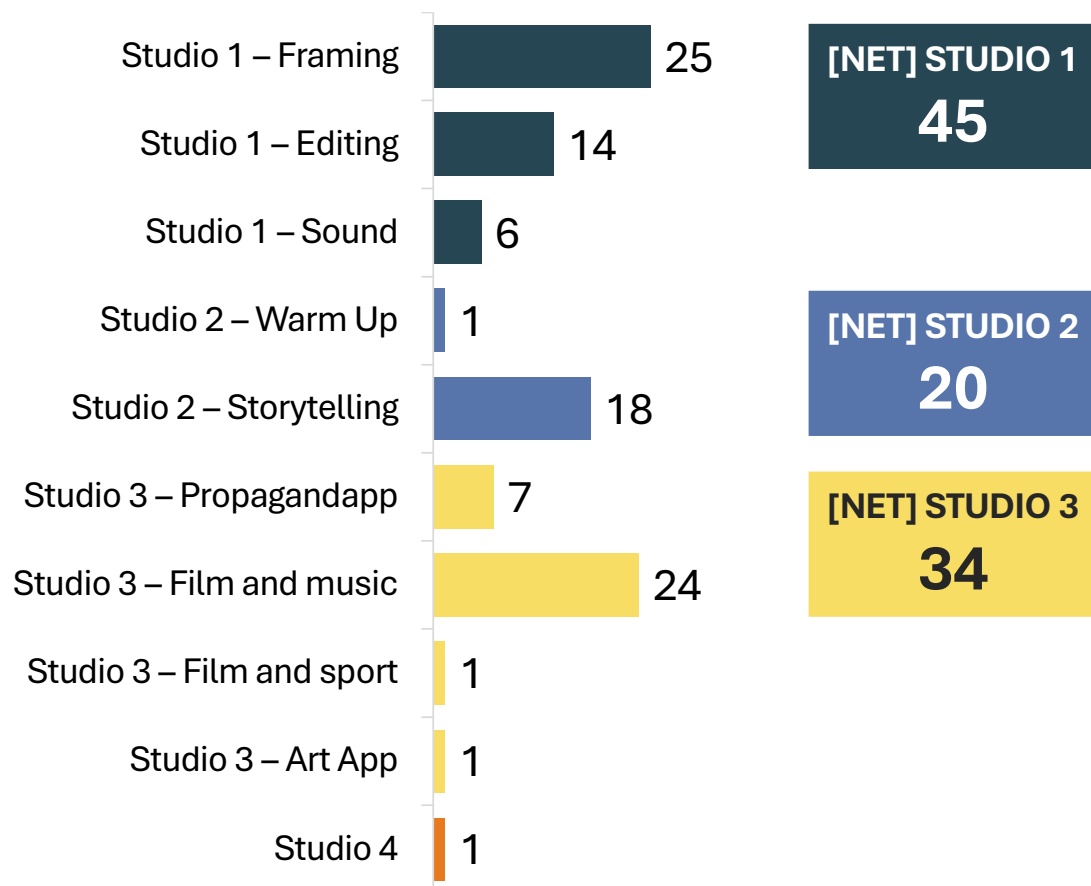


The most visited sections



47

VOLUNTEERS



TARGET DEEP DIVE

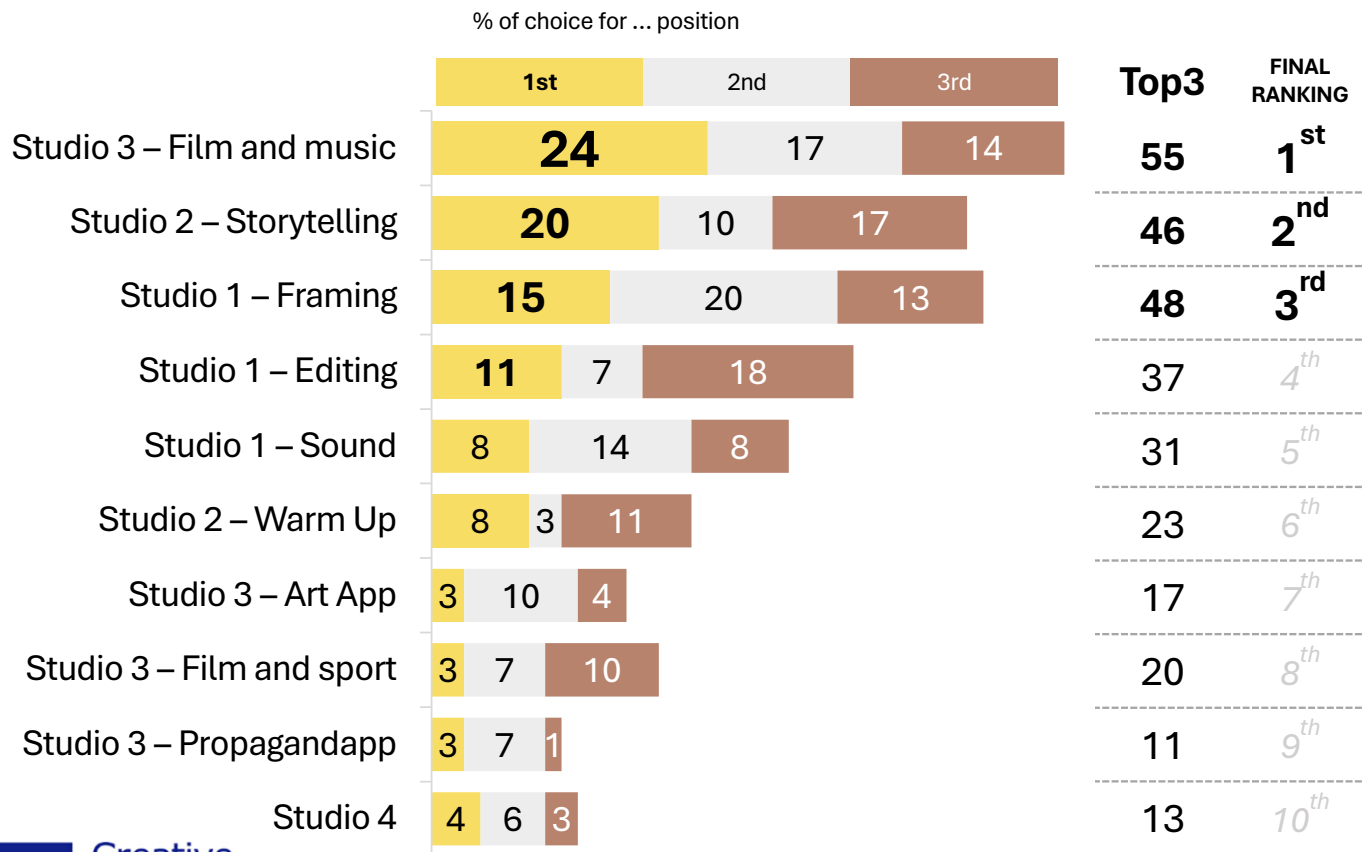
No statistical differences

Studio 1 leads in traffic (45%), driven by Framing (25%) and Editing (14%), followed by Studio 3 at 34% (Film & Music 24%). Studio 2 (20%) and Studio 4 (1%) see lower engagement – no significant differences across user segments.



Sections ranking

Studio 3 – Film & Music emerges as the favorite (55% Top 3 and 24% of choice for 1st position), followed by Studio 2 – Storytelling (46 %) and Studio 1 – Framing (48 %). Studio 4 ranks as the last in the ranking



TARGET DEEP DIVE

No statistical differences

Note: this ranking mirrors actual usage patterns (see previous slide), reinforcing that the most visited modules are also the most highly rated.

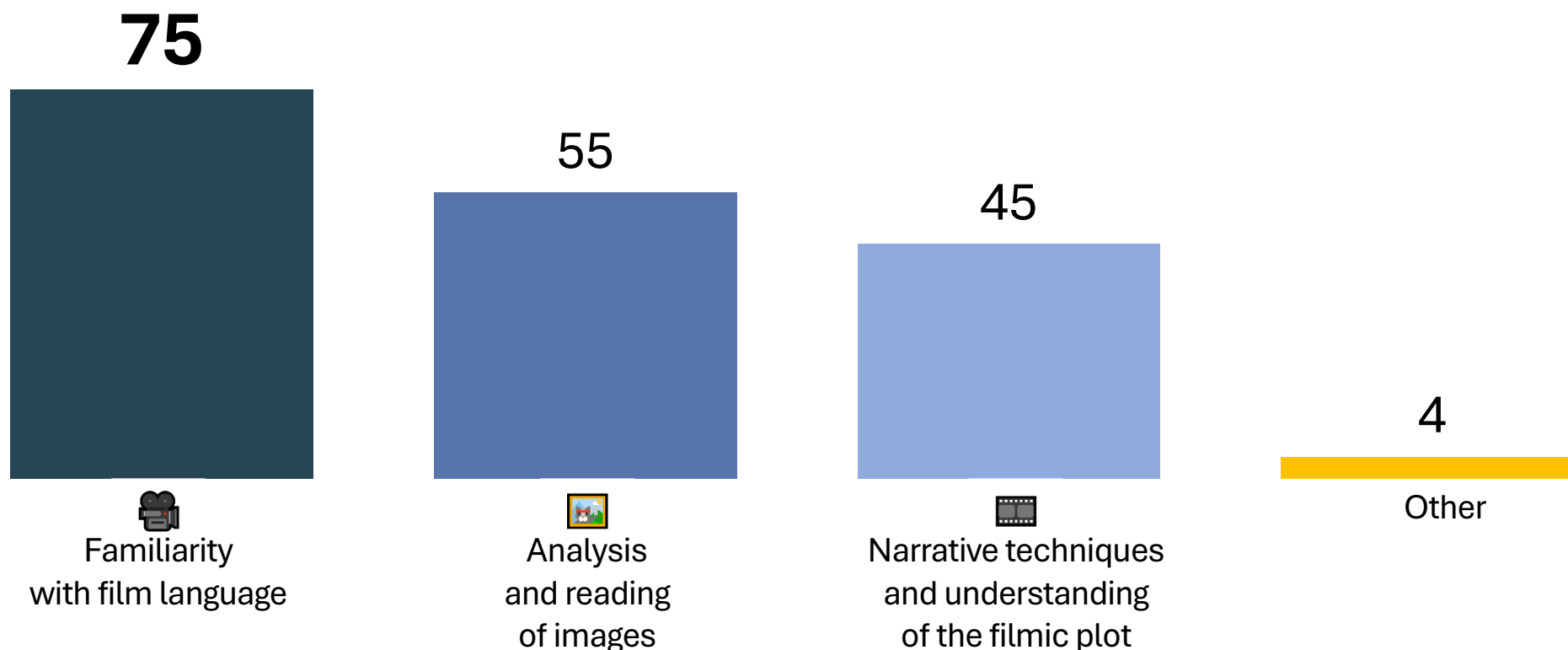


Key Competencies Strengthened via The Film Corner



49

Volunteers **primarily see The Film Corner as a tool for building familiarity with film language (75 %)**, followed by honing skills in analyzing and interpreting images (55 %) and mastering narrative techniques and plot comprehension (45 %). Only 4 % mentioned other skill areas, underscoring the platform's strength in delivering core film-analysis competencies.



Usability improvements

In response to “How could the platform's website be improved in order to increase its usability and practicality?”, the 71 open-ended suggestions fall into three priority levels:

Pivotal Changes (must-haves)

These address the most frequent roadblocks that prevent users from completing basic tasks:

- **Reliable Upload & Auto-Save Workflows**
“The commands to save my work and to confirm don’t work, and it’s not clear how to upload my exercise or get feedback on what I produced”
- **Clear, Intuitive Navigation & Labels**
“Within a section, ‘UPLOAD’ and ‘NEW’ are indecipherable - better to use ‘CONTINUE’ / ‘NEW’; and ‘SHOW NOTES’ doesn’t explain what notes actually are.”
- **True Mobile & Tablet Responsiveness**
“Unfortunately, on my phone it’s impossible to use the platform because it isn’t responsive - graphics don’t adapt or rotate correctly”

Significant Enhancements (should-haves)

Once the basics run smoothly, these improvements will substantially boost satisfaction:

- **Concise, Highlighted Instructions & Contextual Help**
“Instruction texts are too long and don’t highlight (in bold) the key actions to perform - add a brief tutorial or tooltips.”
- **Concrete Examples & Supporting Materials**
“Insert practical examples - videos, poster templates, or international filmography cases - to guide volunteers step by step.”
- **Onboarding & Guided Tour**
“Before starting the modules, provide a short overview of objectives and how to navigate the platform.”
- **Consistent Localization & Readability**
“Some texts remain in English - unify the language, simplify the wording, and use clear terminology.”

“Nice-to-Have” Features (could-haves)

Value-added ideas that enrich the experience but aren’t strictly necessary:

- **Multimedia & Engagement Tools**
“Add introductory videos or short quizzes at the end of each section.”
- **Content Variety & Personalization**
“Include more exemplifying material - modern films from Asia or Africa - and activities tailored to different interests.”
- **Social & Platform Integrations**
“Enable direct access via Google Classroom and allow sharing of completed projects on social media or an internal forum.”

New content and exercises

From the 71 volunteer responses, the key themes that emerge are:

More & Varied Film Content

- **Additional clips & full-length films** (*"Add more film excerpts... it would be nice if the example films were available in full on the platform."*)
- **Contemporary & international selections** (*"More current films, including from Asia or Africa."*)
- **Animation & children's content** (*"Cartoons... content suitable for younger students."*)

Interactive Quizzes & Assessments

- **Multiple-choice tests & final quizzes** (*"A concluding test with a summary of film-language elements."*)
- **Drag-and-drop / gamified activities** (*"Memory-style games with film images... AI-powered simulations."*)
- **Step-by-step checks** (*"Unit-end tests on a Duolingo-style model."*)

Hands-On Production & Analysis Exercises

- **Editing & montage tasks** (*"True montage exercises with an in-browser editor."*)
- **Storyboarding & character-creation workshops** (*"Storyboard creation, script-to-film storytelling exercises."*)
- **Cinematography drills** (*"Micro-videos on camera movements with fill-in notes."*)

Film Theory & Historical Context

- **Movements & currents modules** (*"Overviews of Nouvelle Vague, German school, etc."*)
- **Director- or genre-focused deep dives** (*"Dedicated content on specific filmmakers or the link between literature and film."*)
- **Comparative analyses** (*"Compare two scenes, or perfect vs. flawed scenes, to highlight stylistic choices."*)

Classroom-Ready, Scaffolded Resources

- **In-class implementation guides** (*"Practical didactic examples for middle-school students."*)
- **Tiered difficulty & clear objectives** (*"Preliminary phases like scriptwriting/casting, then final distribution."*)
- **Italian-language localization** (*"Exercises and content fully in Italian"*)

Gamification & Badges

- **Game-like challenges** (*"Quizzes as games, AI simulations to generate story elements."*)
- **Certificates & badges** (*"Final certificates to validate learning."*)



The strongest assets of the platform and further tips



52

From the 71 volunteer responses, the strongest assets that emerge are:

Engaging, Hands-On Educational Content

“The exercises on character design and montage let me learn film language in a practical way.”

Balanced Theory & Practice

“There’s an excellent balance between essential theory and practical activities.”

Clear, Modular Structure

“The division into well-defined chapters creates a coherent theoretical and practical path.”

Rich Example Library

“Having clips and resources all in one place saves me hours of searching elsewhere.”

Stimulates Creativity

“Exercises invite free reflection and original storytelling in a guided framework.”

Multimedia Interactivity

“Audio-clip tasks and framing comparisons are particularly fun and insightful.”



Which, in your opinion, are the strongest assets of the platform? Which are the areas that need to be improved? (answer required) [n= 71 | Qualitative Analysis]

In their closing remarks, volunteers highlight “further tips” that extend beyond the core usability improvements already discussed.

- First, they ask for **more descriptive section labels** (e.g., renaming “Studio 4” to reflect its contents) and a **guided progression** with **tiered difficulty levels** so that learners immediately grasp each module’s purpose.
- Second, they report **graphical and functional glitches** - from overlapping labels in Propagandapp to false “spell-check” underlines on user notes - and urge the team to **resolve these bugs**.
- Third, reliable **save/submit workflows** and **smooth mobile rendering** are called out as critical fixes, alongside faster video-and-image loading and the addition of **direct links to full films or clips**.
- Finally, a few volunteers propose **downloadable, classroom-ready assets** and even **dubbing/translation exercises** to blend film analysis with language learning - extensions that could deepen engagement and real-world applicability



To conclude, if you have any further comments or suggestions, please provide them below. Thank you for your time and support. (answer is not compulsory) [n= 23 | Qualitative Analysis]



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