



playing
with fJLM

TAART
ROVERS

What do pre-schoolers need, to discover film in a playful way? And what can we do to encourage this? We investigated this for two years in collaboration with pupils and their teachers from mainstream and special education schools. For this study in practice we used a Mobile Film studio.

In the report 'Playing with Film' we describe our vision on film for young children: our insight from the research is documented and we share information on several programmes that can serve as inspiration for film for pre-schoolers in the classroom.

Play, explore, look, wonder, freedom to discover, listen together,

pride, stories, be proud, proud, assess ground, feel, dance, experience

characterise, move, mess

Film offers children the opportunity to develop their view of the world. To discover a great deal about themselves and about others. To admire the world around them and the world further afield.

When children of a young age, watch films made by film makers from different cultures, each with its own imagery and narrative, they discover that there are multiple ways to consider the world and to talk about it. They also discover the things that make them connect - what you find beautiful, creepy, sad or funny also tells you something about yourself.

Children experience film more intense if they reflect on the film in a playful way immediately after watching it. It gives them the opportunity to process, express and share all the feelings, stories, and ideas they pick up, with others. They do this with all their senses: they experience film with their whole body!



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film, imagination and experiment

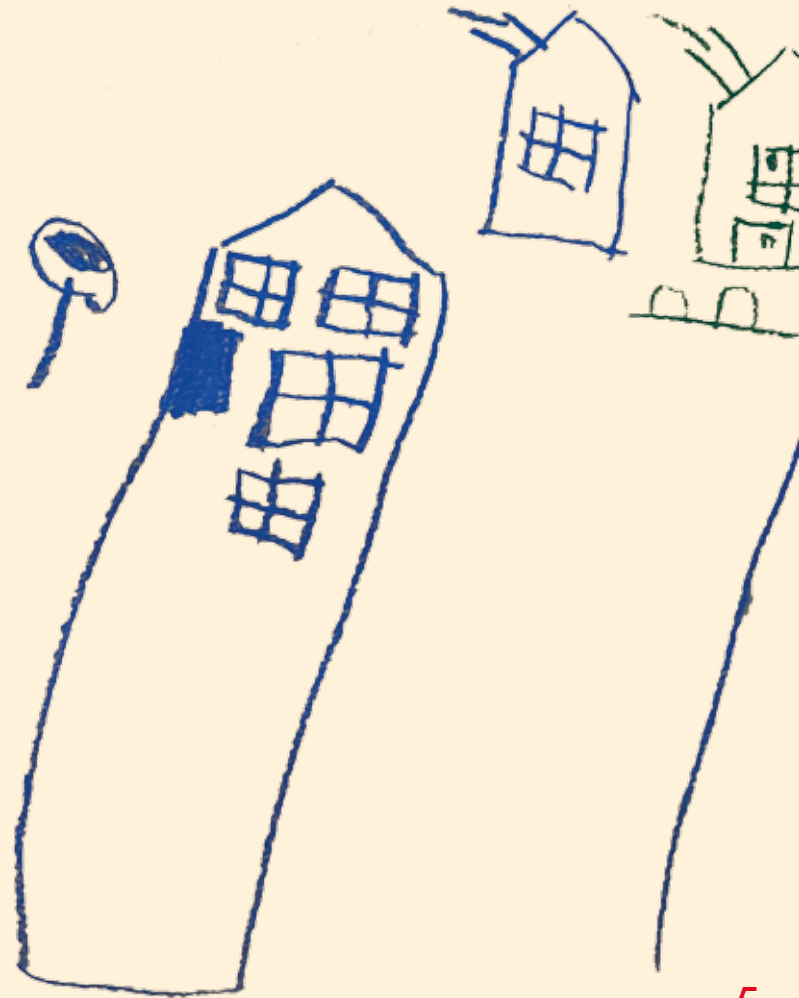
The early years of children are fundamental for development*, but strangely enough, the cultural offering for this group is relatively small. There is hardly any facility for pre-schoolers especially in the field of film education, whilst it is known children of a much younger age are more often exposed to image and sound. During these early years of life is exactly the moment to make children enthusiastic about the wide assortment of stories, auras, images and sounds of film. Taartrovers has been developing film programmes for young children since 2010. We admire the way young children stand in the world, with an open and inquisitive attitude. Our programmes incorporate watching films in conjunction with imaginative play. Play takes place in a carefully designed environment in which children can freely explore, experiment, and imagine with all their senses.

By attentively observing children, we learn what works well and what doesn't work well, and in this way we can further develop our programmes. Observations of the children and conversations with the teachers form the basis of our insight in this research. Most of the insight is gained in the space that the children are given to continue playing after the film. During playing all the impressions they get while watching the film, resonate.

We are happy to take you along in the discoveries of the children, the evaluations with teachers and our reflections on this. We want to use these findings to inspire and contribute to fantastic film programmes for young children.

"You do things that most people would not dare to do"

Teacher SO de Heldring



*Ramey, C. T., & Ramey, S. L. (2004). Early learning and school readiness: Can early intervention make a difference? Merrill-Palmer Quarterly, 50(4), 471-491

the project: mobile film studio

How do pre-schoolers play with film in a perceptive, investigative and enjoyable way? How can you design film programmes in such a way that teachers can carry them out independently? How do you make these programmes suitable for both mainstream and special primary education?

We investigate these questions together with pupils and teachers and parents in our project: Mobile Film Studio - a study in practice. Pre-schoolers from mainstream and special education and their teachers form the target group.

Scope of the Project

Three primary schools with 120 children and 16 teachers complete a film programme for two years under the direction of Taartrovers. The programme consists of four parts: two interactive film screenings in the cinema, five film workshops with 'Taartrovers' at school and four DIY workshops run by the teachers at school. During the lockdown, the programme was run and extended by Taartrovers Thuis, 15 films with activities for home.

Our way of working

Taartrovers lets young children explore, play, make and discover. In this way, they put structure to their feelings, images and stories. The film programmes are varied and many-sided, films that children are unlikely to watch on their own, and films that are not part of the mainstream offering. They watch film in conjunction with play and experimentation. Much attention is given to aesthetics. We think it is important to give children the space to play and discover freely, to learn from their environment, to learn from film stories and to learn from each other.

Learning through discovery

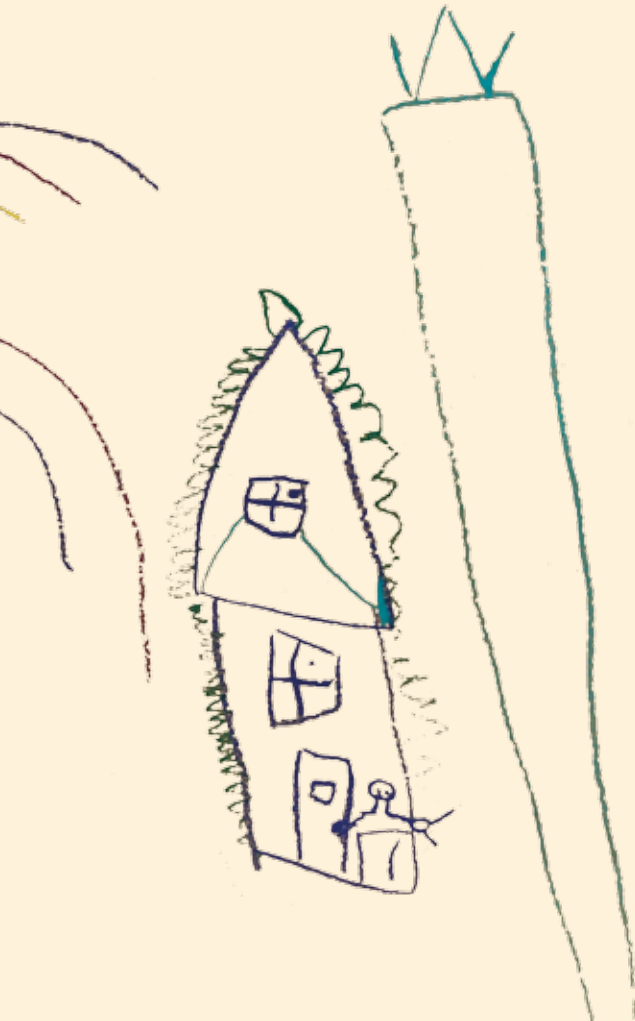
We consciously choose to lead children by the hand, as little as possible. There is no specific route they must go through, there is no right or wrong, no pressure to see a result. For us, it's about intrinsic motivation, where fun and fascination are at the forefront. The children are the researchers and the makers; they try everything themselves. We are somewhat in the background in a supervisory role. We provide support and a safe environment to let children play and discover freely.

Learning from your surroundings

Our experience is that a carefully, playfully, and aesthetically pleasing designed environment invites you to explore, experiment and play, without needing detailed instruction. The setting takes on the role of a teacher, as it were. This approach works especially well, for young children because they can work independently this way and can intuitively step in at their own level and take part in the activities within the environment provided. We attach great importance to our design: materials and technology are carefully selected, are connected to the films and are presented beautifully in the studios.

Learning from each other

Observations, experiences, and the resulting creations are explored and shared by children during the film screening and during their play. Children are allowed to respond to what they see during the film talking, singing or moving, as long as it does not bother the others. In the activities, playing together is encouraged. Discoveries of one can inspire the other or give the other confidence to try new things.





Learning from film storylines

Stories and images create new impressions and give children the opportunity to expand their world and discover everything. About themselves and about others. About the world around them and the world further away. Film speaks a visual language, making it accessible to everyone, including children who do not (yet) have a good command of spoken language. The film storylines also invite you to verbally express what you experience in the film, and therefore also contributing to language development.



Observing, recording and reflection

In our role as teachers of film, we want to create a safe and inspiring environment, so that children feel free to discover and experiment. We consciously work with small groups of six children and two supervisors, so that we can pay enough attention to observation. By standing back and observing during the workshop, we can gain an understanding into the discoveries and experiences of the children. We document this with photo, video and notes. After a workshop, we reflect and evaluate together with the teachers.

Our Partners

Eye Film Museum in Amsterdam contributes to the programme by including two different interactive performances in the cinema. With an impressive visit to the Eye for the pre-schoolers we open the MFA-school year twice.

Three primary schools are investing in the project by making room in their curriculum for all the activities during the period of two academic years and making space in their school for the Film Studio at school, carrying out evaluations with the teachers, participation by the teachers and facilitating in the contact with the parents. We consciously choose to work with mainstream and

special education, to explore as broadly as possible, how film education for pre-schoolers can be better served at school.

OBS de Klimop is a mainstream primary school in the north of Amsterdam. Many of the pupils have little contact with art and culture outside of school. That is precisely why we, just like the school, think it is important to integrate all the 'de Klimop' pre-schoolers in the power of art, imagination and film. The school has been working with Taartrovers on other projects for many years and chooses this programme because of the high quality and creative freedom that their students experience.

SO De Heldring in the north of Amsterdam is a special education school for children with mental disabilities. The school has a wide variation in level of their groups. 'De Heldring' chooses Taartrovers as much attention is given to the process and because the children can participate in the programmes at their own level. Taartrovers and 'De Heldring' have been working together for some time.

SBO Professor Burgerschool is a primary school in the west of Amsterdam for children with hearing difficulties. As a result, the children may have more difficulty in one or more areas of development (speech/language, social/emotional, cognitive, sensorimotor, and learning skills). The school is enthusiastic about Taartrovers' investigative and playful approach and says that this project fits in nicely with their students and learning objectives.

films on the big screen



Both academic years begin with a visit to the cinema, for an introduction to film on the big screen. Seeing a film on the big screen is an intense experience, especially for young children. It 'takes you in', a very different experience than watching on a small screen. The children visit the Eye Film Museum twice. The children watch a film programme with special and artistic short films and games in a small, intimate cinema hall.

Play

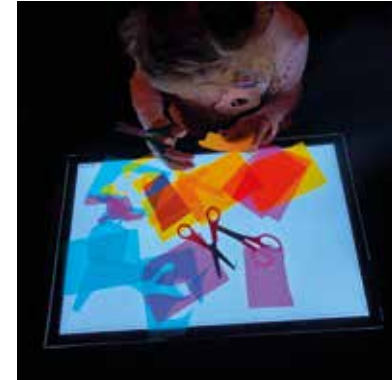
After the end of the film programme, the children continue to play in an area with different gadgets where there is room to discover each part. Lightboxes with coloured, transparent paper to make your own shapes, an overhead projector to play with projection, light and dark, near and far, large and small. In a specially designed tent, children can make up their own stories, play with and present shadow play. On a long roll of black drawing paper on the floor, children get the chance to draw their own [film] stories with soft coloured pencils. We notice that the children like to move and experiment using their whole body, we add long ribbons on the second visit to Eye with which they can play and dance with, inspired by the film *'Dance Serpentine'*.

Discoveries

The power of repetition, attraction of light & projection and the processing of film in play. Visiting the cinema makes a big impression on children. The journey there, the building and the cinema hall with the soft chairs that fold up. The children discover the room with their whole body. Literally, from the moment they are invited to walk through the room and then choose a chair.

Before the film starts, we ask the projectionist, who waves out of the hatch in the booth, to start the films. This makes a big impression! Absorbed, the children watch the films, and say what they saw or thought. In this way, they pay more attention to the detail. The games afterwards are also big in demand. The cut-out shapes on the projector, which become larger on the big screen, are amazing. Seemingly, children can make sense of the exciting films they saw while drawing.

On the second visit, we put together a new film programme, but some activities reappear. Children remember with pleasure that they have also been to Eye the year before. A girl immediately points to the window of the projectionist. A teacher looks back: "The visit was a great success. The children enjoy the films and even films they already know. They like to experience a similar story again and they say beforehand what will happen in the film."



Using a specially designed film studio, in the form of an open house, we visit all the participating schools where we build a studio house, furnish it and then make it available to the pre-schoolers. Each film workshop starts with a short film that is linked to a few activities. The programme lasts about an hour.

Children come in small groups, so that there is calm, space and attention to be able to freely discover, experiment and play. Some of the films in this programme have already been seen by the children in the cinema in Eye and are being shown again.

This is a conscious choice because pre-schoolers love repetition and learn from it. We notice that children see new things the second time around. Five workshops use this same structure. We have highlighted several examples of workshops that are successful.



film studios in the CLASSROOM

Light & colour

Film

A Color Box

Len Lye | 1935 | United Kingdom | 3 min.

'A Colour Box' is an experimental animation film. It is a colourful, energetic film, where lines and colours seem to dance over the image to the rhythm of the music.

Play

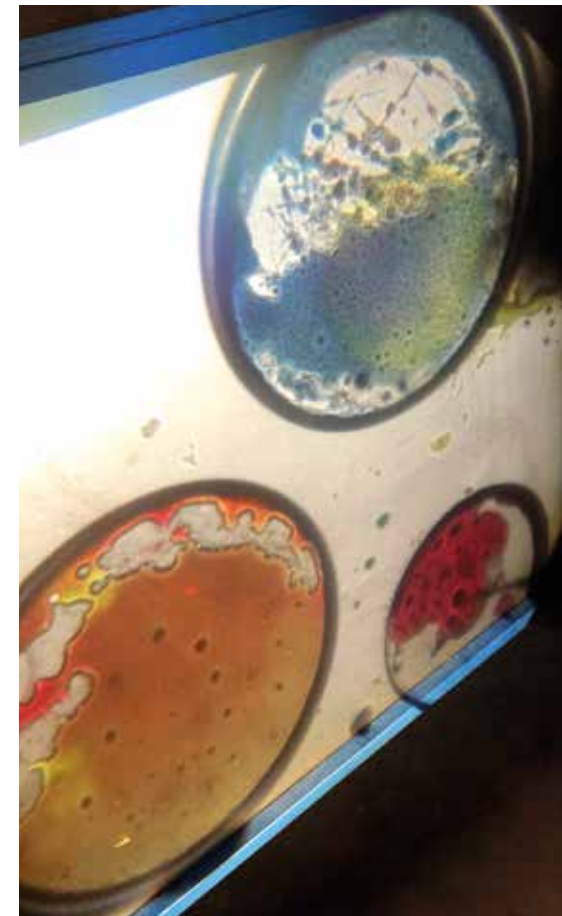
Experimenting with Colour. In the studio-house there is an overhead projector. On it are trays of ecoline ready in different colours with oil, pipettes, petri dishes and some protection for clothes. Colourful shapes and movements are made by using the pipettes to put the colours drop by drop into bowls with oil. Children are free to experiment. The image is projected on the walls using the projector and so in this way shared with everyone.

Painting in a big way. At the back of the studio, the children can paint on the walls of the studio house. The walls are transparent, which makes it easy for the light to fall on to. This gives a lovely effect to the paintings. There is paint ready in various colours, thick and thin brushes and there are painting aprons. The children can work freely with the paint, while enjoying music from the film in the background.

Discoveries

Presentation is important, choice of materials for every level, giving freedom in experimentation motivates.

During the screening of the film, not only the film, but also the projection, the sound and playing with your own shadow is a hit. Children dance to the music and some spontaneously make shadow formations with their hands. Playing with projection and your own body is always a winner. The concentration stands out during the process of working with the ecoline. Although it is not easy, all children manage to soak up the colours with the pipette. They busily work with the colours and shapes, some feel like it is like being in the universe. Painting on the walls is a fun experience, large drawings are made while dancing to the music, small dots on the fast tones and large lines on longer tones. Most children like to work with as much space as possible. The teachers note that free exploration works well within a clear structure. "We saw the children really enjoying themselves. The ease of the activity means that everyone can participate, verbally or non-verbally. The studio house is beautiful and offers a warm, safe atmosphere and is relaxing." A teacher mentions that half of her class has difficulty with fine motor skills, but that working with the pipettes went well for everyone, perhaps additionally motivated by the result.



Lines & Shapes



Film

**Ostorozhno, dveri otkryvajutsia!
Watch out, the doors are closing!**

Anastasia Zhuravleva |
2016 | Russia | 5 min.

In this colourful animation film, buttons, zips and spindles of yarn come to life in a décor of sewing patterns, scissors and measuring tapes.

Play

Mosaic Buttons. In this part, children can make shapes from buttons and wires on thread boards using their intuition and feeling.

Light, colour and buttons. On top of a lightbox with colour filters are jars with coloured buttons. The panel with colour areas is covered with white lime paper so that the buttons nicely contrast. Children play by sorting, organisation and turning the light on/off to see the colours and shadows formed by the buttons.

Embroidery House. In a specially designed embroidery house with plates of pegboard, children embroider life-size shapes with wool and chenille. They can work on the inside and outside of the house. There is contact through a window between children on the inside and the outside.

Discoveries

Attention to design of the space and materials inspire, a safe environment offers assurance and the power of simple material.

What stands out most, is the quiet and concentration in which the children work with the mosaic buttons. Making letters, feeling, looking at buttons, laying shapes, wrapping. They are completely absorbed in it and can keep playing for a long time. Buttons are laid down on the lightbox by shape and by colour. Admiration for their beauty is clearly voiced. Many children like to tip over the buttons, let them clatter on the tray and sift their hands through the mountain of buttons. The embroidery house provokes different forms of play. Decorating the house with wire, making shapes, weaving a spider web where you live as a spider yourself, just lying in the house and chatting - 'ding-dong, can I come in?' or dancing to the music with the threads. This can and all happens. The teachers' note: "music as a support in film instead of language is nice; it is accessible to more children this way. The simplicity of the materials and the facility to experiment freely! There is no right or wrong and therefore no frustration - that motivates! We also see that some children become adventurous and do more here than in the classroom and have better concentration. Embroidery and working with the nail boards are good exercises for motor skills."



MOVEMENT & FORM

Film

Surprise Boogie

Albert Pierru | France | 1957 | 4.45 min

Music and images play with each other in this swinging film. The filmmaker painted, drew and etched the shapes directly on to a film strip and translated the music, rhythm and 'swing' into images.

Play

Mosaic Light. A light game with triangular mirrors. Light is reflected from the lamp on to the mirrors and a mosaic of light is created on the wall. The mirrors are easy to handle. By turning or tilting them, pushing them close or further away, children are able to bring the mosaic light on the wall, to life.

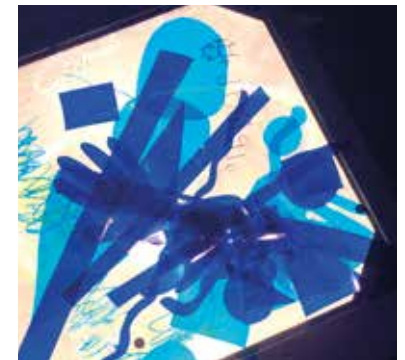
Magic lantern. Just like the creator of Surprise Boogie has done, the children make a film by creating images directly on to the film strip with tape and stickers or with a marker. This is how their own film is created. They show this film with a magic lantern in a box, a kind of mini cinema.

Dance with shapes, catch the light! With large cardboard shapes, inspired by figures from the movie, the children can dance to the music. The shapes capture the the projection of the beamer and a swinging light show with different layers appears.

Discoveries

Abstract films and activities also stimulate play, fun and discovery. Preferably with your whole body. It's great to see how kids enjoy this fairly abstract, swinging film. They dance and move enthusiastically with the music. "Hey, that's me!", one of the children shouts about a shape with a trumpet.

Playing with the mosaic light provides a lot of room for discovery. They look in the mirrors and find it funny that their own face can be seen in a triangle. "Mirror, mirror on the wall, who is the fairest princess of them all?", says a girl. Others move the mirrors carefully or lift them to catch the light from the lamp and to play with the light point on the wall. Sometimes they play tag or hide and seek. The mirrors are also used as building blocks. Children have a lot of fun making their own film and showing it using the magic lantern. They tell entire stories as they move their film strip through the projector. They find their film screening in the mini cinemas magical. The final part, dancing to the music and playing with the images is a great experience!



If we are unable to go to school because of Corona restrictions, then we will adjust the set-up. We design DIY Studios. They are practically designed and used by teachers in the classroom. Each Do-it-Yourself studio comes with a lesson plan for the teacher and an instruction video for the students, which makes clear what the concept of the studio is. Film then becomes a way to stay in touch with each other. The children can see us in the instruction video. We, in turn, see them in all the photos and films of the games that the teachers send us. At the end of each workshop, we have a telephone evaluation interview with the teachers. Unintentionally but no less importantly, we discover that teachers prefer to use a ready-made lesson, complete with instructions and with all the materials. Below we describe several successful DIY workshops.



Magic with Light

Film

Matilda

Irene Iborra Rizo & Eduard Puertas Anfruns
| Spain | 2018 | 7 min.

Matilda cannot sleep and starts to play with her bedside lamp. Then suddenly the lamp breaks and it is completely dark. That's exciting... she discovers the magic of darkness and light. Using her flashlight, she explores her room, and she sees everything that is not visible during the day.



Play

Magic with Light. Children search for shadows in a tent. Using a flashlight and various objects such as a colander, a cup, or a spatula, they produce the most beautiful images. By moving the flashlight and holding it near, far or at an angle, they discover how the shadow changes time and again. Transparent embossed objects, such as a ribbed glass or bubble wrap, can diffuse the light in a special way and create fantastic shapes. The children add colours to the projection using coloured Perspex plates.

Discoveries

Play with light and dark, attracts and invites you to discover. The tent has a huge appeal. The children are only too happy to dive in, to play with the flashlight themselves. Near and far, small and large, on and off. They discover that the shadow changes by moving the flashlight. They are focused on their research and use all the different materials. When they shine the flashlight through the hole of the flowerpot, a flower appears as a shadow on the other side. That makes a big impression. One of the children thinks about how that is possible and finds out that the lamp of the flashlight has several small lights so that the shadow takes the shape of a flower. The children also become suddenly busy with shade in the playground. They discover that they have a shadow themselves, that the shadow remains attached to them and play with it.



MONSTERS

Film

Paris Recyclers

Nikki Schuster | Austria | 2011 | 6 min.

In this film you wander through Paris. Past unexpected places. Places where it's messy and a little dirty. Where the rubbish rolls, whirls and blows but where you can also find all kinds of images. Funny and creepy, large and small monsters appear from those gutters, ridges and edges.

Play

Recycle samples. In this studio, the children help each other to change into costumes that they make with waste material and recycled items. In this fashion, they transform each other into crazy recycling monsters just like the strange shapes they have seen in the film.

Self-portrait. On the drawing frame, children can continue to transform each other into monsters. One child stands on one side of the window in a monster outfit and in a funny or scary monster position and the other draws scales, claws, spines or a weird tail on the other side of the window. When the monster is finished, they take a portrait photo of it. Using the printed photos on the wall, the teachers make a crazy monster exhibition together with the children.

Discoveries

Diversity in the activities makes it accessible to different children. We discover the value of a role play. Children engage very differently in this studio. Some children spend a long time dressing up, others are completely absorbed in drawing. Recycling raises many questions for the children. They find it very interesting. A teacher says that she is surprised that a topic like recycling becomes open to discussion for everyone this way, and that they all pick up something from it.

Dressing up as a monster brings out different emotions. A teacher says: "A girl who is shy in class and often also anxious, and who already finds it scary to go to the auditorium, completely immerses herself in the character of a monster and starts to imitate claws, make sounds and growl with her hands. She also wants everyone to come and look at her and even speaks directly to the speech therapist: 'Come here, come and look at me!' Being a monster, gives her the courage to do much more."



insects' paradise

Film

Minuscule: Whoever sows the wind will reap the storm | France | 2016 | 1 min.

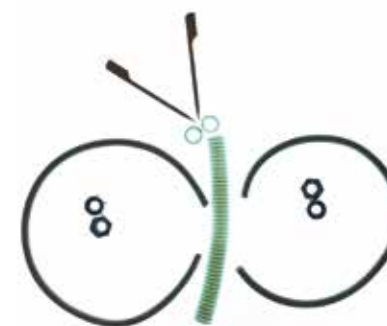
A hilarious and beautifully made animation in which insects play the leading role. In this episode, a cricket plays jokes on other insects. But they don't let him get away with it...

Play

Building insects. The children search for beautiful shapes amongst all sorts of everyday objects. Using loose materials, they can make colourful and tickly insects appear on the lightbox. They can take pictures of it with the iPad. They can study insects with a magnifying glass in boxes found between the blades of grass, to inspire their own insect creations.

Discoveries

Beautiful presentation and humour motivate the students to get started themselves. Children really like the film. The teachers' say: "They think it's hilarious! It fits very well with this age group. For group 1 as well as group 2." A world really opens for some: the realisation that there is a mini world, full of small insects. Also, that you can make images of insects with all kinds of everyday objects. "Hey, if I put it down like that, then it becomes legs and like that, wings.", "some children become so absorbed in the insects and suddenly discover all kinds of small creatures in the playground. They see a ladybird that is black with red dots for example, just like one of the large insects in the film. They then also look for other insects, such as ants and beetles". Taking photos yourself, is a great success. The children look closely at all the legs and wings and transform that into simple shapes in their collages. They also put their hands on the picture and really investigate and discover what they can do with photo. Some children search in the class for hours with the magnifying glasses. The material is well used and highly appreciated. A teacher: "just by presenting the material so beautifully, is quite something. It's nicer and so makes more of an impression on the children. We can do this with other things as well."



Film education for pre-schoolers

The observations and documentation we have recorded give us in a descriptive and visual way, a wonderful view of children's play and discoveries. We would like to share a few insights and beliefs that have been strengthened by this. We hope that this report inspires teachers, film teachers, art teachers, programme makers, parents, and everyone else who likes to work in combination with film and young children and provides ideas to get started with film and play for the young child.

In our opinion, film education is not only a lesson about film culture, or a lesson based on a film, it is a starting point: the inspiration, the opportunity to wonder, research and imagine. The film experience and the subsequent activities are connected by feeling, thinking, motor skills, imagination, movement, worldview, self-confidence and much more. Pre-schoolers need support and framework for this, but also a lot of freedom and space to play around with.

One film programme can be created for both mainstream and special education if you take sufficient account of language and material. Films without dialogue work well, the story is told in image and sound. We choose attractive and pleasing materials with which all children want to and can experiment at their own level. With motivated teachers, it is quite possible to use light-hearted film programmes for pre-schoolers in the classroom, without the need for our presence. Therefore, it is important that we provide training, clear instruction for teachers and students and attractive materials.



Experiment with Film

Experiment, take the risk to show other films! Animation, documentary, figurative or abstract, films of today and films of the past. We are pleasantly surprised how young children can enjoy all these different types of films. Films that are very different from what they are used to seeing. They can enjoy old hand-made coloured, silent films in this way for example. Just like a film about acrobats or about a dancer with a beautiful fluttering dress, which changes colour like a magic ball. We see this in the reactions across the room - 'oooh!' or because they copy the movements afterwards.

Combining Film and Play

The combination of film with play fits perfectly with pre-schoolers. An amazing design language and careful choice of materials ensure that the children step into the film world with great pleasure and continue to play around with what they experience in the performance. Children can express themselves non-verbally like this, and in various ways directly process what they have seen. It can be in spoken language, but also in images, movement, sounds, constructions, or other creations. Play and discovery often continue, even after the workshop has been completed. Teachers see this when days later new discoveries are made in the playground or in the classroom, prompted by what has been started in the studios and the films. Also, teachers note that the children express themselves more verbally in our activities and tell more stories than they are used to doing. The teachers are happy to use the programme for language teaching. But the children are also encouraged to explore nature (insects and shadows), to work using motor skills (knots and wires), to work together (take pictures of each other), to increase self-confidence (to 'jump' into the skin of a monster), to move ('In a Colourbox', 'Surprise Boogie'). And of course, they learn a lot about film (projection, stories, emotions, sound).



Presentation

Film and materials are carefully chosen and presented in a specially designed environment. The presentation of our materials – ordered, in unity and in line with the film – proves to be appealing and provides calmness. Both the children's play and comments from teachers show that children feel safe in this setting and are highly motivated to show something of themselves and to experiment freely.



Materials

Elements of light and projection work like a magnet, such as the magic lantern, lightboxes, the beamer, the overhead projector, and a flashlight. This allows children to play for a long time. Where does the light come from and where does it go? Curious, they look for answers.

Simple every day, neutral materials beautifully presented and arranged, encourage free imagination. Beads, plastic packaging material, cardboard tubes, ping-pong balls, clothespins, wooden skewers. Children use them in their own way.

Empty play elements such as the Embroidery House and the lace boards have a strong appeal.



Repetition

The power of repetition: repetition of film or game elements works well in young children. Teachers say that their children enjoy experiencing and talking about it repeatedly.

Observe and space for experimentation

Be surprised by what the child does and brings. Distancing yourself provides valuable insights. Let children come to new discoveries by themselves. By letting children experiment freely without a desired end-result, without judgment, they dare to play freely and let their imagination run wild. Experimentation and space to mess around and fail give confidence that allows a child to explore and push their own boundaries. Choosing and discovering yourself increases intrinsic motivation.

A working method, for three schools

Despite the big differences between the three schools and the children themselves, we find that every child can find their own place in our studios.

"Seeing that children were allowed to choose their own activities and the offer was accessible to everyone, children could discover at their own level."

Teacher SO de Heldring

"The game stimulates the children, who are often less linguistic due to their hearing impairment, to tell stories. That stands out"

Teacher Professor Burgerschool

Independent in the classroom

In the DIY studios, the instruction films and the beautiful presentation of all the materials work excellently. This allows us to create our own atmosphere and give instruction without really being there.

more inspiration

Get yourself started

In addition to the film studios and the DO-IT-YOURSELF studios, Taartrovers develops other programmes in which we present film and play in theatres, at home or at school.

Taartrovers at home

During the pandemic, our online service has been given an extra boost. During this time, we developed 'Taartrovers at Home'. A programme on our website with short films linked to game activities, freely available to everyone. You will be guided through the film and activities with the support of audio stories and visual instructions. Like this, parents and teachers can offer these programmes to their children, while the children remain in control, as much as possible. There are also episodes supported by film in Dutch Sign Language (NGT) for children with a hearing impairment.



Cinemini Europe

Working together with our European partners, we make special films available to young audiences, in our international programme 'Cinemini Europe'. Almost all films from the Mobile Film Studio come from this European collaboration. It is a special selection of 26 short films. Narrative, non-narrative and experimental films. Sometimes, but certainly not always, specially made for young children. The programme shows the richness of film and plants a seed for the love of film at an early age.

MiniCine

How can pre-schoolers playfully discover film in the classroom? This will soon be possible with the MiniCine, our small new film machine. A ready-made film programme for the school, moulded into a compact play installation on wheels. Here, pre-schoolers can watch short films and create stories, images, films and projections by themselves. For example, by giving a colourful light show using the Magic Lantern, setting images in motion with Stop Motion or the Miracle Disc, or making sounds with all images.



Taartrovers

Taartrovers is a group of artists, designers, and art teachers. We have been developing and producing art education specifically in the field of film and play, with a focus on the senses for young children since 2005. We do this on behalf of organisations and independently through our own foundation.

TAARTROVERS

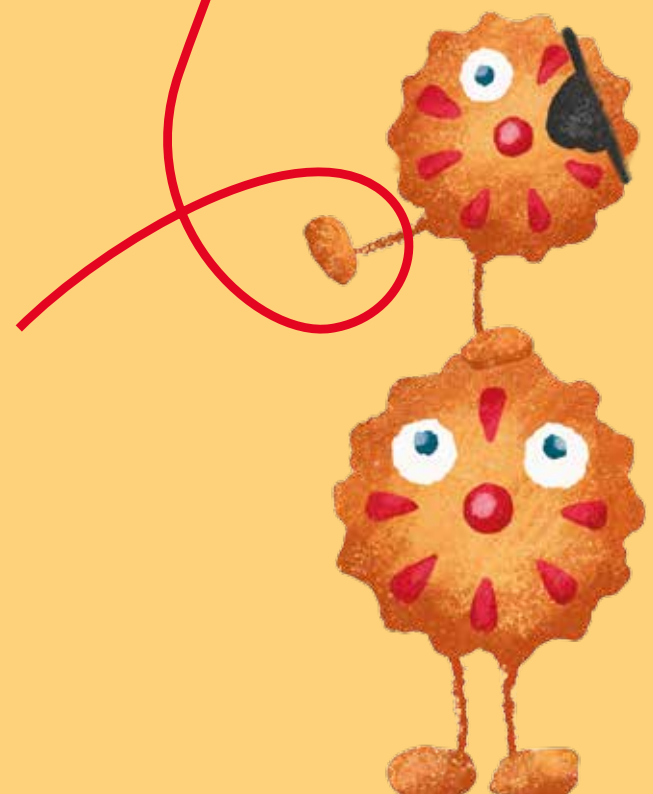
Interested in a collaboration or have questions?

Please contact us:

www.taartrovers.nl

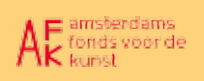
info@taartrovers.nl

with thanks to



The students and teachers of the Heldring School, Professor Burgerschool, and the OBS Klimop.

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Credits to Almicheal Fraay for the photographic image on the front



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