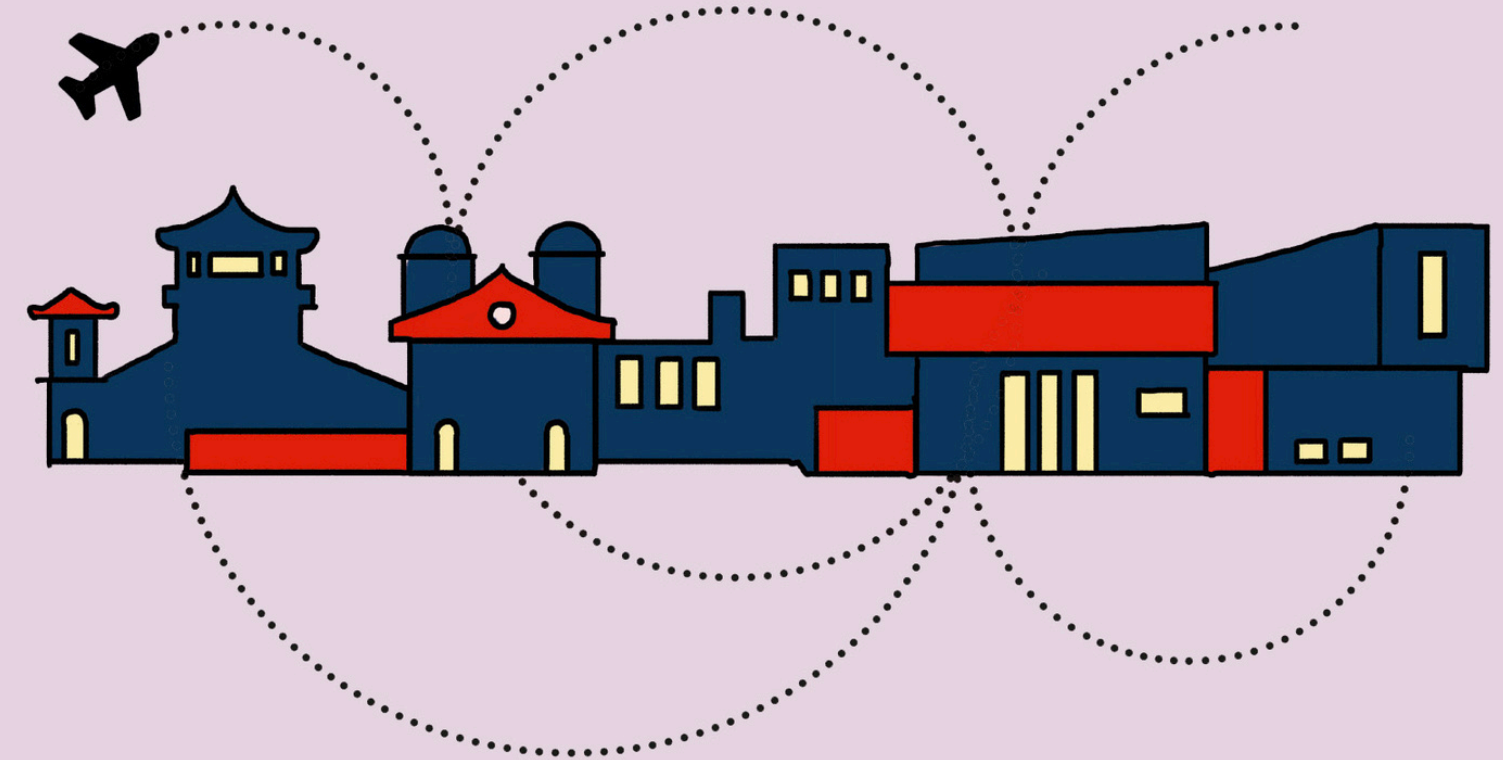


2026-2027

# MOUV' ON THE ROAD

A travelling cinema creating new meeting places



Telavi | Can Tho | Papeete | Recife

[www.jolifanto.com](http://www.jolifanto.com)

**Mouv'**  
by Jolifanto

# Content



**Prologue** \_\_\_\_\_ P.03

**Acte I** \_\_\_\_\_ P.04

**Act II** \_\_\_\_\_ P.07

**MOUV' On The Road** \_\_\_\_\_ P.13

**Budget** \_\_\_\_\_ P.20

**Support** \_\_\_\_\_ P.25

**Impact** \_\_\_\_\_ P.27

# Prologue

What if cinema still needed a home?

For over a century, cinema has been a collective experience.

We would enter a theatre, sit down in the dark, and for a few hours a group of strangers would share the same story.

As people left the cinema, something remained in common: a story, an emotion, a potential conversation.

Today, in many towns and cities, local cinemas are disappearing.

Films continue to exist. Screens are multiplying.

But places to meet are becoming scarce.

We are watching films more and more alone, on individual screens.

The act of going out to see a film is becoming rarer.

With it, essential cultural habits are also disappearing: meeting up, debating, sharing, building community.

Do we still need a place to watch films together?

**It was from this question that MOUV' was born.**

How can we recreate a local cinema without building a new venue?

How can we create a communal space using existing locations in the city?

How can we make cinema a place where generations, cultures and communities come together?



# Act I

Forest, the starting point for a travelling cinema



In Forest, the Movy Club, a historic local cinema, has been closed for over fifteen years.

For many residents, however, the cinema was part of everyday life: they would walk there, bump into neighbours, and watch a film together before discussing it afterwards.

When the renovation of the Movy Club was announced, it was welcome news.

But the work was set to take four years.

Rather than waiting for the reopening, we set ourselves a simple goal: to rekindle residents' desire to go to the cinema and recapture the spirit of a neighbourhood cinema.

Over four seasons, this approach led to 40 screenings across 12 venues, in collaboration with 33 local partners, reaching more than 4,000 spectators.

**It was in this spirit that MOUV' was born.**

Between 2022 and 2025, the project gradually took shape in the borough of Forest, bringing cinema to various venues across the neighbourhood.

Rather than rebuilding a cinema, the team decided to breathe new life into the neighbourhood cinema in a different way, by revitalising existing spaces and organising screenings accessible to everyone.

This approach fostered the emergence of a loyal audience and long-term collaborations with local partners.

Cinema pops up where you least expect it: in a church, a sports centre, a dance studio, a contemporary art centre, a community venue, or simply in a garden for an open-air screening.

Each screening becomes an opportunity to come together.

People don't just come to watch a film. They come to share an evening, chat, hear different perspectives, meet artists and experience cinema as a collective experience.

Young audiences also became active contributors through initiatives such as CINEMOUVTEENS and Jolikino, participating in film selection, presentations and discussions.

At the heart of the project lie three simple principles:

Accessibility, friendliness and community.

**4 SEASONS**  
**40 SCREENINGS**  
**12 VENUES**  
**33 PARTNERS**



Accessibility, because screenings are organised as close as possible to local residents, in venues they already frequent.

A sense of community, because each screening becomes an opportunity to share, often followed by discussions, socialising or informal get-togethers.

Finally, a sense of belonging, because the project is rooted in neighbourhood life and developed in collaboration with local partners.

Over time, a community of filmgoers formed around the project, with residents recognising MOUV' as a recurring cultural moment.

The cinema is once again becoming a shared space, a place where different generations, languages and backgrounds come together. What began as a series of screenings gradually evolved into a space for knowledge-sharing and experimentation.

Through this experience, MOUV' shows that cinema can once again become a shared social space — even without a permanent venue.

**What remains of cinema when the place where we share it disappears?**

**What if cinema were not just a cinema hall, but a way of forging connections between people and places?**

**What if this approach to filmmaking could also exist elsewhere?**

**In other regions.**

**In other cultures.**

**In other social contexts.**

**And so the MOUV' On The Road project was born...**

# Acte II

The next step : MOUV' On The Road



After four years of reviving a local cinema in Forest, a new question arises: what if this approach to cinema could exist elsewhere?

Between 2026 and 2027, the project will embark on a journey across four regions:

**Georgia - Vietnam - Tahiti - Brazil**

Each leg of the journey lasts around 45 days.

But MOUV' On The Road is not a traditional cultural tour.

At each stop, the project creates a dialogue between the European films that have left their mark on the screenings in Forest and the films, stories and imaginations of the regions visited.

The programme thus becomes a space for exchange between different cultures, audiences and social experiences.

Each region brings its own stories, landscapes, and social and cultural issues.

Cinema then becomes a common language that builds bridges between these realities.

# From Practice to Method

Building on the experience developed in Forest, MOUV' On The Road is based on a structured yet flexible methodology. What was initially an experimental practice progressively evolved into a transferable approach to cinema.

At its core, the project relies on:

- a bottom-up approach, rooted in local contexts
- co-construction with local partners (schools, associations, cultural actors)
- cinema as a tool for mediation and dialogue
- active participation, particularly through children and youth (Jolikino, CINEMOUVTEENS)
- intergenerational transmission, connecting different audiences through shared experiences

## 1 – Revitalising an existing venue

The project focuses on using spaces that already exist in the local area:

- cultural centres and schools
- multi-purpose halls
- public spaces
- spaces that are still underused



These venues are temporarily transformed into screening spaces.

The aim is not to build new infrastructure, but to reveal the cultural potential of existing venues.

This approach helps to limit the project's environmental footprint by avoiding permanent construction and prioritising the reuse of spaces already integrated into local life.

The intervention is deliberately kept light, reversible and adaptable, so that the venue can continue to be used by the community once the project has concluded.

## 2 – Adapting the space

Each venue is designed to suit its specific context:

- lighting and projection management
- seating layout and arrangement
- acoustic enhancement
- solutions for shade or natural ventilation where the climate requires it

Where possible, the project involves local craftspeople and stakeholders in the design of the spaces.

These collaborations enable local expertise to be incorporated and simple installations to be created, often using materials available on site.

These transformations make it possible to create a temporary micro-cinema, adapted to the social, climatic and cultural realities of the area.





### 3 – Developing the programme in collaboration with local partners

The programme is developed in consultation with local partners.

Each stopover features a mix of:

- European films selected from the Best of MOUV'
- local films or films with a regional connection
- the social and cultural realities of the area

This dialogue between films helps to draw parallels between different cultural contexts and to spark discussions on shared themes: family, region, youth, memory, the city, or social change.

This method is based on a bottom-up approach: the programme does not follow a pre-determined model, but is developed in collaboration with local partners, organisations and audiences, so that each stop reflects the realities and sensibilities of the region.

## 4 – Involving schools and universities

The project develops collaborations with:

- schools and universities
- local associations

Three schools take part in the viewing workshops, young audience juries, and discussions.

Universities can contribute through:

- workshops with students
- research on cinema, architecture, and territory
- project documentation

As part of the Recife stop, a collaboration is currently being developed between the University of Antwerp and the University of Recife.





## 5 – Meeting the public

As with the MOUV' initiative in Forest, the screenings are accompanied by:

- public discussions
- workshops
- meetings with filmmakers, artists or researchers
- dialogues with local residents and cultural stakeholders

These events extend the film-viewing experience and provide an opportunity to collectively explore the issues raised by the films.

Cinema thus becomes a starting point for social, cultural and intergenerational dialogue, but also a space for socialising, much like what has developed around MOUV' in Forest: a place where people watch films, but also where they meet, exchange ideas and share experiences.

## A Continuous Process of Documentation

Each stopover is documented through observations, visual materials and feedback from participants and partners.

This documentation contributes to the project's action-research dimension and enables the transmission of the methodology beyond the project itself.

# MOUV' On The Road

---

2026-2027



## FOUR REGIONS, FOUR ENCOUNTERS WITH CINEMA

MOUV' On The Road is an international action research project exploring how cinema can recreate spaces for encounter within different social, cultural and geographical contexts.

In each location, the project brings a selection of European films into dialogue with local realities, whilst developing light-touch forms of cultural occupation of space.

Each stop becomes a temporary laboratory where residents, young audiences, artists, teachers and researchers come together around a shared question:

How can cinema activate a social space without permanent infrastructure and help to revitalise social ties?

The screening set-ups are designed to be participatory and reversible, in collaboration with local stakeholders, craftspeople, schools and universities.

This journey builds on the work carried out in Forest: recreating a collective relationship with cinema in areas where access to cinemas is sometimes limited or transformed.

## Transmission and Rural Life

In the rural region of Kakheti, characterised by strong family and agricultural traditions, cinema is becoming a space for dialogue between generations.

Screenings and discussions explore the changing nature of family structures and rural communities.

Georgia has a strong tradition of auteur cinema and stories rooted in everyday life. This stopover helps to build a bridge between this cinematic culture and the local experiences of the inhabitants.

The project also aims to highlight the informal forms of transmission that exist in rural areas: family histories, life stories and shared memories.

In Telavi, the cinema thus becomes a space where generations can meet, share their stories and reflect together on the social changes taking place in their region.

## PROPOSITION

The Misfortunates – Félix Van Groeningen

Jeunes mères – Jean-Pierre et Luc Dardenne

Corn Island – George Ovashvili

My Happy Family – Nana Ekvtimishvili & Simon Groß  
+ a local film chosen in consultation with local residents

## ACTIVITIES

- intergenerational film screenings
- discussions with local residents
- meetings with cultural figures and filmmakers
- participatory design of the screening venue with local craftspeople

# CẦN THƠ – VIETNAM

2/12 — 15/01/2027

## Media literacy and the tropical climate

In Cần Thơ, at the heart of the Mekong Delta, we are developing a participatory cinema project centred on childhood and film education. In close collaboration with schools, families and NGOs, we are creating a space for screenings and transmission, designed with and for children.

In the Mekong Delta, the project focuses on the transmission of cinematic language and the development of critical viewing skills. Three schools are taking part in an international edition of the Jolikino Kids Awards, turning children into jurors and young film critics.

The project is structured around screenings, discussion and reflection workshops, and a shared final ceremony. A pre-selection of films would be carried out beforehand by the Jolikino Film Club in Brussels (in connection with Film'On and the Brussels Short Film Festival), as well as by young film scouts on assignment at international festivals, notably at the Kineko Festival in Japan.

## JOLIKINO KIDS AWARDS

- Best Visuals
- Best Character
- Best Music
- Best Story

+ a local film chosen in consultation with local residents

## ACTIVITIES

- film screening and analysis workshops
- group discussions about the films
- international children's jury
- making trophies with local craftspeople

# CẦN THƠ – VIETNAM

---

In a region where water, climate and river dynamics shape daily life, the project adapts to local conditions to devise simple screening formats. Here, learning about cinema becomes a means of developing children's artistic sensitivity and critical thinking. The project is also aimed at families who are sometimes in very precarious circumstances, for whom access to culture remains limited. Cinema thus becomes a force for empowerment and openness.

By acting as jurors and observers of the films, the children realise that their perspectives and interpretations are an integral part of the cultural experience.

The awards presented in Cần Thơ would be designed in collaboration with a visual artist in residence, in order to create a meaningful link between the films screened and local issues.



# PAPEETE – TAHITI

2/3 — 15/4/2027

## Youth and Island Territories

In Tahiti, screenings take place outdoors and provide a space for young people from different territories to come together.

Teenagers from the CINEMOUVTEENS film club engage in discussions with young people from Tahiti about films exploring identity, territory and social engagement. Some of the young participants will also have the opportunity to meet in person to continue the discussions they began beforehand.

In island regions, questions of identity, belonging and the relationship to the land and the sea occupy a central place in the narratives.

Here, cinema becomes a tool for reflecting on how young people describe their environment, their culture and their relationship with the world.

Through exchanges between young people from different territories, this stopover opens up a dialogue on ways of inhabiting the world and representing one's own landscape, in a context where mobility, migration and social transformations challenge contemporary identities.

## PROPOSITION

Vingt Dieux – Louise Courvoisier  
Interdit aux chiens et aux Italiens – Alain Ughetto  
Soundtrack to a Coup d'État – Johan Grimonprez  
Augure – Baloji  
+ a local film chosen in consultation with local residents

## ACTIVITIES

- open-air screenings
- discussions with young people
- exchanges between young people from different regions

# RECIFE – BRÉSIL

1/5 — 15/6/2027

## City, Sport and Public Space

In Recife, the project explores the relationship between cinema, sport and public space.

The screenings serve as a means of reflecting on how public spaces can become venues for culture and social interaction.

In major Latin American cities, sport often plays a central role in the construction of social and collective identities.

The selected films explore narratives linked to the body, performance and the visibility of athletes, particularly those of female athletes and figures who are often overlooked.

This stopover also highlights how public spaces can become venues for cultural expression and dialogue among residents.

## PROPOSITION

Touché – Martina Moor & Julie Zwick

Julie Keeps Quiet – Leonardo Van Dijn

Playtime – Jacques Tati

+ a local film chosen in consultation with local residents

## ACTIVITIES

– screenings in public spaces

– discussions on architecture, the city and cinema

– workshops with students and young audiences

# Participation

A bottom-up approach



MOUV' On The Road is developed through a bottom-up approach, in collaboration with local, cultural, educational, and community partners. In each region, the project adapts to local conditions and is built in partnership with residents, schools, artisans, and cultural stakeholders.

The experiment conducted with MOUV' in Forest demonstrated how cinema can once again become a true cultural social club—an accessible space where residents gather, interact, and share a collective experience. Each screening thus becomes a temporary social club, where people come not only to watch a film but also to meet other residents and build connections.

## **A Collaborative Partnership Model**

To ensure both local anchoring and international coherence, the project is structured as a multi-level partnership ecosystem. Partners are involved at different stages of the project and contribute according to their context and capacities.

## Types of partners

Cultural partners (cinemas, cultural centres, festivals)

→ host screenings and contribute to programming

Educational partners (schools, universities, youth organisations)

→ organise workshops, juries and pedagogical activities

Local and community partners (associations, residents, informal networks)

→ connect the project with local audiences and contexts

Technical and spatial partners (craftspeople, technicians, venues)

→ support the transformation of spaces into micro-cinemas

Institutional partners (cultural networks, embassies, cooperation programmes)

→ support development, visibility and international connections

## Role of partners in each territory.

Partners can, in particular:

- host a screening or event
- participate in the programming
- involve schools, organizations, or young audiences
- organize discussions and workshops around the films
- contribute to the project's documentation and research

This collaborative structure ensures that each stopover is locally rooted while remaining connected to a broader international framework.



# Support

How can you support the Mouv' on the Road project?



The project can be supported in several complementary ways.

## **1 – Logistical support**

Partners can facilitate the local implementation of the project by:

- providing a screening venue or public space
- lending technical or logistical equipment
- assisting with the reception of the teams
- connecting the project with local cultural and educational stakeholders

This support helps anchor the project in the local context and encourages community participation.

## 2 – Financial support

Supporting MOUV' On The Road means contributing to an initiative that places cinema at the heart of social connection, education, and intercultural dialogue.

The project goes beyond simply screening films: it aims to recreate spaces for people to come together around cinema, inspired by the initiative in Forest.

Each screening becomes a temporary cultural social club, where residents can meet and share a collective experience.

Your support helps us:

- make screenings accessible to audiences who rarely have access to cinema
- organize film literacy workshops for young people
- support the participation of local communities
- highlight the work of local artisans involved in setting up the venues
- provide access to culture for children and families, particularly in the Mekong Delta region
- foster intergenerational connections

In some areas, access to cinema remains limited. Thanks to your support, screenings and workshops can be free or accessible to as many people as possible.

MOUV' On The Road is more than a film project: it is a cultural and social initiative that temporarily transforms everyday spaces into venues for gathering, knowledge-sharing, and dialogue.



# Impact

What are the reasons to support MOUV' on the Road?



## Project Dynamics

MOUV' On The Road is conceived as a series of 45-day residencies, each combining screenings, discussions, workshops and local collaborations. Rather than following a fixed touring format, the project develops through each territory in dialogue with local partners and according to the realities of the place.

Each residency is designed as a temporary cultural presence, rooted in existing spaces and shaped by local encounters. In this way, the project does not simply circulate films: it creates situations in which cinema becomes a shared experience and a catalyst for dialogue.

## Expected Reach

In each region, the residency is expected to generate around 10 to 15 public moments, combining screenings and related activities such as discussions, workshops, youth juries or meetings with local stakeholders. Depending on the context, these events may bring together small or medium-sized groups, generally ranging from 50 to 150 participants. This represents an estimated reach of approximately 500 to 1500 participants per territory, or 2500 to 7500 participants across the full project.

These figures remain indicative and may vary according to local conditions, the type of venue, the strength of local partnerships and the accessibility of each context.

## Accessibility and Inclusion

Accessibility remains a core principle throughout the project. Whenever possible, screenings and activities are designed to remain free or low-cost, and are developed in partnership with schools, local organisations and community actors.

**Particular attention is given to children, teenagers, families and audiences with limited access to cultural infrastructure.** The project also encourages intergenerational participation, so that cinema becomes not only a cultural event, but a shared social experience.

By working in existing venues already frequented by residents, the project seeks to reduce symbolic and practical barriers to participation and to create forms of cultural proximity rooted in everyday life.

## Social Impact

MOUV' On The Road creates welcoming spaces where residents, families and young audiences can come together around a shared cultural experience.

Each screening becomes a temporary cultural social club, fostering exchanges between generations, backgrounds and communities. In contexts where collective cultural spaces may be limited, temporary or underused, cinema acts as a catalyst for social connection and renewed forms of encounter.

**The project therefore contributes not only to cultural participation, but also to the strengthening of local social ties.**



## Educational Impact

Workshops, discussions and youth juries encourage children and teenagers to develop critical thinking, artistic sensitivity and confidence in expressing their views.

**Participants are invited to discover cinema not only as entertainment, but as a language through which images, emotions and social realities can be read and discussed.**

In particular, the active participation of young audiences through initiatives such as the Jolikino Kids Awards or CINEMOUVTEENS reinforces the pedagogical dimension of the project, making children and teenagers active contributors rather than passive spectators.

## Cultural Impact

By bringing European films into dialogue with local realities, MOUV' On The Road encourages cultural exchange and the circulation of stories, perspectives and sensibilities.

Each stop becomes an opportunity to connect different cinematic traditions and lived experiences, while opening up conversations around shared themes such as family, youth, memory, territory, identity or social change.

**In this sense, the project supports not only access to cinema, but also the creation of a common cultural space in which films become mediators between places, generations and worldviews.**



## Local Impact

The project temporarily transforms existing spaces — schools, public squares, community halls, cultural centres or open-air venues — into places for screenings, gatherings and exchange.

These lightweight, participatory and reversible installations help reveal the cultural potential of everyday spaces without requiring permanent infrastructure. They also encourage collaboration with local partners, artisans, teachers and community actors.

**In doing so, MOUV' On The Road contributes to revitalising local cultural dynamics and to showing how cinema can once again become embedded in the life of a neighbourhood, a town or a region.**

## Long-Term Perspective

Beyond the events themselves, the project aims to leave behind more than memories of screenings. It seeks to transmit a method, strengthen local partnerships and inspire new ways of thinking about cinema as a social and cultural practice.

As an action-research project, MOUV' On The Road will also generate documentation, reflections and tools that can be shared beyond the journey itself.

**Its long-term impact lies not in building permanent infrastructure, but in reinforcing the capacity of communities to create their own spaces of encounter around cinema.**





## A Flexible Approach to Risk

Because the project unfolds across different social, climatic and geographical contexts, adaptation is built into its method.

Weather conditions are addressed through hybrid indoor/outdoor possibilities. Audience engagement is strengthened through advance work with local partners. Logistical constraints are reduced through lightweight and adaptable equipment. Language differences are approached through informal and contextual translation.

Rather than treating these challenges as external obstacles, the project integrates them into its working method, allowing each residency to remain responsive to local realities.

# The team

## Samira Zaibat

### Artistic Direction and Coordination

For several years, Samira Zaïbat has been developing cultural projects at the intersection of film, cultural sociology, and audience research.

Her work is rooted in a commitment to making culture accessible to everyone, with a particular focus on audiences who are often excluded from cultural offerings. She advocates for a bottom-up approach, shaped by listening to local areas and communities, where cultural projects are developed in dialogue with the public.

She is the founder of the MOUV' project, a traveling cinema launched in Forest (Brussels) to recreate communal spaces centered on cinema in a municipality lacking an active theater. Between 2022 and 2025, the project enjoyed widespread success, building a loyal audience and developing a network of cultural and community partners around screenings organized in various locations across the region. In this context, she oversees the project's artistic direction, programming, and development. She designs collaborations with cultural, educational, and community partners and coordinates educational initiatives with young audiences, notably through CINEMOUVTEENS and the Jolikino Kids Awards.

Through these initiatives, she champions a vision of cinema as a space for encounter, transmission,



## Kevin Leers

### Technical Director and Projection System Designer



Kevin Leers develops the technical and spatial aspects of the MOUV' project. He designs mobile projection systems and temporary installations that transform existing spaces into micro-cinemas tailored to local contexts.

His work takes a pragmatic and experimental approach, prioritizing simple, modular, and transportable technical solutions. These systems make it possible to organize screenings in a wide variety of venues—cultural centers, schools, community spaces, or public areas—while ensuring optimal screening conditions.

As part of MOUV' On The Road, he oversees the design and adaptation of technical installations in each region visited, taking into account local realities, climatic constraints, and available resources.

His approach aims to develop lightweight, reversible installations that temporarily transform existing spaces into venues for screenings and gatherings, while fostering collaboration with local stakeholders and artisans.

## **Violène Verduron**

### **Cultural Cooperation Officer – Vietnam**

Violène Verduron has been working within the French cultural network abroad for nearly fifteen years. She is currently the cultural attaché at the French Embassy in Belgium, where she facilitates the dissemination of contemporary art, supports the promotion of French artists, and helps organize cultural projects and public forums.

Trained as a historian and art historian, she has worked in the museum sector, notably as head of corporate sponsorship at the Unterlinden Museum, as well as at the French Institute in Italy and within the Italian Nuovi Mecenati Foundation, dedicated to supporting Franco-Italian artistic projects.

She is joining the MOUV' On The Road project for the Vietnam leg. As a volunteer with the NGO Enfants du Mékong, where she sponsors young schoolgirls in southern Vietnam, she will accompany the project on-site and help foster connections with local community and institutional partners, as well as develop partnerships and support for the project.

Through her personal and professional journey, Violène Verduron champions a vision of culture as a space for encounter and transmission, with a focus on young audiences' access to culture, the role of women in artistic creation, and the connections between art, society, and care.



## **Louiza & Zakaria Leers-Zaïbat**

### **Young ambassadors — Jolikino Film Club - MOUV'**



Zakaria and Louiza will support the MOUV' On The Road project as international youth ambassadors for the Jolikino Film Club. During the trip, they will serve on several film juries for young audiences in Asia and act as film scouts for the Film'On festival, identifying and sharing films aimed at children and teenagers.

They will also help develop the Jolikino Kids Awards in Vietnam, working with residents, children, and local partners to organize screenings and discussions about cinema. They will document the project throughout the trip and produce a child-friendly report, sharing their perspectives on the films, the people they meet, and the cultures they discover.



# Contact



[sz@jolifanto.com](mailto:sz@jolifanto.com)



[www.jolifanto.com](http://www.jolifanto.com)



MOUV1190



@samirazaibatMOUV