



Manual For Enlightenment

Sunshine Socialist Cinema

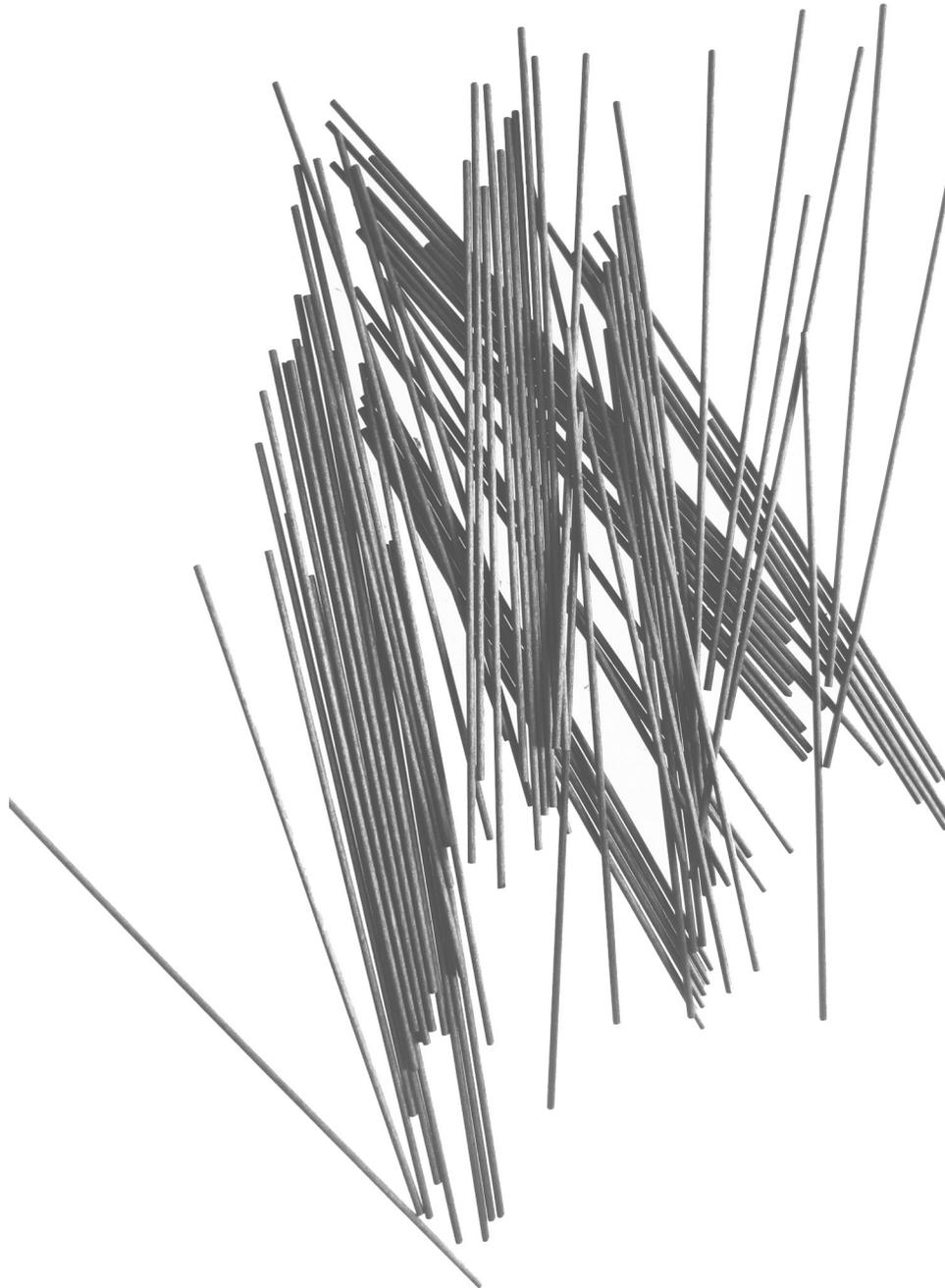


Manual:

How To Construct A DIY
Solarpowered Socialist
Cinema

About This Manual

by Sunshine Socialist Cinema



This is how we did it. This is how we started up a solarpowered outdoors socialist cinema that shows artfilms and artvideos. We've been running this apparatus for a couple of years now. We set out to do it in a small village in the countryside, in a predominantly rightwing area of Sweden. But from the start we were also getting invites from various institutions, both from the artworld and from social movements. It took us a while to figure out how to respond to these invites, we've tried a couple of different approaches. This manual is one of them – here's how you can do it yourself. It's relatively cheap, it's easy, and it's fun.

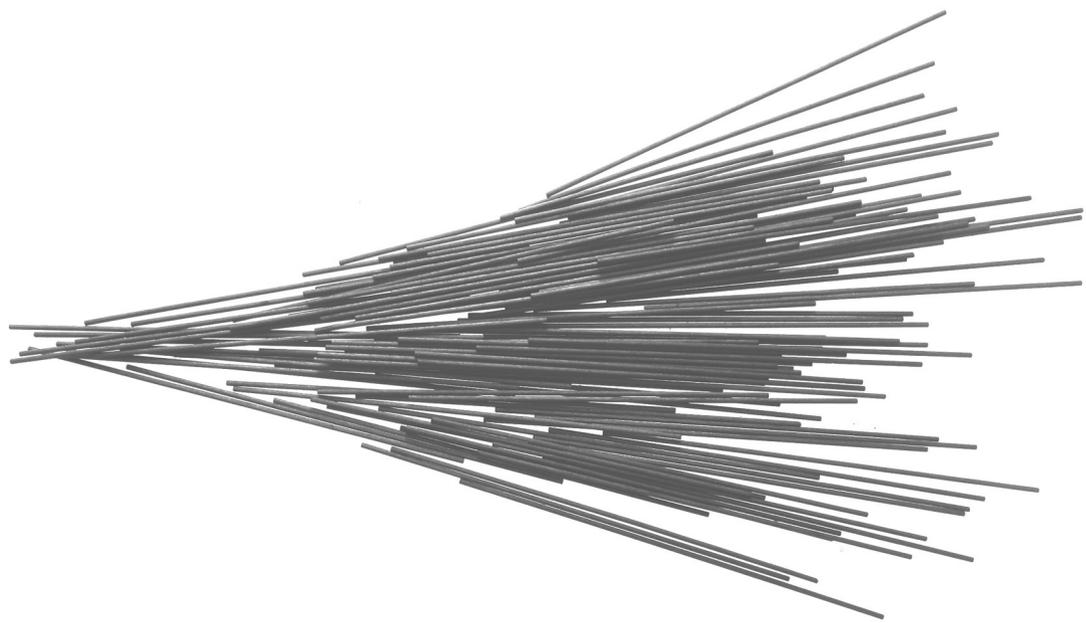
If you ever saw that page from the punk fanzine Sideburns, with drawings of three guitar chords and the simple instruction "Now start a band", we hope you might get a similar kick out of these pages of ours.

We'll try to get into not just the technical stuff, but also want to cover some other experiences we've made along the way, such as funding, getting the word out, agreeing with the weather, programming and where to find interesting films.

To keep you from throwing this manual away once you're done with it, we've tried to give it some of the qualities of a work of art. It's printed on a Japanese Riso-machine in soy-based ink, two layers on top of each other. Half the space is given to images produced by artists associated with our cinema.

Some of us spent a few years visiting Buenos Aires. There was a park we would hang out in occasionally, the Parque Rivadavia. The park has a fascinating history as an in-between-place, a commons under constant negotiation. If you want to learn more about it, check out the book *La Desplaza* by Julian D'Angiolillo. We sometimes went there for the outdoor cinema. It was a very basic operation. We imagined a group of friends enjoying watching films together instead of separately, getting the idea of watching these films outdoors in a the park during summer months, then allowing passers-by to join in, and finally just posting flyers announcing the screenings to a general public. Just because it would be more fun that way. Power for the projector was borrowed from a kiosk. The cinema screen was composed of bedsheets that flapped slowly on the breeze. The atmosphere was very very relaxed. And so we thought: this looks easy. We could do this too.

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*Pros:**Cheapest option**Simple construction**No electricity needed to operate the cinema (cleanest option)**Cinema runs in daylight, makes for child-friendly hours**Easy to travel with just the screen, and construct the frame on site**The screen and frame you've built can be used for projections as well, when you decide to level up**Cons:**Only shadowplays, no films**No evening shows possible**Needs direct sunlight to work, sensitive to cloudy weather*

1 First Attempt: Shadow Theatre

Our cinema is organized around a studygroup within the workers educational association (ABF). This provides us with a small amount of funding, and a structure of regular meetings, where we read, watch films, and discuss together the question of where do we go from here? The study group is also a nice format as it indicates that we are in this group to learn and to share.

Early on the group was ignited by scraps of information about the proletkult theatre of Sergei Tretyakov and Sergei Eisenstein. They would place actors in overalls inside a factory and have them perform agitator scenes right on the factory floor. Eisenstein then moved on to become a film director. Since we couldn't find any filmed documentation of the agit prop theatre, we looked at the first film Eisenstein made, Strike! or CTAYKA.

We had planned to begin with setting up a cinema in a small Russian village, Shiryaev, where the local House of Culture was closed to public gatherings. Since we couldn't get any technical equipment, we decided to construct something very basic and simple. In CTAYKA there's a sequence that resembles a shadowplay, with actors performing as silhouettes behind a screen. We used this for inspiration, and built a cinemascreen that was partially see-through. Then we placed it outside, with the midday sun behind us as a lightsource for creating silhouettes. Figures, environments and letters were cut from cardboard. A group of kids from the village were engaged as performers, and they soon came up with the idea of going on a strike themselves when the audience expected them to perform.

Once we returned to Sweden, we settled on another small village in the countryside, Höja, to use as the main location for our cinema. The village has around 60 mailboxes, and lies on a ridge in the middle of farmland. The region has been dominated politically by the rightwing for decades. It also has a history as the only coalmining region in Sweden. Here we re-built the screen we'd made in Russia, and started using it as a projection surface, as a cinema screen for an outdoor cinema. We declared ourselves as a socialist cinema, to see where it would lead us when we tried to live up to our name, and what people we would attract in a region such as this.

Screen

Thin cloth, sewn together to form a large rectangle, proportions 16:9 (for example 320 cm x 180 cm).

Make the screen larger than the wooden frame so it can be stretched around corners. The cloth should be thin enough to allow light to shine through it.

Frame

Use wooden girders, minimum 4,5 cm x 7 cm

Proportions for the frame are 16:9, legs extend down from the frame. For example: two legs 240 cm long and top plus bottom girders 320 cm long.

Make indentations in the legs at the top end and 60 cm from the bottom end. Attach top and bottom girders to the indentations in the legs, which gives us a frame of 180 x 320 with legs protruding another 60 cm at the bottom.

Wooden feet 100 cm long. Attach to the bottom of the legs, protruding 50 cm on each side of the leg.

Stabilize the feet and legs using diagonal supports. Stabilize the frame using 90 degree steel angles in each inner corner.

Tools

Sewing machine or needle and thread plus scissors for the screen

Electric or manual screwdriver for the frame

Electric or manual saw

90 degree ruler for correcting corners, straight ruler, and pens

Screws, as long as the girders will allow

Six (or more) 90 degree steel angles for reinforcements

Stapler and staples, for attaching the screen to the frame

*Pros:**Much cheaper than buying pre-fabricated**Cons:**Can't connect panel to electricity grid through fusebox, only used for charging batteries**Cells are fragile and break easily*

2 DIY 60 Watt Solar Panel

We've preferred buying solarpanels, but for this manual to be fully DIY we felt we ought to include some simple instructions for anyone wishing to build their own from parts. You'll need a drill, a soldering iron, and some materials described in the instructions (screws, silicone, copper wire etc.). Various similar instructions can be found online, if you need more details.

First get ahold of some solarcells (factory seconds sold on eBay f.x.). These are brittle little things producing about half a volt each. Make sure to get tabbed solarcells. You need 36 of them, and some will break during transport or during construction, so get some spares. Wired in series, they will produce about 18 Volts, which is what you need to charge a 12 Volt battery.

Now make a box – a plywood sheet with a frame glued and screwed along the sides. Adjust the dimensions of the box to the solarcells you've got. Drill holes for venting in the bottom wall, and put a fine net over them. Get a stiff board (non-conductive, Masonite f.x.) to hold the cells, that fits within the frame. Get plexiglass to cover the box. Paint all wooden surfaces (front and back to prevent warping).

Soldering! Place the cells on the board in a grid, upside down at first. Solder the tabs together, connecting the cells in series, from negative to positive poles. If one cell breaks, the series is incapacitated. Use a light touch! Connect the cells in rows of six, then flip the rows and glue them to the board. Use a small glob of silicone, placed in the center of each cell. Connect the rows of cells with each other (in series), using copper wire.

Put the board with the cells inside the frame and screw it to the plywood. Get a blocking diode, to prevent the cells from discharging your battery at night – you want only one direction for the current. A 3.3 amp works. Connect it in series with the cells near the exit point. Run two wires through a hole in the back of the box, near the top, and seal the hole with silicone. Add a polarized two-pin plug to the two wires.

Top the box with the plexiglass. Now you need a charge controller, to even out spikes in the current, before connecting to a deep-cycle battery.

*Pros:**Small in size and lightweight, except for the battery**Good for pedagogical displays, is illustrative**Relatively cheap way to set up a film projection**The Pico is easy to use for unofficial projections in public space**Cons:**Small projection surface**Needs deeper darkness**External battery heavy to transport**Slow charging with cheap solarpanel**Built-in media player not reliable, still need laptop or mobile-phone for playing the films*

3 Second Attempt: Minimal Cinema

We wanted from the very beginning to combine environmentalist and socialist ideals into the setup and organization of the cinema. Film is light from a projector. We wanted to use the light of the sun as a power source for the projector, and we spoke of re-distributing surplus, “a re-distribution of surplus of light, from day to night”.

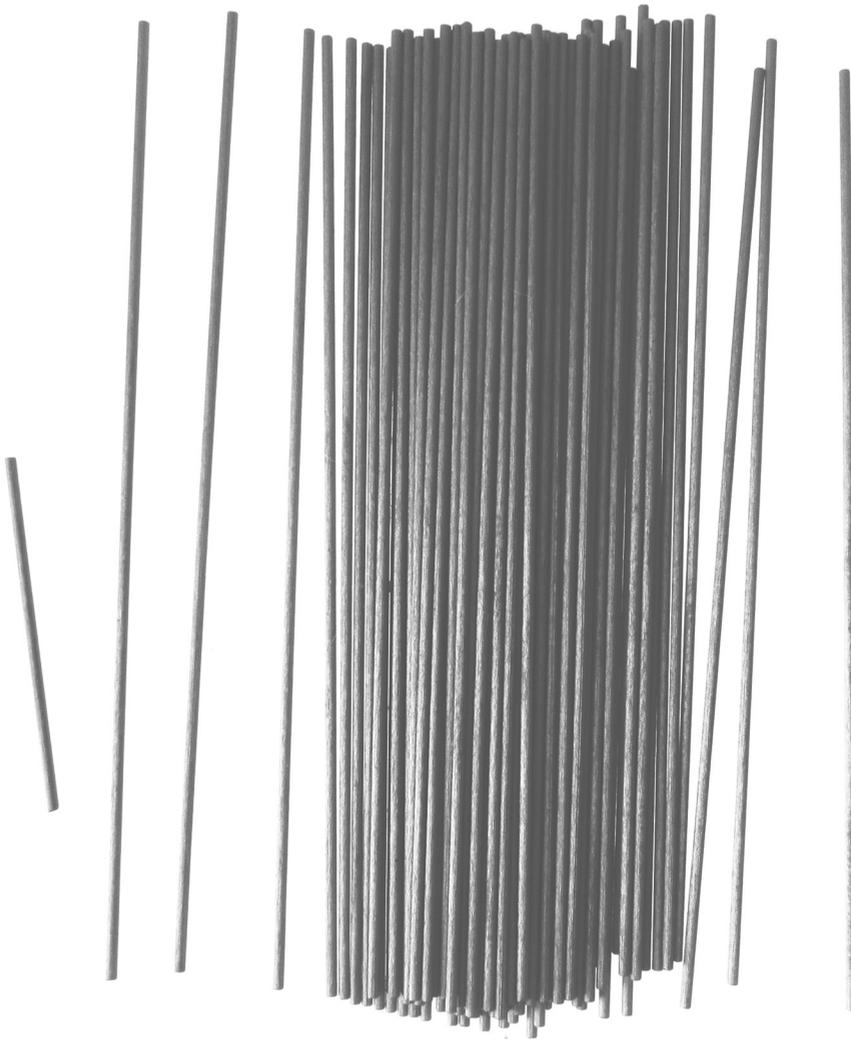
To illustrate, we assembled a small-scale kit. The projector was a so-called pico-projector, very small in size but still operating on a built-in battery. The pico also had its own built-in media player and a memory card. Basically, all you needed for an outdoor projection could be contained inside a box of 10x16 cm.

We couldn't figure out how to charge the Pico directly from a solarpanel though, so we had to go via an external battery. An early mistake was to get a regular car battery, since these are not made to be emptied and re-charged, only to be constantly topped up. The preferred option would have been to get a deep cycle battery, which is constructed for the purpose of being emptied and re-charged. We eventually found a type of battery that's used to power electric cattle fences in the farmlands in our area. To charge the battery we got a portfolio-sized foldable solarpanel, of a type that used to be given away for free when you bought a used car. The panel had a pretty low output in terms of Watts, so to charge the battery became a slow process. Finally, we got a transformer, to change the output of the battery from 12 Volts to 230 Volts, which we needed to plug in both projector and laptop for charging their internal batteries. Make sure the output Watt of the transformer is enough for your purposes. All these parts – battery, solarpanel, transformer – were bought at a store for car repairs.

Films are played on a laptop or mobile phone which are easy to connect to the Pico. For sound, we used small external speakers powered by the laptop (the sound quality is pretty bad, but ok for smaller crowds in quiet spaces).

We still use this setup for pedagogical purposes, for demonstrations when we're invited to give a talk and present our cinema.

The Pico is also pretty good for guerrilla-style projections in public space, for example using two people in white shirts who stand next to each other as a filmscreen.



Charging

Connect solarpanel to car battery or deep cycle battery, using jumper cables. Connect red cables to plus poles and black cables to minus poles.

Use a voltmeter to check if the battery is ready for use. As long as it produces over 12 Volts you have enough power.

Playing

Disconnect solarpanel from battery, and connect transformer instead. If you connect the transformer wrong, it may burn out - make sure you've got plus poles and minus poles right.

Use transformer to plug in and charge Pico projector.

Connect Pico projector to laptop. Switch on the projector. Check the menu for inputs, and select your laptop.

Connect speakers to laptop via 3,5 mm cord.

Play the film on your laptop and adjust levels until you get sound and projected image right. Project onto white surface in deep darkness.

Equipment

Portfoliosized solarpanel

Pico projector

Car battery or deep cycle battery

Jumper cables (one red, one black)

Voltmeter

Transformer

Laptop or mobile phone with mediaplayer

Laptop speakers

*Pros of van:**Holds all equipment needed**Historical associations**A room on wheels**Pros of backpack:**Easy to travel with**Further distances possible**Can be brought on public transportation**Cons of van:**Environmentally unsound**Limited distances possible**Cons of backpack:**Limits of Pico projector**Needs safe spot for charging for 7 hours*

4 Going Global: Backpack Cinema

Travelling with the equipment needed for a solar powered outdoor cinema involved heavy lugging. In order to charge the batteries we needed a larger solar panel, and we found a 230 Watt 100x150 cm large panel which worked quicker than the smaller panels found in car repair stores. The only time we ever applied for a grant to finance activities at the cinema was for a special tour. With this money we got an old VW van, which used to belong to the post office in Malmö (it was bright yellow in color). The solar panel was mounted on the roof of the van, and the back of the van had enough room for bringing a film screen, a sound system and various other bits of equipment. We could also save on accomodation by sleeping in the van. Then there were the associations we got from the van, which inspired us. We'd found images of similar vans bringing newsreels to the countryside via mobile outdoor cinemas in newly formed socialist states in the '60s and '70s, like the Kuxa Kanema in Mozambique or the ICAIC in Cuba. But when we started getting invites from places further abroad (in Mozambique for example), we needed to reconsider again, what to bring and how to bring it.

We found a newly developed 17 Watt 30x40 cm solarpanel made to be mounted on a backpack, and used for example by nature photographers to charge batteries in cameras and laptops. This proved to be enough to drive a slightly larger version of the Pico projector. We also found a deep cycle battery weighing 3,5 kg, measuring 16x18x8 cm. The cost of the backpack solar panel and battery was around 285 USD. We've only done a couple of test runs so far, but haven't yet travelled abroad with this gear. In future versions of this manual, we will add some stories about travelling with the backpack cinema in three continents.

Obviously the most environmentally friendly version of the cinema is the one that doesn't travel, but is constructed locally. We'll return to this by the end of the manual.



5 Grid vs. Battery

If you're working from a specific location, and if that place has a connection to the electricity grid, you could of course connect your solar panels to the grid – supplying electricity for the grid during the day and retrieving it during the screening at night. The grid is basically a web of wires connecting all producers and all consumers of electricity, over long distances. The more small-scale producers that connect to the grid, the more it starts to resemble the www, only distributing power instead of information. A solarpowered outdoor cinema will produce more electricity than it uses up for screenings, especially during the half of the year when outdoor screenings do not take place. The surplus that's produced could then go into the fusebox of your nearest neighbors. The more small-scale producers that connect to the grid, the less vulnerable a society becomes. If on the other hand the solarpanels are used only for charging batteries, once these batteries are full, and in storage awaiting to be used, the solarpanels will continue to produce electricity but now there's no receiver.

The village where we are based, Höja, was connected to the electricity grid in 1916. A group of farmers and homeowners formed an association and paid for the drawing of a powerline from the nearby town out to the village. The farmers then agreed upon a schedule of use, so that certain farming activities that demanded a lot of electricity could be synchronized and not compete for the limited access to power. Today, a smart grid is being developed by researchers all over the world, that will provide a similar function - measuring needs and re-distributing supplies.

Using batteries will allow the cinema to do screenings in locations that are not connected to the grid - in a forrest, on a beach, on the slagheap of an old coalmine. Using the grid will provide benefits for the community outside of the screenings, and will help the cinema with a small bit of funding (a solarpanel will have generated enough electricity to have paid for itself after about ten years, in todays prices).

Note that the surplus electricity you send out into the grid during the day will not be the same electricity you get back at night, it will not have been produced by your panels. So for symbolic reasons you may want to charge your batteries through a wall socket in your house during the day, and use these batteries for the screening.

*Pros:**Longterm economics**Surplus for the community**No need for batteries**With a 260 Watt panel and a 270 Watt projector,
one hour of sun during the day allows one hour of
screening time at night**Cons:**Not mobile, needs local audience**Costly investment**The electricity produced during the day is not the same as the elec-
tricity used at night, unless you store it in batteries**You'll need a house, or shack, or piece of land, on which to mount
the panels and the fusebox*

6 Third Attempt: Panels On The Roof

Touring with the cinema was never the main activity. We wanted to establish ourselves in a marginal location (in relation to the artworld) and designate it as a center in its own right. Then we would watch if curiosity could create gravity, and what sort of space debris would be attracted. We figured that artfilms and artvideos were easily available in larger cities, less so in the countryside. Also, this region had been dominated politically and in local media by the right wing for many decades, and so, we wanted to see what happened to a cinema that openly proclaimed itself as socialist in an area like this – would anyone show up at all? Who would come? Could we be a small oasis to the leftwing in this region, a cinema dropped in the middle of a muddy field?

There was a small house in the village, which one of our members had bought in 1998 for around 20.000 USD.

We started buying solarpanels and mounting them on the roof. There were steel frames made for attaching the panels to the roof, and the roof was made from wood covered in asphalt paper, so the process was fairly easy. The screwholes opened up in the roof were filled with silicone before we lowered the screws into them. There was about 10 cm of air between the panels and the roof, to allow for some cooling of the panels, as they produce less electricity when they become heated. The type of 260 Watt panels that we got each had its own microconverter, meaning that if something happened to one of the panels, all the others would still produce electricity for us.

For connecting the solarpanels to the fusebox of the house, and the grid, we needed a certified electrician to do the job. He also did all the necessary paperwork that the grid-provider, the local electricity company, asked of us, though the forms in themselves weren't too complicated. This is where we once again point out that we can not use homemade solarpanels when connecting to the grid, they must be manufactured by a company that has gone through all the necessary checks and lives up to the local laws of standardization.

We then got a proper LED projector which needed about 270 Watts per hour, which correlated with the output of just one solarpanel, about 260 Watts per hour.

Mounting panels on roof

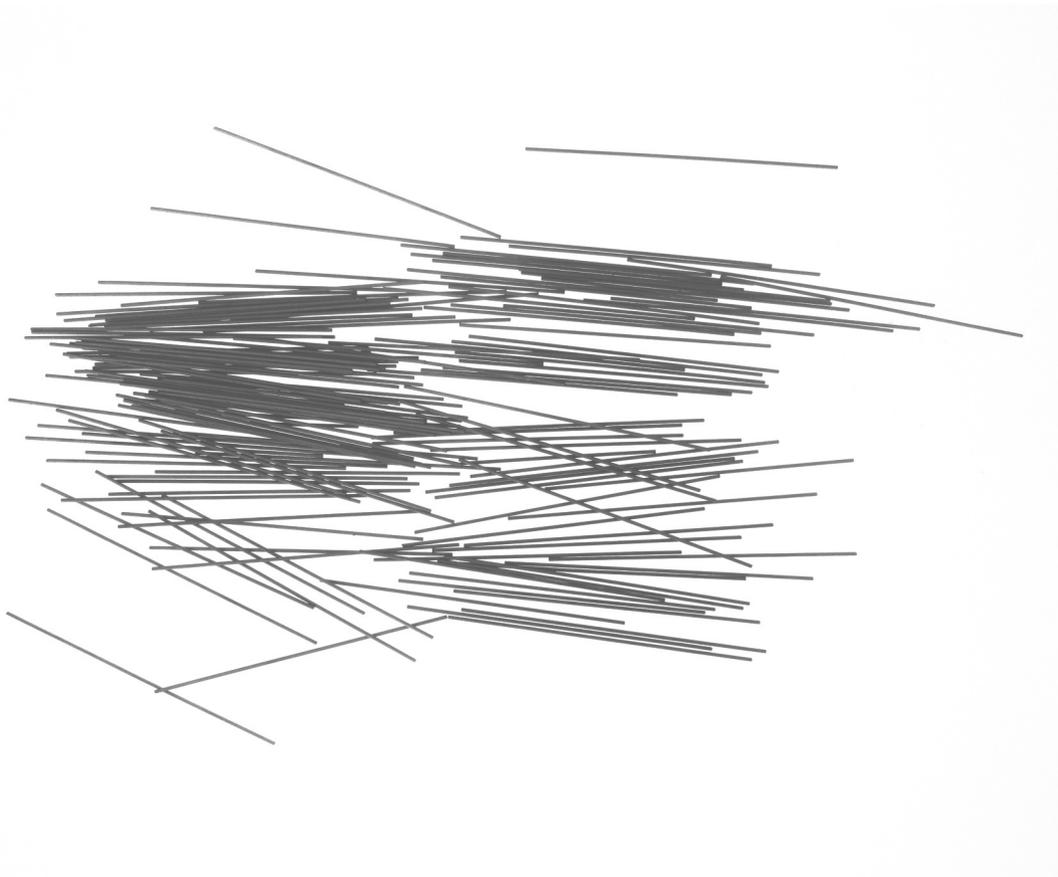
- # The part of the installation you can do yourself (unless you're a certified electrician)!
- # Measure out the placement of the holes needed to attach the steel frames for the panels. Drill the holes, slightly smaller in circumference than the screws that are to be used.
- # Fill the holes with silicone before attaching the frames with the screws. The silicone will provide protection against rainwater leaking through the roof.

Connecting to grid

- # Contact the local company that administers the grid in your area (not necessarily the same company as the one that sells you your electricity). Get permission for connecting your panels to the grid, to become a micro-producer.
- # Contact a local certified electrician. This person will most likely handle all further contact with the grid provider.
- # Get all the facts and numbers regarding the panels you want to connect, and hand them to your electrician. The CE certificate, for instance. All the facts should be available from the seller of the solar panels. The electrician will also want the facts about your fusebox, like the amps, and which main fuse to connect the panels to - this should ideally be the main fuse which uses up the most electricity (kitchen, for example).
- # The electrician will mount all the necessary security checks along the wire to the fusebox. There'll be a final communication with the grid provider. Then comes the question about whether to sell your potential surplus, and to which distributor.

Charging and playing

- # If you want to use batteries, plug a battery charger into a wall socket in the room under the main fuse that's connected to the panels (in the kitchen, for example).
- # Or connect the projector directly to any wall socket when the screening begins.



7 Funding

First off, before we did anything else, we started a studygroup within the workers educational association. The association started paying us a small amount for each hour the group was in session. The accumulated sum was paid out to us on presenting receipts for costs pertaining to our activities, such as reading material. The association also helped in other ways, like allowing us the use of their photocopier, lending us a room, promoting our screenings etc. We did this for about six months before starting with the screenings, and still continue as a study group today.

The first investments in solarpanel, battery and projector, plus the costs for renting our first films, were paid for by the private means of the members of the cinema. We all get our money from working low-skill low-paid jobs, plus whatever we get from exhibiting our art. But the initial costs weren't that high.

We got requests for lectures and presentations, and the fees from these were invested back into the activities of the cinema. The requests just came in once we started advertising our screenings and did a couple of interviews for various papers.

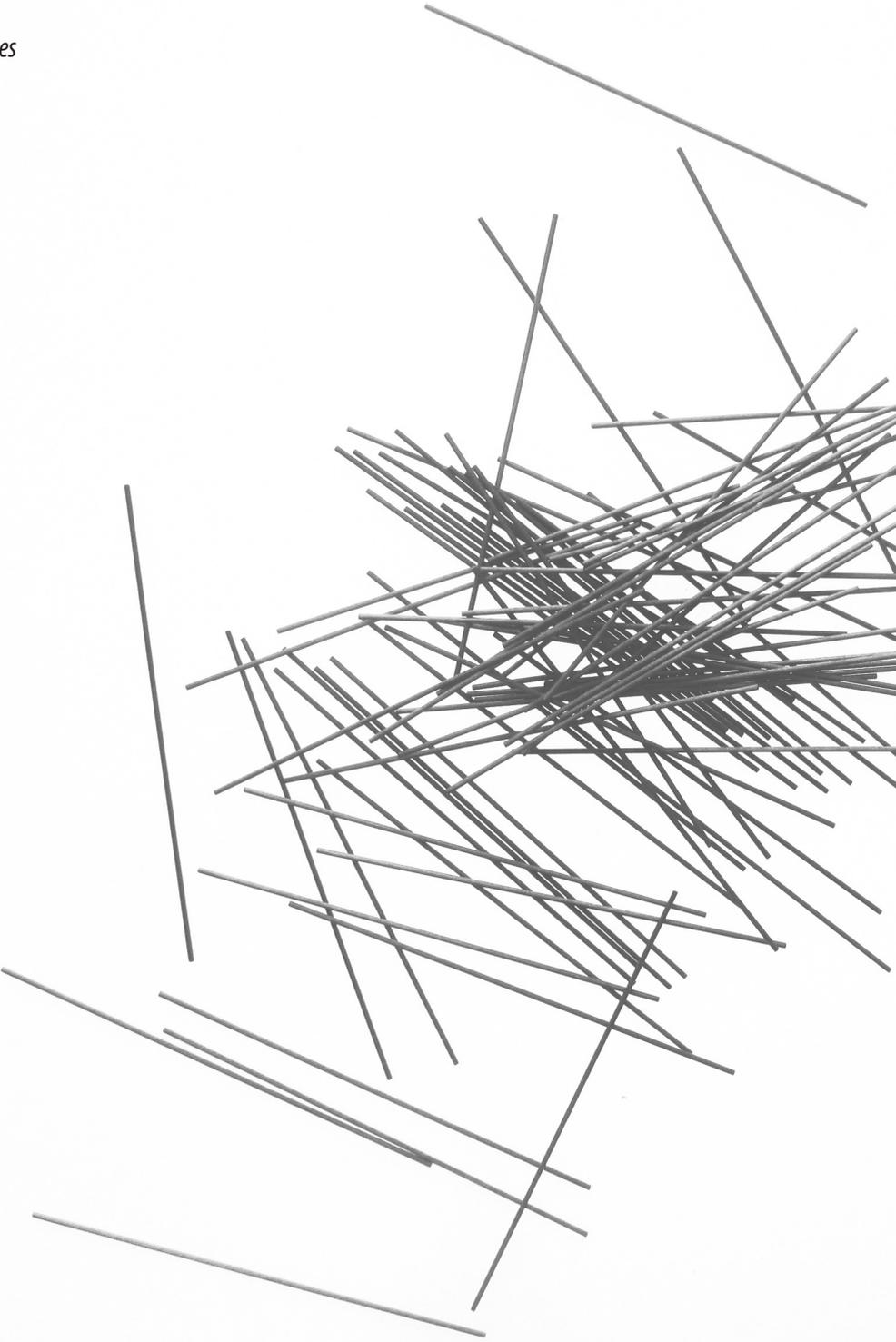
Then came the requests for doing screenings at various institutions – art museums, kunsthalls, schools, festivals etc. Some of these we did for free, some of them paid quite well. In every case, we demand that the fee for the artists whose films we show is paid, even if we ourselves get nothing.

So far, we've managed to pay artists what we think is a symbolic sum of 1000 SEK, or around 120 USD, for a one-time screening of an art video. The entrance for the audience has always been free of charge. We also provide popcorn etc. free of charge.

Finally, the cinema has participated as exhibitor in groupshows and art biennales. This has also provided us with fees, which we reinvest in the cinema.

Gradually, the equipment has been upgraded. The solarpanels on the roof are now also generating money through producing electricity for other uses than the cinema. The panels will have paid for themselves in about ten years, after which they operate at full capacity for another fifteen years. So if we can keep the cinema going long enough, we will eventually be fully funded just through the production of electricity.

8 Climate Control



When the very first cinemas opened, it was enough for the audience to see a train come into a station, or people walking through a factory gate, because it was moving pictures. Demands are probably higher today, and our projection equipment is not very fancy. But with us the environment becomes part of the experience. Swallows are swooping over our heads at sunset, while bats are whirring past in the dark. Stars become visible by the end. And one time, there were thunderstorms both to the north and to the south of us, with lightning visible on the horizon past the filmscreen.

But we also need to protect both equipment and audience from the elements.

Wind – our filmscreen has flipped over once. We've now put four extra diagonal supports for the legs, and we've elongated the feet of the filmscreen. We've also got four heavy sandbags that we place across the feet. One time we used diagonal supports that went from the ground up to the top of the filmscreen (which was probably the most effective way to prevent flipping). In our main location, we've moved to a more sheltered part of the garden, from the front yard to the backyard.

Rain – we've only had to move indoors once in three summers, but that one time there was a torrential downpour. Nowadays we await weather reports before announcing exact dates. We can get a 10 day prognosis, but it's not totally reliable. We recommend protecting equipment from damp, as dew might be falling in any weather. Our projector is placed underneath the third row of our bleachers, and has a small roof. The sound equipment is the most exposed, as we want to place speakers up by the filmscreen. Connection points on the cords can be placed inside special plastic containers, and we always have plastic covers for the speakers lying ready by the side, in case of emergency. We try to protect the audience as well – there are parasols and umbrellas on standby.

Temperature – we do screenings from May to August, but it still gets cold once dark. We've made pillows for people to sit on, cut from an old wall-to-wall rug. We've also made blankets from painters floorprotection, made from recycled paper on plastic sheets. The blankets have double layers sewn together for good insulation. Finally, we serve hot tea and hot buns at the two-thirds point in the screening. That people are seated close together on our set of bleachers also helps keep the temperature up.

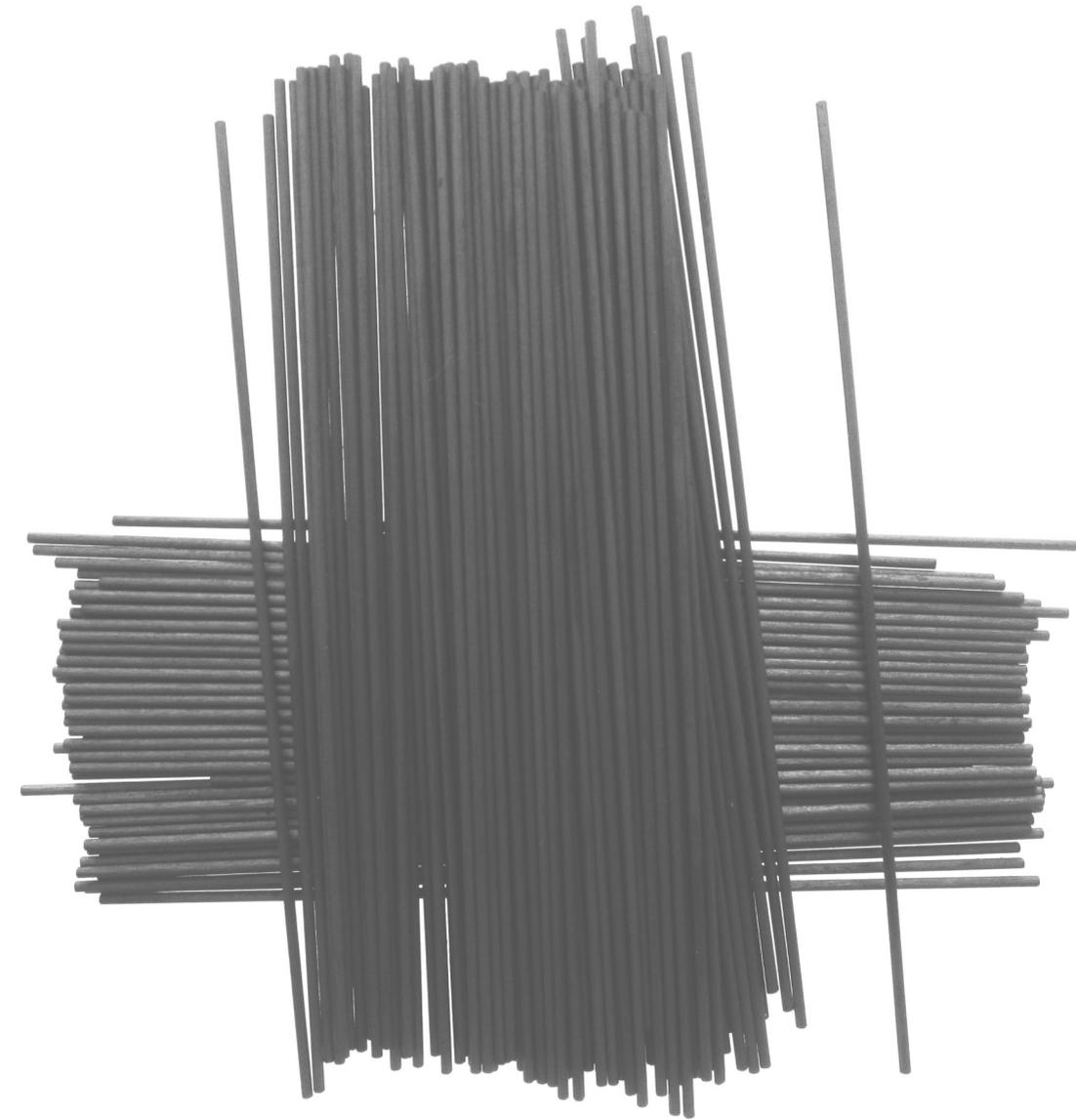
9 Programming

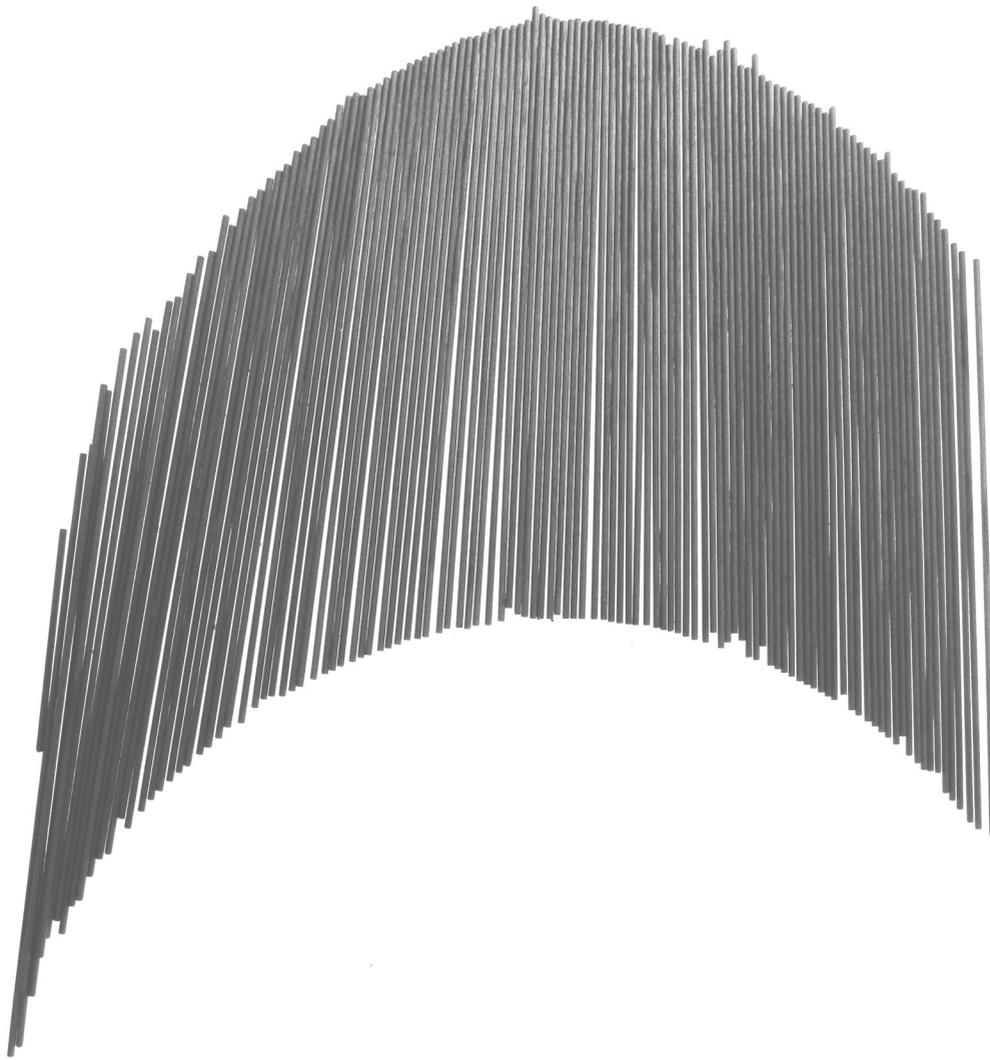
Our name, the Sunshine Socialist Cinema, came from an alliterative description of an imagined Latin American utopia, it was just a play of words at first. Once we'd named ourselves, we also had to live up to the name, as best we could. We thought the films shown, our program, should reflect on ecology and politics. We continually come up with themes we're interested in, some of them based on the history of our local area. We like to involve interpretations of both history, present and future, and show a combination of contemporary and historical films, archive material and artvideos.

For a typical evening at the cinema, we've found it's better to show three short films than just one longer film. You can talk and discuss with the audience inbetween each video, the films can shed light on each other and together clarify or expand the theme, you and the audience get to work out connections between the films, and the cinema becomes a storyteller through the choices you make.

We like to pay the artists and filmmakers, even though it's just a symbolic sum – around 120 USD for a one-time screening. But for those of you who have no money at all, there are still ways of finding films to show. Public Domain films can be found many places online – at archive.org for example. You can spend an evening VJ:ing your way through Youtube, or Ubuweb if you want only art videos. You can also search for films distributed under a Creative Commons license; there are now several CC film festivals around the globe. Finally, you can put out an Open Call for films. When we've done an Open Call, instead of guaranteeing payment to the contributors, we've promised that every film sent in would be screened (so long as it sticks to the theme we've announced).

When we pay fees, we get films from the artists themselves. We've probably seen their work in exhibitions and biennales, read about them in art magazines, found them online. We get their emails from their websites or from places that have exhibited them. Sometimes we get films from distributors. So far we've worked with Filmform in Sweden and Lux in England, plus various specialist distributors. This coming summer, we've made a deal with the Swedish Museum of Modern Art which allows us to borrow videos from their collection, free of charge, for a screening in Høja village.





1 0 Finding An Audience

Who are we doing this for? In which context can we contribute? We settled into this region of Sweden, the region we all grew up in, which was dominated by right wing politics and media for decades. We thought the themes of our cinema could be of interest to whatever leftwing groups were dormant or active in the area. We thought we could function as a place for discussions where the agenda was not set by the right wing, and a place of friendly conviviality. Over the years we've tried to cultivate relationships, and hope for word to spread. When it comes to invitations, we believe there's a gradual scale of efficiency. Email invites reach a lot of people, but only a small percentage of the receivers are motivated to visit us. A printed invite in your postbox is worth a bit more, and a personally addressed invitation (starting with "Hey (name)") is more efficient. Finally, we believe personal contact, that is, telling someone in person about the cinema, is the most motivating invitation.

On each occasion, we have a slowly growing number of regular visitors, accompanied by a larger number of first-time visitors. Most first-timers are one-timers, but we always hope for some of them to become regulars. But this means that on each occasion we need to have our invites reach new people. And so the address book keeps growing. The largest numbers turn up when we've been interviewed in some form of media. Local newspapers and tv news have drawn larger crowds for us than national or leftwing media, whereas we get more invitations to do lectures and screenings in institutions after we've been featured in national, leftwing or art publications. We get people to write about us from sending out simply worded press releases, which start out with the whole event summed up in one sentence, then the theme is repeated in five sentences, and after that it is detailed. We include pressimages, high resolution images provided by the filmmakers with a permission for using them for publicity purposes. All invites also contain links to our blog, where the studygroup writes about the themes of our screenings – sunshinesocialistcinema.wordpress.com

Our printed materials are produced with care, almost like small artpieces in themselves. We want them to have a slightly longer life with the person who picks them up, and not be thrown away after a glance. We print the program of the whole summer season on an A5 sized card, with an image on the back that illustrates our themes.



1 Involving 1 An Audience

We also aim for a general audience, we are of course open to all and everyone. But for people with special interests, there are possibilities of cross-connections. People who are interested in solar panels, or worried about climate change, show up and get to debate socialism and how to organize society. Leftwingers show up, and get to talk about environmentalism. Involving the audience, having an audience that discusses the films and the topics brought up by them, is our ideal. We've tried to make it easier for them. Resistance to discussing an art video comes in part from fear of saying the wrong thing, of not having understood it properly, and standing revealed. The regulars have seen enough by now not to be worried about such things, they know that their opinions are valued. We try to encourage the audience through the ways in which we introduce each film before it starts, and the way in which we speak about our reactions after each film – what we thought of it, how we come up with personal associations and relating experiences because of it. We also use everyday language when we speak about the films. In a way, we leave ourselves a bit vulnerable, which makes the screening more intimate. And we throw out questions to the audience, sometimes addressed to a specific person by name if we think they might have some special insight into the subject. Each member of the audience is an expert on their own opinions, memories, and experiences, and we are interested in hearing about it.

We try to construct an atmosphere of generosity. The cinema has free entrance, always. When people arrive, there's free beer and popcorn; before the screening starts we lend out blankets and cushions; and two-thirds into the screening we hand out hot tea and buns. Our printed materials are given away for free. And the cinema now has a library where books can be borrowed. We think that generosity encourages reciprocity, that people open up and give something of themselves back.

Finally, most screenings take place in a garden, in someones home, in a small village. This private space, this home, is temporarily made open to the public. The garden temporarily becomes a public park. In contrast, some of our screenings take place in parks and other public places, which are made more like a home while we inhabit it, like when people moved into the Parque Rivadavia in Buenos Aires and treated it like a livingroom. When a place crosses over like this, we move a little bit closer together.

1 2 Handling Invites From Institutions

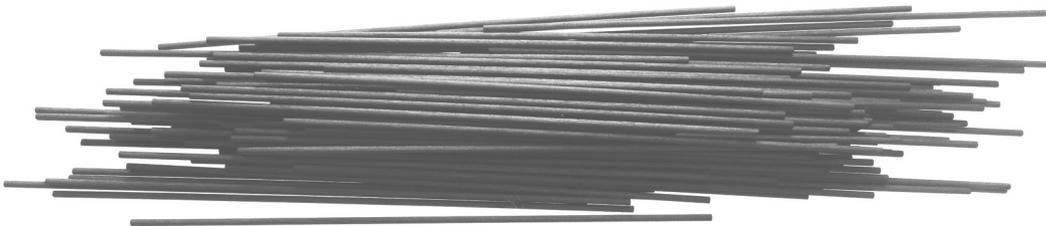
We got frustrated by compromises in what we ourselves chose to focus our energy on, at the expense of something else. We started talking about sustainability in terms of personal energy as well as in the generation of electricity. We've tried a couple of different approaches which have sometimes made us feel like we aim for more than just a screening, that we make use of the invitation for something extra, and another couple which have made us feel like we work towards a future where we don't have a function in the artworld anymore and can focus on what happens in the village.

While participating in the Gothenburg art biennale, we looked at how early socialist states had used outdoor screenings for newsreels, and wanted to work with a contemporary version. We encouraged the re-union of the Gothenburg Indymedia group, which had been active in 2001, and asked them to produce weekly newsreels, which we would screen continuously in a public space negotiated for us by the biennale. In the end, the permission for using this public space was withdrawn from us, and the re-union of Indymedia fell through. We learned to come prepared with a backup plan which does not rely upon the permission and goodwill of any governing body.

While exhibiting in the art museum in Gotland, we launched an Open Call for anyone involved with the protests against mining companies exploiting the Ojnare forrest, a local conflict which we connected to our regular themes. We got to combine a number of films sent in by the public, with a small selection of art videos made as poetic protests in mining country. The Open Call was supported by the museum, the local art school, and the local newspaper, as well as our own regular contacts.

For an exhibition at Konsthall C in Hökarängen, we replied with a contract in which we promised to use our exhibition fees for the permanent installation of a solar panel on the roof of the Konsthall. They negotiated for us with the proprietor of the building, but in the end it fell through and no panel was installed. This was however the first step towards us thinking about eliminating the use for our cinema within an institution, as they can easily install solarpanels and themselves become Sunshine Cinemas.

Finally, we've decided to try to insert the DIY model for a cinema into all future appearances – lectures as well as screenings and exhibitions.



1 3 The History Of Cinema

For inspiration on programming and audience, on organizing, on how to handle dilemmas and problems, we look to past examples and try to learn from them. We've written a lecture, *To Own The Means Of Image Production*, which contrasts outdoor cinemas screening newsreels in early socialist states with the use of outdoor cinema and alternative newsreels in contemporary democracies and repressive states. What we've done in the study group is to write a selective history of cinema, focusing on some examples that we find especially interesting.

There's the *Agit-Prop Train* in which Dziga Vertov turned a train carriage into a transportable cinema and screened his experimental newsreels to the people of the early Soviet state, around 1918-1920. Then there was another train, directed by Aleksandr Medvedkine in the early 1930's, where he could film, edit and directly screen films back to the Soviet people whose lives were portrayed. The ICAIC newsreels of Cuba were produced once a week for 30 years (ca 1960-1990), and ICAIC had outdoor cinemas on lorries visiting rural villages to screen them. The *Kuxa Kanema* newsreels of Mozambique were produced from 1974 and onwards, in simultaneity with independence and the formation of a new socialist nation. The newsreels were also shown weekly in outdoor cinemas, transported by minivans. Filmclips from all of the above can be found online with a little searching.

In Western Europe, the US and various rightwing dictatorships around the globe, alternative newsreels serve as a corrective to the dominant media narrative. We have previously worked with *Indymedia* from Gothenburg. They were part of a global movement of alternative news reporting and an example of citizens journalism from the early 2000's, where a multitude of voices join to form a collective. *Indymedia* was distributed through *www*, which meant watching and debating of what was shown happened on the computer screen. *Mosireen* and *Tahrir Cinema* in Cairo on the other hand moved the screening of similar citizens journalism out into the city square with an outdoor cinema, where the audience reactions became part of the program.

Our rundown of examples is continually updated and expanded, and our version of the history of cinema is continually being re-edited.

1 4 The Future Of Cinema

It is already here, now. Look to the frontyard libraries, look to the backyard cinemas: neighborhoods are fronted by minilibraries next to the mailboxes, and in the backyards people are showing films at night. Books and films are chosen according to personal preferences rather than market research, and presented to the public like playlists.

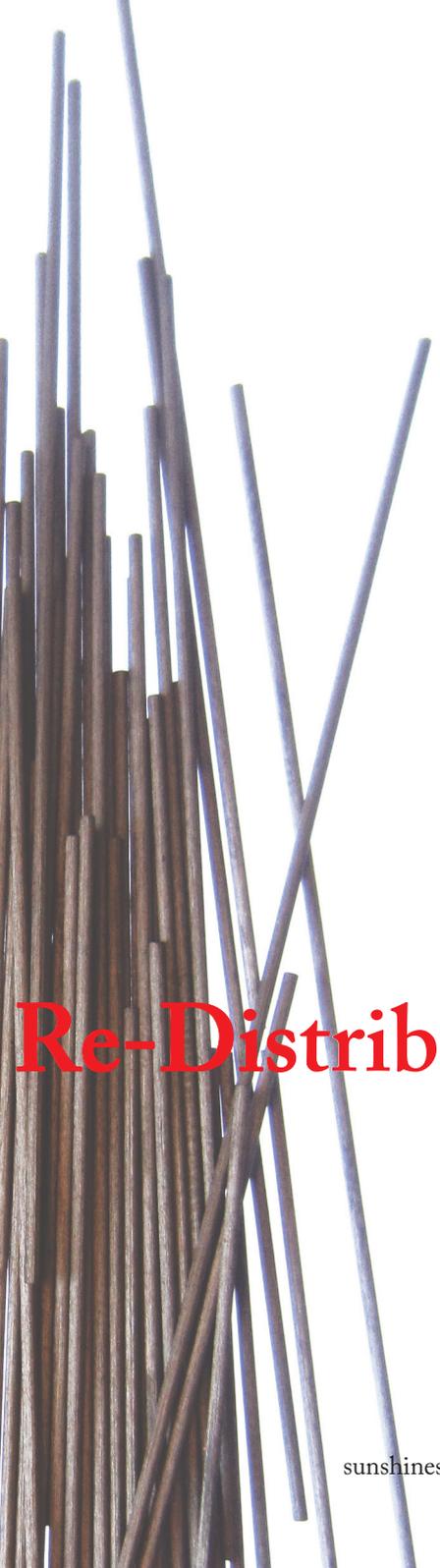
We are in a way aiming at removing the demand for us to travel with the cinema, which probably would be the most environmentally friendly thing for us to do. When everyone who wants to start a solar powered socialist outdoor cinema knows how to do it, and finds that it's easy, there'll be no demand for us to show up. Here's a chord, here's another – now start a band. And show us what you've got. We're using this manual to spread what information we have, and we'll use our screenings to illuminate prospective cinema workers: this is how we did it.

Looking at the local history of our region, we find a period in time when people had their own coalmine in the garden (1940-1945), when homeowners had a mining shaft next to their outdoor loo. What we'll see in the near future is a region where every roof has solarpanels, everyone being a microproducer of electricity instead of a coalminer. In orthodox Marxist theory, socialism is an inbetween state which enables the management of resources and social relations in the interest of fostering the free associations between peoples, before the state then dissolves itself. In the future, the means of production – of energy, of film – are in the hands of the microproducers, connected through the grid, through the www, through maker centers. Or we do shadowplays.

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Culture is a commons. It is not consumed and lost to others if one takes part of it. A surplus of culture should be re-distributed, not privatized. Here's our cinema.

We believe that the combination of access to an open archive and the communal experience of watching together and discussing a personally curated selection is the future of cinema.



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Re-Distribution Of Surplus