

The Film Corner for All. Innovative Digital Environments for Film and Media Literacy

DELIVERABLE N. 4 (WP 2, TASK 2.1)

METHODOLOGICAL FRAMEWORK

Edited by Ian Wall, Simone Moraldi, Fondazione Cineteca Italiana

Authors: Branislav Erdeljanovic (Jugoslovenska Kinoteka), Seàn
Crosson (University of Galway), Ana Cerar (Otok Institute), Tea Gabidzashvili
(Georgian National Film Centre)

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union. Neither the European Union nor the granting authority can be held responsible for them.

SUMMARY

1. OUTCOMES	2
2. BEST PRACTICES	3
3. PROJECT OBJECTIVES	4
METHODOLOGICAL APPROACH BEHIND TECHNICAL DEVELOPMENT	6
METHODOLOGICAL APPROACH TO GRAPHIC DESIGN	7
OVERALL METHODOLOGICAL BASIS	8

1. OUTCOMES

The consortium partners have worked synergistically to achieve the objectives of the project, namely giving the platform and all its subsidiary activities a markedly trans-European character. The process of building the platform follows a distinctly Anglo-Saxon outcome-based approach, which is slowly getting more and more established in Europe. Indeed, the creation of the strategies and activities accessible on the website begins with the process of identifying the set of target skills and competence objectives at the core of the educational mission of the project. Considering this investigation, all exercises and activities are subsequently formulated to reflect and foster the acquisition of those specific competences.

Therefore, on the methodological level, the first step taken by the consortium partners was to share the outgoing curricular-level skills of the education system of each country, both in terms of cross-curricular skills and of characterizing skills related to the presence of specific audio-visual subjects in the curricula, and, last but not least, of transversal skills, with the aim of creating a common framework of competences, on the basis of which, the interactive teaching resources that can be found in the platform were built.

This process proved to be particularly strategic towards the implementation of the project: the shared methodology of the outcome-based curriculum makes it possible to identify common topics among all disciplinary frameworks of the countries involved from the very beginning. The design of the sections of the platform allows the partners to be involved in a participatory planning process that is adopted and put in place through the creation of the common framework of skills, through the sharing of methodologies.

This process was especially strong when working on propaganda as a framework to analyse and present the relationship between cinema and history, as pooling the curriculum of all the European countries involved, allowed to isolate it as one of the most prominent common subjects among each nation's history.

To learn more about the outcomes framework of project partners read the related deliverable n. 3.

2. BEST PRACTICES

The didactical concept and the general methodological framework of the platform take inspiration from several best practices.

- **“A Framework for Film Education in Europe”**. The project, developed in 2015 by a wide group of Europe-wide institutions and coordinated by the BFI, consists of a general benchmark analysis of film education, its definition, and its possible applications. The Film Space (consortium member) had taken part in the project as one of the leading institutions. Two of the platform’s studios (“The Film Specific” and the “Creative Studio”) have been developed according to the “3Cs”, the key dimensions of film education: the Critical, Creative and Cultural dimensions (“A Framework for film education in Europe”, BFI-British Film Institute, 2015).
- Alain Bergala’s book **“L’Hypothèse Cinéma”** (A. Bergala, L’Hypothèse Cinéma, Editions des Cahiers du Cinéma, Paris, 2006). The book was issued in France in 2002 and then translated in most of the countries involved in the project. The book is a very useful overview of several, crucial aspects concerning film education. Within the platform, Bergala’s study was particularly influential towards the implementation of a “fragments-put-in-relationship” methodology (*fragments mis en relations*) based on the use of fragments of film and audio-visual content, instead of the full text, that is a very suitable methodology especially with regards to film literacy and film language pedagogy. The platform has adopted this approach and audio-visual materials are mostly used in fragments.
- **“Le cinéma cent ans de jeunesse”** project: this experimental video-production and film education international program, running since 1995, is led by the Cinémathèque Française (Paris, France) together with a number of partners from several countries world-wide. The project has been also taken as an example by previous projects at a European level, and The Film Corner consortium has adopted some of its practices especially with regards to the “Creative Studio” of the platform, as is the case for the “Lumière minute” invented by the coordinators of Le cinéma cent ans de jeunesse. This format sets out the user with the task of making a one-minute-long film in the style of the Lumière Brothers, the founding fathers of film. It is technically simple to make – one camera, fixed in position and only live, location sound. No editing is permitted. The minutes can be filmed either inside or outside. The challenge for the Director is to choose a place, a subject, a moment and record it, without influencing anything in the shot, but making sure to place all the action in front of the camera and tell a compelling story with no technical tools beyond the one camera shot.
- The Italian **“Piano Nazionale per la Promozione della Didattica del del Linguaggio Cinematografico e Audiovisivo nella Scuola”** (National program for film education in school), dating back to the end of the nineties, a nation-wide program led by the Ministry of Education for 2 years, aimed at introducing film education in schools. The Film Corner platform has taken inspiration from this experience for what concerns the structure of the didactical paths that are contained in each studio. In particular, the didactical paths in the “Film Specific” Studio, which is inspired by the National plan, and is articulated in framing, editing and sound as three key dimensions of film language in education.
- “Lola Rennt” app (<https://lola-rennt.neue-wege-des-lernens.de/lola/>): it is an online interactive platform developed by the German ONG Neue Wege des Lernens together with AMMMA, a technological spin-off of University of Bielefeld. The app is centred on the film Run Lola Run (Tom Tykwer, 1999).

3. PROJECT OBJECTIVES

GENERAL OBJECTIVE

The Film Corner aims at putting in place an education-based innovative business model with the mission to enhance the circulation and foster engagement towards EU art house feature and heritage films, in which film education would become a strategic asset in order to rebuild the relationship of EU audiences with cinema during the pandemic, grow a curious and skilled audience for the future and create added value, from a cultural, social and economic point of view. The project relies on the following priorities identified in accordance with the call:

- Increase **interest and knowledge of audiences in European films and audio-visual works** including specific programs on film heritage. European cinema, both feature and heritage films, is a crucial part of a wider social and cultural movement that The Film Corner wishes to contribute to. The communication “A new agenda for Europe” as well as the “*Next Generation EU*” plan, as well as many other previous documents released at a European level, pay attention to film and film heritage as catalysts of further processes in society. The new edition of The Film Corner wishes to commit to this wider purpose developing its role as a platform able to promote and circulate EU audio-visual works as powerful educational tools and as strategic assets for assuring connections and cooperation with the value-chain.
- Strengthen **pan-European cooperation to reflect on innovative audience development and film education models through the digital**: in the last edition of the project, The Film Corner has become not only a program, a “*dispositif*” for film education but also a hub into a vast environment of EU film education providers fostering the exchange of skills and best practices and closer and deeper cooperation across the sector. The new edition of the project aims to develop this international strategic role.
- Improving **connections and exchanges with other segments of the film and audio-visual value-chain** through the development of an efficient education-based business model, in order to let film education act as a common language and a shared strategic asset and a key competence to assure sustainability across the audio-visual sector, especially during the pandemic. “*The Film Corner for all*” will consider contributing to the overall growth and sustainability of the audio-visual sector as a strategic priority.

SPECIFIC OBJECTIVES

On the basis of these general objectives/priorities, the project is therefore structured around 3 specific objectives, around which 3 focused lines of action are built, which will become the main guidelines of the project’s implementation.

- OBJECTIVE 1: Rebuild the relationship between audiences and EU art house cinema

The project aims to bring the public closer to art-house cinema through an interactive platform that combines methodological attention with a playful attitude, capable of capturing the user’s attention and curiosity. For this reason, the platform will be entirely revisited, reinforcing the interactive aspect by inserting digital innovative features (e.g., VR, AR, 3D, game-based elements) that will contribute to making the platform more engaging for the target groups.

- OBJECTIVE 2: Bring audiences closer to EU art-house cinema

This objective will be pursued through monographic sections of the platform dedicated to interactive teaching resources based on a catalogue of films that will be made available both online, through the SVOD platform www.cinetecamilano.it, and offline, through screenings in cinemas in collaboration with partner institutions and associated partners supporting the circulation of EU art-house films, particularly to the target audience (school/university/generic mainstream audience aged 11-26). This will enhance cooperation with the value-chain and right-holders, which will be more strongly involved in the project’s activities.

- OBJECTIVE 3: develop new audiences for the audio-visual sector

This objective will be pursued by enriching the section of the platform dedicated to the cultural dimension, the relationship between cinema and other cross-cultural subjects. In the second edition of the project, between 2018 and 2020, a cross-curricular section dedicated to the relationship between cinema and history was developed; in the new platform this section will be further enlarged through a space dedicated to the relationship between cinema and other topics, subjects and languages, also by enhancing the European audio-visual film heritage, and enhancing a wider cooperation among institutions with different missions from different sectors and different countries, in line with the transversal objectives also highlighted in other EU programs (e.g. Erasmus+ and Horizon21-27).

METHODOLOGICAL APPROACH BEHIND TECHNICAL DEVELOPMENT

After agreeing on a methodological position paper, the process of the design of the platform starts. All partners, teachers, researchers, and trainers cooperate in order to formulate the structure of the platform. The content of the platform includes:

- **Interactive teaching resources:** these are the "very heart" of the platform, a set of interactive applications and software which will be developed by a team of professional developers and webmasters, to allow teachers and learners to interact with and engage in activities fostering the acquisition of specific skills related to the project's objectives.
- **Didactical paths:** the interactive teaching resources of the platform are organised in didactical paths.
- **Networking space:** the platform includes a space in which teachers and students from different countries can interact and exchange ideas and experience.

The platform design is developed in 2 main directions:

- The design of the overall structure of the platform (the studios and the didactical paths).
- The design of each app belonging to each different didactical path.

DESIGN

The focus groups will allow the consortium members to have a clearer idea on how teachers expect the platform should look like and this will help the platform design process match teachers' needs and desires. All along the design process, several kinds of working documents will be periodically shared for partners to express their ideas on how the platform should be structured, such as platform map explanations with generic outcome frameworks and methodological notes for each studio / didactical path / app, the platform map interim documents, the focus group notes. The platform structure will thus progressively develop and take shape.

TECHNICAL DEVELOPMENT

The technical development of the platform is more time-consuming phase of the. The platform technical design will be articulated in different phases:

- Development of the overall structure.
- Development of each interactive teaching resource.
- Development of the graphic layouts.
- Implementation of the texts and translation.
- Collection of content.

The workflow of the platform technical development is articulated as follows:

1. Development of the overall platform structure
2. Implementation of layout and graphics
3. Release of info graphics for the optimization of the browsing experience
4. Technical development of the interactive teaching resources
5. Content collection, translation, and accessibility
6. Highlights and feedback of the activities provided in the interactive teaching resources
7. Drawing of a set of templates/examples
8. Pre-testing on a restricted sample of users
9. Launch of the platform

METHODOLOGICAL APPROACH TO GRAPHIC DESIGN

HOME PAGE

This section is aimed at providing information to people visiting the website - who might not know anything about the project - in order to introduce them to the experience of the platform. So, this external, static part of the platform should contain all the general information about the project (description, partners, partnering schools, films, etc.), which should be readily accessible even for visitors without an account.

The logo will be kept. Concerning the colour palette and the font selection it will be partially renewed.

Target of the website:

- School teachers
- University students

NOTES ON THE HOME PAGE

- Endless scrolling: all the information is displayed in a scroll in the page, on the model of the European Film Factory website: <https://www.europeanfilmfactory.eu/>. The colour palette will be used to separate each information section. "READ MORE" buttons will be added where appropriate, to allow the users to access more detailed texts on some of the sections available.
- The LOG IN will be moved to the top right corner of the page together with the language selection and will be kept at the top position of the scroll.
- Dark background (not too bright to reduce energy consumption).
- The home page background image will be changed, it will be more focused on graphics and/or photos instead of illustrations.
- The static home page will be optimized for tablets and mobile phones.

INTERNAL AREA (accessed through log in)

The internal area of the platform is subdivided into 4 levels:

1. Main page
2. Sections
3. Didactical paths
4. Apps

The overall concept behind the redesign of the internal area of the platform is based on these 3 main points:

- The overall organization of the sections on the pages must be less descriptive and should invite users to discover the platform.
- The organization of the apps into the sections should be rethought in order to make it more useful and appealing for the target users. When the platform was first created the organization of the apps into the section was based on a scientific concept; it should now be rearranged according to the users' needs.
- Each section/level should have a different graphic according to the topic (colours, pictures/images, shapes, etc...).

OVERALL METHODOLOGICAL BASIS

PREMISES: FILM EDUCATION AND MEDIA EDUCATION. CROSSMEDIA AND ICT FOR FILM LITERACY

The Film Corner project stands out against the background of a technological, cultural, and social revolution. In order to find solutions in line with the common European objectives it is fundamental to identify the, ever-changing, characteristics of the communication modes of users of today with a special focus on the youngest generations.

The EU communication “Europe’s Media in the Digital Decade: An Action Plan to Support Recovery and Transformation” dedicates its 9th strategic line of action to media literacy: «Media literacy includes all technical, cognitive, social, civic, and creative capacities that allow citizens to access the media, to have a critical understanding of it and to interact with it. Media literacy is also critical to empower consumers to take informed decisions and to support them in embracing a more sustainable and environmentally friendly consumption». Also, across other EU programs, like Erasmus+, digital transformation and media literacy have become a strategic priority in 2021-27.

The first step to promote the acquisition of a greater degree of awareness of one's position in today's communication society is to move away from a defensive approach and focus on the opportunities inherent in a **conscious use of media**. It is a matter of giving people – with a special attention to the youngest generations – a preparation that will allow them to, independently and actively, participate in the media culture – including film and audio-visual - that surrounds them and from which they draw guidance for the construction of their own individual and social role. According to the EU communication “Europe’s Media in the Digital Decade: An Action Plan to Support Recovery and Transformation” «The revised AVMSD has set out specific measures to help improve citizens’ media literacy skills. The Directive provides that Member States should promote and take measures for the development of media literacy skills (and report on such measures to the Commission, on the basis of the Commission’s guidelines defining the scope of such reports); and that video-sharing platforms should put in place effective media literacy measures and tools and raise users’ awareness of those measures and tools».

The platform intends to create a connection between film literacy – as a way to appreciate arthouse films – and media literacy – as a way to deal with ICT tools – in order to foster awareness on how to use media, including the choice of films in a vast and complex market such as the online audio-visual provision ecosystem.

GENERAL METHODOLOGICAL PURPOSES

The participatory approach of the project will also be reflected in the methodology: the learner is not just asked to answer questions, order things according to criteria, or understand the proposed content; students are invited to develop an active approach in order to foster a bottom-up process in which the students are not passive but rather active learners. In this pedagogic environment the role of the teacher is strategic: he/she covers the role of a facilitator, someone who follows and coordinates the work of the students in the classroom. The methodology adopted aims to:

- encourage discussion on moving images.
- take advantage of films from different ages and places to foster sensitivity and wider viewing.
- encourage the students to develop different skills in different work conditions.

THE FORMAT

“The Film Corner for all, Digital innovative environments for film and media literacy” is a follow-up project stemming from “The Film Corner. Online and offline activities for film literacy” and “The Film Corner Reloaded. A cultural approach” already promoted in the frame of the Creative Europe program 2014-2020 and is based on the design, development, and test of an innovative set of interactive resources, an online interactive user-centred platform for film education aimed at fostering audience engagement. The platform is based on a selection of EU arthouse films (both short and feature-length) and audio-visual products.

A set of interactive resources have already been developed in the previous editions of the project: a section dedicated to a critical approach to film language and to film as an art form, a creative approach dedicated to film and to filmmaking and a section based on an interdisciplinary and cross-curricular approach to film education centred on the main topic of film and its relationships with other subjects, arts, and cross-cultural topics. The new sections that will be developed will be strongly integrated and connected with the sections of the platform that have already been developed, will foster connections with the SVOD platform www.cinetecamilano.it - in order to better connect film education, the circulation of EU films, audience engagement and the monetization of content - and will both push towards the empowerment of the consolidated audience and the search for new audiences for EU arthouse films and audio-visual. The format of the project will be three-folded according to its specific objectives:

- The project aims to empower the audiences' interest towards arthouse films through an interactive platform that combines methodological attention with a playful attitude, capable of capturing the user's attention and curiosity. For this reason, the platform will be entirely revisited, reinforcing its interactive aspects by inserting 3D, virtual and game-based elements that will contribute to making the platform more engaging.
- In order to foster circulation of EU arthouse films, the project foresees the creation of monographic sections dedicated to interactive resources based on a catalogue of films that will be made available in dedicated screenings both online through SVOD platforms and offline through screenings in cinemas. The model for the creation of the monographic sections of the platform is the educational platform created by the German NGO Neue Wege des Lernens on the film "Lola Rennt" (<https://lola-rennt.neue-wege-des-lernens.de/lola/>).
- The development of new audiences for EU arthouse cinema will be pursued through enriching the section of the platform dedicated to the relationship between cinema and other topics/subjects in line with the transversal objectives also present in other European programs (Erasmus+ and Horizon21-27).

METHODOLOGICAL FRAMEWORK

From an educational point of view the Film Corner platform puts the user at the core of the learning process. The platform's emphasis falls on the process rather than on the product, favouring a "learning by doing" methodology, which offers users the opportunity of acquiring skills through a direct, "hands-on" interaction with the educational resources, fostering participation and engagement of the users and their commitment and interest towards film. Creating an environment in which the user has an active role in the choice of his or her approach to content is a promising methodology in the wider perspective of building an audience of the future that is attentive, curious and receptive towards high-quality film and audio-visual.

The methodology also aims to enhance the role of the teacher/trainer within the testers group. The platform is conceived as a flexible tool adaptable to specific needs and purposes of the tester groups. Thus, on one hand **the platform can be explored completely autonomously**; on the other hand, several strategies have been implemented to **guide teachers in their exploration**, starting from the platform's own structure, which sees all interactive resources organized in sections and didactical paths, to the texts and glossaries available within these sections, and the user guides and video tutorials provided as support tools.

AUDIOVISUAL WORK SELECTION PROCESS

The selection process is characterised as a participatory process involving consortium members, teachers, and students. These categories of users will be involved in a participatory decision-making process that will allow them to focus on the films that will be adopted in the project.

The films are chosen according to the overall methodological setting and concept. The project seeks to include films as teaching tools to establish an innovative methodology. The criteria for the selection of films are open to the diversity of films and aim to set a heterogeneous collective consciousness that can support the pedagogical and educational path of the students, aiming at improving their curiosity and sensitiveness. Among those criteria there are:

- origin (what country or region the film comes from).

- history of film (what age of cinema history the film belongs to, including film heritage).
- duration (short, medium, or long).
- format (filmic or non-filmic, digital, electronic).
- genre (e.g., fiction, documentary, experimental).
- authorship (films especially referred to authors and/or cultural trend).
- style (what kind of stylistic approach the film is ascribable to).

Films will be chosen according to the overall methodological setting and the didactical concept, that is the anchoring point of the methodology of the project. The project will seek innovative methodologies to include the films as didactical tools. First of all, films are considered as element of a pedagogical methodology **as a whole and as extracts**, as Alain Bergala's FMR-Fragments mis en relations approach says (A. Bergala, L'Hypothèse Cinéma, Editions des Cahiers du Cinéma, Paris, 2006): this approach basically consists in the creation of a pedagogical pathway based on a selection of fragments from film and audio-visuals of different period/origin/format/genre/style to be connected all along a didactical unit focused on a specific aspect of film from a critical, cultural or creative point of view (A Framework for Film Education in Europe, BFI, 2015). This methodology allows to more efficiently juxtapose and compare different images, encouraging the process of analysing and describing them that is at the very basis of developing an understanding of the language of film. With such an approach it will also be easier to focus on film as an art form and on its aesthetic aspects - a crucial matter within film literacy. The comparisons also help stress how directors in different ages or different parts of the world deal with formal aspects of the seventh art.

TARGET

The platform is addressed to different target groups:

- **School students:** students aged 11-19 from schools of the countries involved (IT, SL, SR, KA, IE, PL, FR, DE)
- **School teachers:** teachers in the schools in the countries involved (IT, SL, SR, KA, IE, PL, FR, DE)
- **University students** across EU aged 19-26
- **Mainstream users** (aged 19-26): users reached by the consortium members to test the platform.

LEARNING-BY-DOING APPROACH

The platform has a methodology centred on the process instead of the output. What does that mean? Each app is not designed to be used to pursue a particular purpose, such as creating audio-visual content or answering a quiz. We have tried to adopt the perspective of learning by doing, and thus emphasise skill development, with a focus on the learning or creative process rather than on the outcome. We would like to verify if that these apps truly allow skill development "by doing", through the very act of using the platform.

Thanks to its generative interactive educational approach, the Film Corner platform **puts students at the centre of the learning process**. The platform's emphasis falls on the process rather than on the product, favouring a "learning by doing" methodology, which offers students and teachers the opportunity of acquiring skills not through the transmission of notions, but rather through the direct, "hands-on" interaction with the educational resources available.

We intended to adopt a methodology that was able to question the traditional relationship between teacher and students, favouring the acquisition of an **active role by the students**, and fostering a learning environment more similar to the modern evolutions of pedagogy and didactics that no longer see **the teacher** as a source of knowledge that must be transferred to the children, but more **as a sort of facilitator within the class**, able to enhance the students' work, their intuitions, their deductions, in a collective learning process.

TECHNOLOGY

The project aims at opening the field of **integration of film education and IT** up to new possibilities. The driving idea of creating a user-friendly digital platform, host to several interactive didactical resources, allows for the integration between content and tool to foster the pairing of film and new technologies.

The playful and immersive technological properties of the platform encourage the pupils' engagement and allow them to gain new skills, absorb information and better experience all film-related contents available, as well as to share the contents produced with a network of their peers. The main issue involving the design and development of the platform has been a methodological one: since very few examples and best practices of interactive online didactical platforms for film education are available, we had to face the challenge of translating the ideas, exercises, games and activities we had in mind into interactive apps that would be user-friendly and easy-to-use, without compromising the project's methodological integrity, nor its pedagogic and linguistic nature, and avoiding to fall into excessive gamification.

The gamification approach has been repeatedly analysed and taken into account during the platform design process, as all members of the consortium agreed not to create a primarily entertaining product, but rather a didactical engaging platform that could capture the attention of its student-users around the topics of film language and film aesthetics. This technical and qualitative mission represented one of the main issues tackled during the platform's design.

APPS CREATION CRITERIA

A set criteria have been adopted in order to create apps that could have a good mechanism and could work for the students. The criteria adopted were:

- Combination: some of the apps are based on combination, meaning that they are based on the combination of elementary items into more complex systems (e.g. "Attractions")
- Simulation: some of the apps are based on simulation, meaning that they are aimed to simulate other tools through cross media (e.g. "Frame crop")
- Association: some of the apps are based on association, that means that they are based on association between two or more elements (e.g. "Types of images")

GENERATIVE DIDACTICS

The platform does not espouse a normative, dogmatic, and notion-based approach to the subject, instead we have tried to instil a generative attitude in its content; a teaching approach fundamentally inspired by constructivism.

COGNITIVE CHAIN OBSERVATION-DESCRIPTION-ANALYSIS-INTERPRETATION

The first exercise ("Types of Images") is meant to be foundational in nature: we have a pair of frames, taken from movies, that can be switched and alternated at a click; the app only requires you to compare these images and analyse them. The exercise is very simple, however, it allows us to achieve a significant series of goals. First of all, it is a preparatory exercise. It is the first one and it is deliberately simple, which is based on a principle sanctioned by a semiotician in the 1970s, Christian Metz, who also dealt a great deal with cinema and who referred to the "derivative character" of the audio-visual image; since it is not an autographic art but rather an allographic art - that is, within which there is a close correlation between the artistic, reproduced image and the real image -- cinema allows viewers, children in particular, to have an unmediated approach.

The mathematical example is useful: to solve a second-degree equation, you will first have to know how to solve a first-degree one. Reading is also a second-degree activity; that is, it is a skill that requires meta-skills, such as being able to decode the alphabet. Film offers an unmediated approach, clearly due to vision, as do all visual arts, which allows children to interact directly with the content without having to acquire other preliminary skills. Basically, students are able to infer and gather information just by looking at the images. Of course, each age group will make different considerations, considerations will also change according to the area of study, to different schools. So, it's a type of activity that is very open to every possible type of curriculum, course of study,

prior competence and it offers the possibility to work out that cognitive chain that is very often sacrificed, as in recent years less and less pupils seem to be able to truly “see” what they watch, that is to retain information, to observe carefully the images and to translate and interpret these images using the tool of the written or spoken word.

This app attempts to reconstruct the chain from observation to description to analysis and interpretation. Basically, the classical chain of film analysis that allows one to move from mere observation to more refined operations such as giving meaning to the images that are seen. These are skills of a certain level that we wanted to try to reconstruct through a very simple application.

One last consideration about this app: why two images at a time and not one? Because in film analysis, comparison is a very useful methodology: a student who does not have prior tools by looking at a single image can see fewer things than by comparing two images; it is precisely from the comparison he can draw a whole series of considerations.