



Spaces of Co-Creation Under Austerity

The Case Study - Huset-KBH

Jokūbas Ragauskas

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Supervised by David Pinder

Spatial Designs and Society

Department of People and Technology

Roskilde University

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Figure 1: Mooment Festival 2016. Based on the co-creation and open participation the festival was dedicated to the free, improvised music and manifested in three days in a co-creative hub, Analog Bar, at Huset-KBH. Illustration by one of the participants Hilal Can.

Abstract

The paper aims to question the implications of co-creation policy under austerity. While a space of co-creation can be understood as open the space for participation and more active engagement in cultural activities it might also be as a tool to justify staff cuts by replacing paid employees with volunteers. The study will look if the concept can be understood as “double edged sword”. Huset-KBH is a well-known, biggest and oldest cultural house in Copenhagen and in Denmark. It is a massively successful private partner, a board game café, crowded with people and in turn animating the space around is bringing life to the space. It occupies the ground floor, the most accessible and visible place and recently has been gaining ground and expanding its territory. Huset-KBH houses many associations, which together operate in space of co-creation. Such space has particular properties of openness, participation and experimentation. By using ethnographic methods, the paper uses theoretical lenses of Pierre Bourdieu and Doreen Massey to look in how such space is negotiated between various actors and what is at stake.

Key words: space of co-creation; co-creation under austerity; cultural house; power relations

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1. Introduction

I have been volunteering at Huset-KBH for 3 years now. Before the research I was not aware how strongly Huset have affected the alternative culture in Denmark. I did not know that the squatting of the independent neighborhood - *Free Town Christiania* was organized on Huset's premises. I did not know that the plans to establish the most well-known independent and sustainable community ("a micro-nation with its own territory"), known as *Thy Lejren* was conceived at under Huset's roof. Neither did I heard that notorious the communist criminal group *Blekingegadebanden*, which conducted robberies to support Palestinian Liberation Front, throughout the 80's and 90's, was active at Huset as well.

On the ground floor, where *Bastard Café* is located now, there was a café called *Rosa Luxemburg*, named after a fallen Marxist and revolutionary figure. You can still see the old café sign, hanging on the wall at Huset's administration office. Vagn, one of the office workers, told me: *"it was a legendary pub in Copenhagen, a lot of older people in Copenhagen know everything about this place (...) left-wing stuff and political stuff, it was a really good watering hole"*. He laughed and said: *"But that's how all good things starts, if you have a space which is democratic and free to use and you have a lot of people with ideas then sometimes magic happens. You know, we try to keep this magic going here"*

(Field notes, 17-10-2018)

This draws the attention to particular kind of space Huset-KBH [in daily language simply Huset. In English: The House] has. A co-creative space, where associations, volunteers and people from the street are being provided with the platform to craft their ideas which might manifest as cultural event going to the common Huset's event basket. This space - the space of co-creation - is at stake in the context of increased austerity measures applied to the cultural sector and increased pressure from municipality towards cultural institutions s to justify itself as valid and indeed, needed. This involves different actors like: the private partners, associations,

volunteers, staff, policy makers, who are all in process negotiating co-creative spaces, which are characterized, by openness, spontaneity and tacit knowledge.

In Denmark, new major cuts were announced to cut the funds on DR by 20 percent or 773 million Danish kroner, DR have to prepare a new framework. Six TV channels will be cut down to three and eight radio stations down to five (Hyldal, 2015). This will mean there will be no radio stations such as P8 Jazz, P7 Mix and P6 Bear anymore. The radio stations were considered culturally significant - it gave a platform to underground, alternative and art forms of music. A famous Danish radio DJ Le Gammeltoft called the decision "(...) nothing less than a disaster for Danish music life," her opinion is shared by the musicians' association. From 2015, Danish government decided to cut 2 percent on culture and education annually and is expected to be cut by 600 million Danish kroner in four years thus, institutions such as theaters, cultural houses, museums, artistic trainings, higher public education, libraries and orchestras – all are affected (Krasnik, 2015). Weekend Avisen editor-in-chief, Martin Krasnik, have called such policies '*kulturel apati*' (in English: cultural apathy) arguing that understanding of what culture in Denmark can and must do – as a political idea has disappeared, adding that Danish cultural policy is apathetic, provincial and undermining for the institutions that make up the pillars of cultural life (Krasnik, 2015)

McGuigan, for example have called austerity policies aimed at the cultural sector a corporate violation of public culture – a fatal combination of neo-liberalism with technological determinism eroding public service (McGuigan, 2006: 235). Proliferating commercial channels and de-regulation diminishing the space of public service broadcasting and in turn 'inserting market principles into ostensibly public service institution themselves (ibid: 235). Skepticism towards the welfare state are expressed through the concepts like support for a minimal state, equality of opportunity, negative rights and personal responsibility, these in turn support peripheral concepts like reduced social spending on an area, like culture (Hedegaard, 2016: 19).

Some authors (Esping-Andersen 2004; Berg & Lund-Hansen, 2016; Bailey, 2001) referred Denmark as a post-welfare state. Over the last 30 years the neo-liberal ideology has gained significant political influence around the globe, including Nordic countries (Saad Filho &

Johnston, 2004; Turner, 2008). Hedegaard, pointed that the latest and clearest example of neo-liberal ideology gaining a foothold in a Nordic country is the Danish party *Liberal Alliance*, which from 2008 have successfully established itself in Danish political scene (Hedegaard, 2016: 16).

Post-welfare does not indicate the end of welfare state as such, rather decentralization of welfare provision to private markets and ‘lower government echelons’, placing increasing pressure and financial burden on cities, known as ‘austerity urbanism’ (Baeten, Berg & Hansen, 2015: 2). The core concepts of neo-liberalism are a belief in the market, a general skepticism towards the welfare state and on the legal rights of the individual (Hedegaard, 2016: 16).

Government becomes governance: the state “steers rather than rows” and enter new relations and negotiations with private welfare providers (Baeten, Berg & Hansen, 2015: 2). In such way post-welfarism aims to organize state welfare provision more according to market principles (ibid: 2).

The ministry of culture and leisure (a body of Copenhagen’s municipality) encourages more co-creation – involving more local citizenry in the local program, not only attending, but rather part-taking. According to the newest culture and leisure policy report for 2016-2019, the citizens of Copenhagen are an asset in the development of the city and that there need to be room for grass-root activities as well as room for entrepreneurs and professionals. (City of Copenhagen Culture and Leisure Policy 2016-2019: 6). There also must be scope for activities that are experimental and free spirited (ibid.). The principles highlighted in the report are: democracy, quality, freedom of expression, decentralization, inclusiveness and equal access. The report increasing highlights the cultural space of Copenhagen should be built on democracy where the citizens should become co-creative and it should be easy get involved in. (ibid: 8).

Co-creation has become a widely used term to define a shift in thinking from the organization as definer of value to a more participative process where people and institutions can together generate and develop meaning (Ind & Coates, 2013: 1). Co-creation refers to the active involvement of end-users in various stages of production process and is more specific term than for example the vague concept of participation, which could also be referred as *passive involvement* (Tummers; Voorberg & Bekkers, 2014: 4). Co-creation, together with social

innovation are 'magic concepts' which in recent times have been operationalized as a new reform strategy for the public sector, given the social challenges and budget austerity which governments are embracing (ibid.) especially in the cultural sector (ibid.)

The paper aims to question the implications of co-creation policy. While as a space of co-creation can open the space for participation and more active engagement in cultural activities it might also be as a tool to justify staff cuts by replacing paid staff with volunteers. Thus the study will look if the concept is not a "double edged sword". Huset staff seems to be ambivalent about the strategy and at instances question if the quality of cultural program might be at stake too. Austerity measures and declining economy of cultural houses, such as Huset-KBH, might put the institution in a situation looking for money, thus one of the aims is to look if cultural house might be more dependent from the private investment renting its space, in turn inviting some consumerist actions which having more financial backup have a potential to overshadow the cultural happenings.

Huset-KBH is a well-known housing place for many associations, which are responsible for a large part of Huset's cultural program. The history of associations goes back to the beginning of Huset and can be seen as manifestation of democratic and co-creative space, where citizens without economical backup can purpose their events and program.

One of the main aim of the paper is to look at the main private partner of Huset – Bastard Café. It is a massively successful board game café, crowded with people and in turn animating and bringing life to the space. It occupies the ground floor, the easily accessible and a representative part of the house, hence one of the question arise if café dominates Huset representational space and if does, what is at stake?

More space for private partners, suggests less space for associations, however the private partners such as Bastard Café provide the house with extra income and increased popularity, which in practice open the doors to apply for more funding as a cultural house. In such a paradoxical situation the problem formulation goes as following:

1.1 Problem Formulation

To which extent if any, Huset-KBH, as a reaction to municipal policies, is compromising its co-creative space(s) to justify itself as a cultural institution?

Research Questions:

1. How do different actors at Huset negotiate its co-creative space, in the context of austerity measures?
2. To what extent, if any, Bastard Café dominates the ground floor of Huset-KBH?

1.2 Outline of the paper

The paper is structured as followed. Beyond the introduction, I present the context - the case study, where in a great detail I will describe Copenhagen's biggest and oldest cultural house - Huset-KBH. The Literature review will follow where I will look into the concept of co-creation and also underline how other studies have applied Bourdudian perspective into studying space. The chapter after that is theoretical framework. It is based on Pierre Bourdieu's theories of field and capital. These theories are furthermore elaborated with Doreen Massey's conception of space. The methods chapter will follow, where data collection methods (such as: interviews, observations etc.) will be elaborated. The analysis section will be dived into two parts. In the first part I will look into how different actors are negotiating the spaces of co-creation. And in the second one I will look at the 'facts on the ground' by analysis of different spatial design aspects. Subsequently, this paper is finished by the discussion and final conclusion.

2. Case Study - Huset-KBH

Danish cultural house can be compared to a community/ culture center, which is available to the local citizens, a place for open participation in cultural and leisure activities, which is also a bar, a café and a restaurant. Huset-KBH is the biggest and oldest cultural house, located in the center of Copenhagen. It contains five music venues, a cinema, a theater, a restaurant, arcade game cafe, a board game cafe and more than twenty collectives. It is one of the oldest and biggest cultural house in Denmark since 1970, when it was occupied by a group of left wing activists.

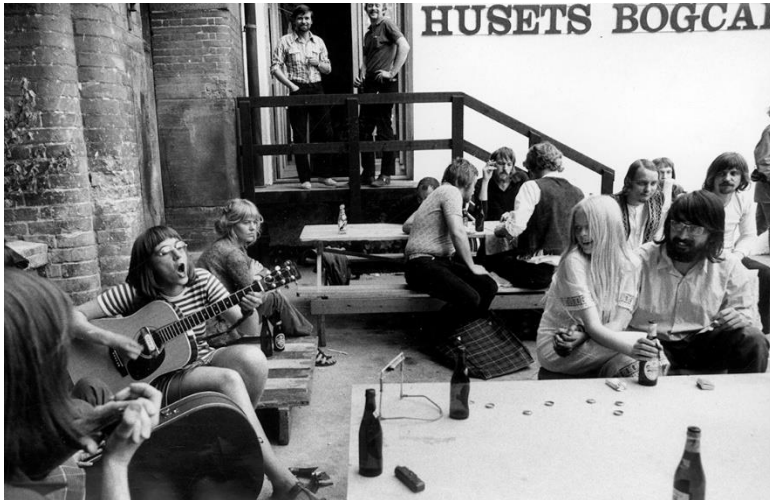


Figure 2: Huset's Courtyard in the 70's (source: huset-kbh.dk)

In 1968, the idea of Huset-KBH was conceived by an association *Det Ny Samfund* (the new society) and political groups *Krim* (Crimea); *ABCinema*; *Unge Pædagoger*; *Idivid og Samfund*, and *Club 27* (from Huset-KBH.dk, accessed 20-09-2018). In the following year a building was chosen – Styhr & Kjær's old warehouse. It was

supposed to be a common place providing cultural activities for everyone. It was supported by City of Copenhagen, Minister of Culture and Parliament's Finance Committee.

The house has been closed and re-opened three times in its lifetime. It was closed already on 1971-72 due drug problems and then again in 1994-97 and 2004-05. Among others, Huset-KBH became the birthplace for *Free Town of Christiania* and another alternative community *Thy Lejren* during these years. Even the notorious communist group *Blekingegadebanden* have held several meetings in the House.

The main philosophy of Huset is co-creation, where volunteers, creative enthusiasts and cultural entrepreneurs play a big role. The spaces of co-creation can be defined as a space where of platform participation is provided. The platform makes available the conditions to access, engage, experiment and maintain a certain cultural activity. Such space is not an empty chamber but it rather requires certain resources. For example, it might require staff on the ground such as volunteers running the bar or sound technician, all depending of what type of event it is. At Huset-KBH, any citizen can request to use such space, however the individual or a group have to pay if it's a single event and Huset have a right to decline request. If one becomes a volunteer at Huset, the access becomes easier. The volunteer can directly set up an event without a need to pay the rent. However, according to Huset's staff this almost never happens. If the citizen decided to organize events on the continuous basis, the rent is not required and the citizen (or a group) form an association, becoming direct part of Huset-KBH. Associations form one umbrella association which works towards collaboration. Associations include both profit driven (for example, street kitchen restaurant *Evoo*) and non-profit associations who are motivated mostly by just doing it (for example, *Paradise Jazz Club*).

Together with wide array of associations Huset-KBH hosts more than 1500 small and big events and festivals every year. From live music shows to poetry readings, performing arts, movies, theater plays, stand-up etc. (source: huset-kbh.dk). The report of the Copenhagen's commune ministry of culture and leisure states, that a special ambition is to support the involvement of citizens in the development of the city's culture and leisure activities, since a collaborative approach encourages and challenges the city's culture and leisure activities to provide new and surprising experiences (City of Copenhagen Culture and Leisure Policy 2016-2019)

From 2015, Huset-KBH is a part of *DIT: KBH*, a unit of co-creation, volunteering and creative growth in *Kultur- og Fritidsforvaltningen* (Culture and Leisure Administration) in Copenhagen's commune. Other cultural centers connected to Huset-KBH include: *Kraftverket*, *Verdens Kultur Centre*, *Råhuset*, *Villa Kultur*, *Kulturhuset Indre By*. The merge of cultural houses to one

institution followed by laying of some staff, while some interviewees thought that the merge itself was a form of cutting down of staff.

2.1 Bastard Café

Bastard Café is one of three Huset's private partners. The other two are: small pizzeria called *Evoo Street Kitchen* and *Bip Bip Bar*, an arcade game bar. Bastard Café, however is dominating factor in the space of Huset, as it far more visible (situated in the ground floor: an area which everyone has to pass through), occupying more space and being more popular.

The story of Bastard Café is an interesting one, as it was born at Huset as an association operating in a co-creative space for volunteers and associations called Analog Bar. In few years this space was completely taken over by successful Bastard Café.

Bo, the co-founder, have told me, that he conceived the idea of board gaming café at 2008 when he was finishing his master degree in marketing. Bringing a devoted fan and self-described geek of board games in the last semester of his studies at his university he started a *Thursday Nigh Café* where students would come to hang out. There were some board games in the background. After a couple of times there was four times more people than the first time. People were mostly coming to drink some beer, yet the board games were sometimes used as well. The project closed down, as Bo started to work, however the idea has still stuck in his head, so he continued the tradition to play board games on Thursday's again. In time it became so popular that people couldn't fit in the initial space. After quitting his job, with couple of friend the board gaming club organized pop-up cafés in various cultural houses, because those were the places where the group had their network. Somebody from the network, knew someone from Huset, so the group ended up at Huset's Analog Bar, a space of co-creation for the volunteers, associations and anyone with an idea. The group organized a pop-up café once a month for three times. All the times there was a lot of people, thus the group made a deal with Huset to use the space on the ground floor (the space was not used at that moment, as it was the summer time, when Huset is mostly out of operation) for three weeks, as a trial, to see

if they are able to generate enough profit. The café proven to be a success. Checking the numbers of the entrances counters Huset staff was impressed by the amount of visitors Bastard Café had attracted. Bo told me that their mission is to make enough money to survive and spread out the gospel of board gaming (interview with Bo).

3. Literature Review

3.1 Co-creation

While there were many attempts to define co-creation, which might suggest that co-creation is a loosely defined term, which prove to be problematic if it is to be operationalized. Following Aitola (2017) to give an impression of various definitions, Sanaders and Stappers (2008) for example, define it as an act of collective creativity. This includes for example, where designers and non-designers working together throughout the whole process. On the other hand, Mattelmäki and Sleeswijk Visser (2011) suggests the opposite, that co-creation is a temporary moment during the design process. Kambil (1996) was one of the first providing the definitions of co-creation. Following him, co-creation a value creation with the customer, often applied in marketing. Prahalad and Ramaswamy (2000: 80) have stated that the customer is leaving their traditional roles to become co-creators as well as consumers.

While there is not much literature on co-creation spaces, specifically for citizens to conduct cultural events, the other studies who define and deconstruct co-creation, paints an insightful view about the concept, underlining that parallels can be drawn, while the context change.

Koning, Crul and Wever (2016) have suggested that terms like these appeared all over in scientific literature, websites, professional magazines, websites of product development companies, design research and market research agencies (2016: 267). While all these writing present how variously co-creation can be applied, most of them fails to raise critical issues and discussions about it (ibid:268).

This is a point pay attention to as well and to underline that co-creation can be ambivalent and might have both positive and negative implications, depending on the context. In case of cultural context, the vagueness of term suggests that not only a definition is needed, but that a framework could be suggested which guiding the co-creative process and it should adhere the setting. Some points which can work in such framework was suggested by Kaisa Aitola (2017) in

a study that looks into four cases to study the spaces of co-creation. Firstly, The Openlab, which are premises containing reservable rooms, such as multi-purpose hall for large audition. Then Iso Omena Service Center, which is located in a shopping center, providing a services of library, youth services, maternity and child health clinic, a health center and a meeting place for art and culture. After he looks into ABB's Innovation Center which is a remote customer service center. And finally DTU Skylab, which is an interdisciplinary hub and community supporting innovation and entrepreneurship by young people. The study was concluded with nine suggestions for developing a space of co-creation: 1) Stakeholders should share a common understanding of what is co-creation in this particular space, that is co-creation should have certain rules. 2) Aitola points that first things to consider are the goal, the stakeholders and the space. 3) The values that derived from the goal of the space should be reflected in space 4) The openness, cooperation and sharing should be exercised from the inside and outside. 5) The space should be flexible. 6) The space should interest people. 7) The possibility to build touchable examples and other physical presentations is important. 8) Temporary spaces could be effective on testing co-creation 9) The co-creation space is never ready (Aitola, 2017: 49-59). Aitola's suggestions are very interesting because they could be applied in the cultural co-creative space, such as Huset-KBH. More over these points are useful to underline that co-creative spaces are not specifically verbalized, thus the rules can possibly be vague too and in turn the infrastructure of how such spaces to be maintained might be not defined well.

In an article called *Co-creating theatre: Authentic engagement or inter-legitimation?* Walmsley (2013) points that co-creative practices in arts such as theater can result in niche audience which is interested. It looks into the development, purpose and value of co-creation in theatre. By putting an analytical lens on new work festival at West Yorkshire Playhouse, it explores the levers and barriers to participatory engagement and evaluates the co-creation process from the perspectives of both producers and audience. Walmsley points out that rising trend of co-creation is a reflection of evolving role of the audience in the creative process and as it seems at first, represents democratization in arts and culture. Co-creation provides a chance, in an intense way, for audience to engage in arts. The key finding of the paper are: co creation attracts a highly niche audience of "theater people" who are active learners and risk takers and

while the definition of co-creation remains elusive, the activity is here to stay. According to Walmsley, co-creation is ultimately messy, incomplete, raw and context-dependent. He furthermore states that successful co-creation is composed of trust, respect, collaboration, playfulness and exchange Walmsley (2013: 2).

The concept of co-creation is thought-provoking then its placed in the austerity context. This can also manifest in volunteering, as in Huset's case, where paid employees are being replaced with volunteers. Casselden, Pickard, Walton & McLeod (2017) in their study looked in English libraries and how the libraries are increasingly adopting a hybrid approach by using volunteers as a response to reduction of staff which resulted by local authority cuts arising from Conservative Government austerity measures. The study concluded by suggesting first of all that increased use of volunteers in public libraries is inevitable due economic and political reasons and thus, it is important that libraries would develop a good framework (Casselden, Pickard, Walton & McLeod, 2017: 44). This also points that a certain framework in such context would be highly beneficial.

Another study of libraries under austerity was conducted by Kirsten Forkert (2016), in an article *"Austere creativity and volunteer-run public services: The case of Lewisham libarries"* looks into a specific concept of creativity which being mobilized within Austerity Britain. The mobilizing involves capitalizing on creativity and ingenuity of citizens in their ability to use 'problem solve' in the context of cuts to welfare state. Forkert states that creativity is related to necessities to restore "a perceived loss of community and to nostalgic belief that austerity provides a possibility to bring it back to the basics" (Forkert, 2016: 70). The study is interesting, as it might suggest the motivations behind citizens engaging in volunteer activities.

3.2 Bourduvian Space

The following part aims to review books and scholarly articles, relevant to the research and suggest how this research can add to the Bourdieu's spatial framework in the urban studies.,

for the reason that Bourdieu's work do not clearly transcend spatial dimension. Hence, in the following chapter I will underline the foundations of field theory by Bourdieu and look into how other studies have used the field and capital theories in urban studies.

According to Reed-Danahay, the main importance that Bourdieu supplemented spatial studies is that the author developed a conceptual framework for connecting social practices and modes of sociality with physical space (Reed-Danahay, 2017: 2-3). Bourdieu used more symbolic way to understand the relationship between social space and physical space, than for example Henri Lefebvre [1991 (1974) and 2009, as quoted in *ibid*: 3] who focused more on materiality of space (*ibid*: 3). While social space is one of the central concepts of Bourdieu's work, his relevance for the "spatial turn" (an influential trend in human and social sciences since 1980's that looks into the relationship between power and spatial organization) is however, rarely acknowledged (*ibid*: 2).

According to Alan Mace there are two related reasons of why Bourdieu's spatiality might be unclear – firstly, Bourdieu's works have been translated in English in a lengthy period of time and not in the right order they were produced, with much still awaiting translation. Secondly, Bourdieu himself prioritized space to a different degree in his career as he developed different aspects from his theory (Savage, 2011; Mace, 2017: 4). Mace pointed out that this becomes obvious while looking at first two editions of *Key Thinkers on Space and Place* – while he is absent in the first edition, he appears on the second (Mace, 2017: 4).

Mace suggested that while Bourdieu's work is lacking attention to the spatial dimension, the spatiality of Bourdieu is more evident in the field theory (Mace, 2017: 11). A field, itself, can have a spatial element to it - a park, a neighborhood and in the case of this research- a cultural house, or in fact a cultural industry can be constructed as a field (*ibid*: 11). Mace provided an example of spatial element such as housing, where instead of being considered of particular kind of capital, it can rather be understood as a field though which different types of capital are deployed (*ibid*: 11). Mace continues that housing may add to other capitals. It can increase economic capital, by an increase in asset value, social capital providing more ready access to

high status individuals as neighbors and cultural capital revealing 'distinction' by the choice of a house (ibid: 11).

Before Bourdieu, field theory was introduced into social sciences in the mid of 20th century by German psychologists and philosophers, who influenced by physics, borrowed the certain features of physical field theories for application to social area (Martin & Forest, 2011: 39). Pierre Bourdieu resurrected the theory two decades later making it the heart of his explanatory apparatus (ibid :39). Bourdieu developed the main arguments of field theory in an early stage of his career (Hilgez & Mandez, 2014: 2). While developing the theory, the concept was already in common use in other disciplines and while the theory developed in sociology was constructed in relatively autonomous fashion, it still shares a common epistemological background (Hilgez & Mandez, 2014: 2).

Savage suggested that Bourdieu's intellectual project can be seen as battle on two fronts against positivist sociology on the one hand and excesses of the cultural turn on the other. Field theory was important means of recognizing the complex relation between physical and social space (Savage, 2011: 512). Cassirer stressed that modern field theory displaced the old substance theory: 'The field itself can no longer be understood as a merely additive whole, as an aggregate of parts. The field is not a thing-concept but a relation-concept; it is not composed of pieces but is a system, a totality of lines of force' (Cassirer 2000: 92 as quoted in Hilgers and Mangez, 2011: 2).

Few writers such as (Allen, 2008a; 2008b; Watt, 2008; Butler & Robson, 2003; Wacquat 2007; 2008, quoted in Savage, 2011: 512) have argued that Bourdieu's concept of field, habitus and capitals are theoretically powerful concepts to re-orientate urban theory providing Bourdieu's concepts with a more spatial dimension and in such ways to take into account the significance of flows and mobility, nevertheless including the process of social stratification. At the given time, according to Savage, Bourdieu's work is at the periphery in urban studies

Duval pointed out that the concept of field brings the principle of 'non-consciousness' or a break with common sense, which brings back to principles set out in *Le Métier de sociologue*

(Duval 2011, 166). Her text illustrates the usefulness of the notion of the field in cultural areas such as journalism and cinema. According to Duval the concept in particular help one to move beyond realism and artificial debates of 'common sense', therefore to speak of the 'journalistic field', instead of 'the press', highlights that the latter is characterized by internal differentiation, and also it guards against unnecessary generalization (ibid: 166). The text attempted to illustrate the usefulness of field theory in cultural areas such as cinema. According to Duval social actors who occupy creative role in the field of cinema have resources and dispositions to reflect on the world which they are part of. The same area has its 'observers' critics, journalists, experts who are involved in cultural policy (ibid).

Butler and Robinson in their book explore in the relationship between urban space and cultural reproduction in the context of the enormous impact of globalization on London's economy and those caught in it. The authors dedicate first chapter of the book to discuss changing nature of the middle class and diversity of contemporary intermediate social strata. Butler and Robinson operationalize Bourdieu's analytical framework of various relations between, social, economic and cultural capital to understand different strategies used by urban middle classes to create inner city areas as places for community and cultural reproduction (Butler & Robinson, 2003: 2). The authors identified four key fields: housing, occupation, education and consumption, education. The authors draw on Bourdieu's work and especially the concept of social capital, which they tend to analyze in terms to subordinate social groups and is understood as a 'social glue' that will enable actors in gentrified areas to connect with the vertical institutions of civil society and allow the socially excluded to rejoin the mainstream (Butler & Robinson, 2003: 11).

Interestingly Butler & Robinson conclude the book by asking if gentrification itself can be regarded as field - as a plane of strategic activity. Following their line of thought, a field can compromise the interaction effects of other free-standing fields and it would be understood as being structured by a household, school, leisure/consumption and employment in the context of metropolitan habitus (ibid: 188). Nevertheless, the authors pose the possibility that we can

understand gentrification as a constellation of social positions, which makes a field of middle-class innercity settlement and habitation (ibid: 188).

Emirbayer & Williams (2005) used Bourdieu's notion of field to analyse power relations in the field of social services. In their paper, the authors look in to homeless shelter where two separate fields were operational and types of capital which are valued in each. The study shows how homeless people can possess "staff-sanctioned capital" or "client sanctioned capital" (2005: 92) and show how differently they are value depending in which field they are in. The study suggests that Bourdieu's theory of cultural capital can be effective concept in analyzing inequality in any social setting. In their article Stanton-Salazar & Dornbusch (1995:121) presents an alternative interpretation based on social reproduction theories. By using the concept of social capital, defined as social relationships from which an individual can derive various types of institutional resources and support, the paper examines information networks of Mexican-origin high school students, assessing how students grades and educational and occupational expectations are related to the formation of instrumental ties to institutional agents (teacher, counselors) (Stanton-Salazar & Dornbusch, 1995: 116).

Hanquinet, Savage and Callier explored how elements of Pierre Bourdieu's field analysis can be deployed to revitalize urban analysis through an empirical study of cultural engagement in Brussels. Their point of departure is resistance to the view that Bourdieu, abstracts social from physical space and although he acknowledges that clustering of cultural taste in social space cannot be mapped onto urban location he recognizes a link between them (Hanquinet, Savage and Callier, 2012: 508). The study recognized how the mapping of cultural groups allows us to grasp flows and forces that have effect in specific location, but which should be understood in more mobile terms (ibid: 526).

Gale and Parker conducted a study of aspirations for higher education by secondary school students from disadvantaged backgrounds in regional Australia. In this paper Bourdieu's

framework is operationalized to see the account of aspirations as produced by and reproductive cultural histories and dominance (Gale & Parker, 2015: 1). Gale & Parker stated that constraints of a structure are not simply addressed by adding accounts of agency, but additions or corrections to Bourdieu need to be in the form of chance so that recognition would be wide spread (ibid: 81-82).

In her article, Gisele Sapiro pointed out using field theory in the cultural studies can illuminate certain degrees of autonomies in those fields. Contrary to the ideology of uncreated creator, the concept of the 'literary field' purposed by Bourdieu states that literary activity does escape the constrains or structure governing social world (Sapiro, 2011: 140). In contrast to Marxist theory of art as reflection of reality, the concept of field implies that cultural universes have certain logic of operation and their own rules, which suggest that they have a degree of autonomy (Bourdieu 1966, 1971, 1991, 1992 as quoted in ibid: 140). Sapiro also highlighted that a comprehensive analysis of systems of constrains bearing upon literary field presents three different paths of professionalization – a State-controlled path aiming at the control of cultural produced; a market-driven (which can be understood through sales and by the rhythm of production; and a field-orientated mode of professionalization which is based on accumulation of symbolic capital with the field (Sapiro, 2011: 140).

Mace (2017) instead, builds on Bourdieu's capital theory attaching a spatial aspect to it and purposing the concept of 'spatial capital'. In fact, Mace's work follows some other research which attempted to provide the concept of capital with some spatial properties.

Centner (2008) for example, examined how former dot-com worker's spatialized consumption practices formed exclusionary places of privilege, while city experienced boom of internet companies (Center, 2008). Center showed that there was *habitus*, evident in how the group used the spaces around the city, used privilege and shaped place in a unique way (Centner, 2008: 194). Center argued that this group offered insight into "a more general exclusionary tool deployed by privileged city users, - *spatial capital*, which yields particular kinds of place through the dot-com habitus, yet holds promise for analyses of other cities with new or nascent privileged populations" (ibid: 194). With the idea of *spatial capital*, Center traces symbolic

manifestations of social power that can bring gentrifying effect to the individual actors and their practices of engaging with the city (ibid: 217).

In their study Barholm and Monfroy (2010) highlighted the importance of spatial aspect in the analysis of parents' education strategies concerning their school choices and looks into socio-spatial schooling practices of certain group of students, focusing on the interplay between fixity and mobility, place and space (Barholm and Monfroy, 2010: 177). The study leads Barholm and Monfroy to the temporary conclusion that spatial capital takes the form of position capital, including socio-spatial properties of a certain neighborhood amongst with neighbor areas (Barholm and Monfroy, 2010: 192). The study, nevertheless, showed that it is difficult to consider spatial capital as distinct and autonomous in a connection with other types of capital accumulated by individuals, such as economic capital (which opened up the access to housing in major cities), the social capital and cultural capital of families (ibid: 192). The authors, furthermore, came into the problem of scale – as the study was made at the level of a major urban center, which authors themselves acknowledged is a level maybe not good enough to objectify situation capital (ibid:192-193)

Similarly, Rérat & Lees (2011) look at gentrification in the Swiss cities of Neuchatel and Zurich West, bringing location and mobility to the focus of their study as well. The authors argued that is necessary to study both rootedness and mobility, by looking at the mobility experience and fixity of a place (Rérat & Lees 2011: 127). They investigate residential choices made by Swiss gentrifiers, inhabiting newly build environments at the center of Swiss core cities, where choices which allow them to increase their spatial capital and in turn use locational advantage to secure dual career households and the limiting job markets (ibid: 127). Rérat & Lees found out that new-build gentrification in selected cities, highlighted the particular importance of 'spatial capital', where case actors where potentially had high degree of mobility and had at their disposal a high level of spatial capital, making them distinct from other social groups in Swiss cities (ibid: 138).

Marom (as quoted in Mace, 2017: 10) used the term 'spatial distinction' instead of capital, focusing on the outcome of engaging in fields rather than capitals social actors take into

particular field (Marom quoted in Mace, 2017: 10). According to Mace, Marom focus on the outcome of competition in fields at the scale of the city, rather than neighborhood (ibid.). Marom concludes that by looking into long historical time line of the whole city, one can change in the scale at which spatial distinction happen (ibid: 11).

Savage (2010) suggested that Pierre Bourdieu's social theory maintain the potential for effectively revisiting urban studies, as long as it interpreted through the analytical lens of field analysis (Savage, 2010: 512). Savage seek to recover Bourdieu's "lost urban sociology", the elements of Bourdieu's epistemology which can provide more effective and productive engagement with current spatial theory (ibid: 512). Savage's central argument is that instead of putting a focus on the concept of habitus we should focus on his field analysis, as a form of inquiry, which allows ways for operationalization of relational strategies (ibid: 512.)

4. Theoretical Framework

The following chapter aims to present field and capital theories by Pierre Bourdieu and Doreen Massey's conceptualization of space and power. Bourdieu concepts are operationalized to form a framework, a bone of theoretical perspective. While in this paper his theories are used to understand how different fields interact and how resources (capitals) are distributed and exchanged, Massey conceptualization of space and power is used to deconstruct numerous spatial micro phenomenon.

4.1 Epistemological Standpoint and Space

Epistemological background of these theories rests on fundamental specificity that social reality is conceived as essentially relational, thus not the elements themselves, but relationships among the elements have to be at the heart of analysis (Hilgez & Mandez, 2014: 1). For Bourdieu social space is the practical space of everyday life, with the distances which are signaled and neighbors who can more distant than strangers (Bourdieu 1984: 169). This can also be seen in *The Field of Cultural Production* (Bourdieu, 1993) where the focus is to see fields as defined by position taking, "spaces of the possible". Thus, Bourdieu's concept of social space replaces the intuitive experience of society and social classes with a concept of multidimensional space and geometric space, it is defined by the positions relating to each other and by distance between them (Calewart, 2006: 310).

The legacy in Bourdieu's work compliments the absence of agency in Foucault's thinking (which he calls practice) and corresponds to the reflexivity on the part of researcher, who cannot be seen as occupying an external position (Delanty & Strydom, 2003: 328). In contrast to Levi-Strauss, who believed that the structures of myth, kinship etc. solved logical problems, Bourdieu holds a view that that there is always certain 'inter-determinacy' in a structure (ibid: 328-329).

Looking through Bourdieu's theoretical lens, social life is constantly permeated by struggles over social recognition which arise as response to inequality (Delanty & Strydom, 2003: 324). In these struggles, individuals and groups are striving to increase their power which derives from various forms of capital – economic, social, symbolic, cultural – that they poses (ibid: 324). In a contrasts to Michel Foucault, Bourdieu rejects the primacy of structures and discourse and sees all social life as always mediated by the practices (ibid: 324). In *The Logic of Practice* (1980) Bourdieu, did continued French tradition in sociology of seeing structures as systems of classification, however avoiding the dichotomy of agency and structure by putting the main emphasis on 'practices' (ibid: 324-325). For Bourdieu, practices mediate between objective structures and are grounded in 'habitus': *'The theory of practice as practice insists, contrary to positivist materialism, that the objects of knowledge are constructed, not passively recorded, and contrary to intellectual idealism, that the principle of this construction is the system of structured, structuring dispositions, the habitus which constituted in practice and is always oriented toward practical functions'* (Bourdieu, 1990: 52).

For Bourdieu structuralism is not better than positivism (to which Bourdieu fiercely opposed), yet the solution should not be retreat into subjectivism (Delanty & Strydom, 2003: 324). The author believed that it is possible to step down from independent point of view, from which objectivist idealism orders the world, yet without abandoning 'active aspect' of apprehension of the world (Bourdieu, 1990: 52). In order to do it, one have to situate oneself in the practical relation to the world, active presence in the world, through which the world imposes its presence with its things to be done and said which directly governs the words and deeds without being on the display (ibid: 52). Bourdieu have remarked:

"One has to escape from realism of the structure, to which objectivism, a necessary stage in breaking with primary experience and constructing the objective relationships, necessarily leads when it hypostatizes these relations by treating them as realities already constituted outside of the history of the group – without falling back into subjectivism, which is quite incapable of giving an account of the necessity of social world" (Bourdieu: 1990: 52).

Delanty & Strydom suggested that the term which characterize Bourdieu's approach is constructivist-structuralism, as he tried to connect rules to conception of practice (2003: 325)

4.2 Space and Relationality

For Bourdieu, his space is generally proposed as an analytical simplification (a bird's eye view), however it maps onto fields with different dimensionality and different set of positions (Martin & Gregg, 2014: 49). Nevertheless, Bourdieu sometimes (ibid.) as having same properties as field. In a lecture called *Physical Space, Social Space and Habitus*, held at Oslo Bourdieu remarked that difference is at the foundation of the very notion of *space*:

"(...) that is, a set of distinct and coexisting positions which are exterior to one another and which are defined in relation to one another through relations of proximity, vicinity, or distance, as well as through order relations, such as above, below, and between." (Bourdieu, 1996: 11).

Bourdieu moreover, distinguishes social space and physical space - social space and physical space do have a lot of things in common. According to Bourdieu, as physical space is defined by the mutual externality of parts, social space is defined by the mutual exclusion or distinction of positions which establish it (Bourdieu, 1996: 12). Callewart have noticed that for Bourdieu, social space is divided into two dimensions: the vertical dimension, which is about accumulation of capital (the rulers and the ruled) and the horizontal dimension, which is about various types of capital (Callewart, 2007: 320).

Bourdieu stresses that social agents and things are situated in a location in social space which can defined by its position, which is relative to others locations (standing above, below or in between them) also the distance which separates them. Social space is an invisible set of relationships which tends to retranslate itself into physical space in a form of 'definite distributional arrangement of agents and properties' for example opposition between downtown and suburbs (Bourdieu, 1996: 12).

Something that Bourdieu calls 'symbolic space' stems from the important point that, when perceived through social categories of perception, principles of vision and division, the differences between practices, the goods which are possessed, the expressed options becomes symbolic differences and it constitutes real language (ibid.). These differences are associated with the different positions – practices, goods, manners, function in every society in the same way as differences which are constitutive of symbolic languages. (ibid.).

4.3 The Field

Following Savage, a central argument here is rather focusing on the concept of habitus, we put the emphasis on Bourdieu's field analysis, as a form of inquiry, which allows us to operationalize the kind of relational strategies, which similarly to Doreen Massey (2005) is essentially to an adequate theory of spatiality (Savage, 2011: 512). Bourdieu spatializes his conception of field through seeing space itself as an object of contestation rather than as a given. (ibid: 516).

Field designates fragmented spaces in the social space, which can be produced as soon as one can ascertain that certain relations, positions and activities have been distinguished and follow a particular subject matter logic (Calewart, 2006: 310) for example, a logic in state field, a logic in the cultural field or a logic of a cultural institution such as Huset-KBH. Then an issue of austerity measures aimed at cultural houses such as Huset-KBH will consist of cultural, economic, social, symbolic aspects, which cannot be reduced to each other (ibid: 310).

Nomos refers to constitutive and prescriptive norms that guide action and thinking in the field, and also synthesizes them into an undisputable moral claim (Goetze: 2017, 195)

Fields can be understood as various social and institutional spaces in which social actors express and reproduce their dispositions and discourses and where they compete for the different kinds of capitals (Gaventa 2003: 6). The field theory includes acknowledging the centrality of social relation to social analysis, as Bourdieu himself elaborated: 'I define a field as a network, or a configuration, of objective relations between positions objectively defined, in

their existence and in the determinations they impose upon their occupants, agents or institutions, by their present and potential situation (...) in the structure of the distribution of power (or capital) whose possession commands access to the specific profits that are at stake in the field, as well as by their objective relation to other positions (...)’ (Bourdieu & Wacquant, 1992: 72-73).

Huset is a social and professional context in which agents operate and in which they are hierarchically positioned. Any context in which agents compete for reputation. In the case of this paper field can be understood from micro to macro scale. Society can be understood as a field, the activities of cultural production can be understood as field and Huset-KBH can be understood as field.

4.4 Capital

For Bourdieu, field is fragmented system of social positions occupied by either social agents or institutions and also it encompasses forces that exist between these positions. According to Jenkins, Bourdieuian field is structured internally by its power relation – domination, subordination or equivalence, and to relationship of resources (capital) which are at stake in the field (Jenkins, 1992: 85 as quoted in Butler & Robinson, 2003: 38). Different capitals are an essential component in the field allowing to have an advantage in regards to others. The social world can be understood as a multidimensional space which can be made by discovering main factors of differentiation – discovering forms of capital, which are or can be efficient, like aces in the game of cards in the struggle of appreciations of goods (Butler & Robinson, 2003: 38).

It follows that the structure of space given by the distribution of different types of capital, those capacities capable of conferring strength, power and in turn profit the holder (ibid: 38).

The main types of capital are: *economic capital* (money); *cultural capital* (information); *social capital* (networks and relations) and *symbolic capital* (different types capital once they are recognized as legitimate) (Bourdieu, 1987: 3–4, as quoted in ibid: 38).

Symbolic capital is: *“capital—in whatever form—Insofar as it is represented, i.e., apprehended symbolically, in a relationship of knowledge or, more precisely, of misrecognition and recognition, presupposes the intervention of the habitus, as a socially constituted cognitive capacity.”* (ibid: 27).

Bourdieu is interested in the way in which the representation of reality makes more real than nature, the way the symbolic contributes establishing and reproducing or changing the order of things (Callewart, 2007: 317). The point is not that the symbolic systems (such as: mother tongue, lifestyle, myths and rites, religion and morals, customs and law, art and professional technologies and sciences) also uses economic resources and have a power base (ibid: 318).

As underlined before, the nature of positions in the field is related to how much particular capital, social agents or institutions have. Being positioned in a certain field creates a belief in the legitimacy and value of the capital which is negotiated between participants. The interest into the field by the participants is an outcome of the historical process, the same processes which produced the field itself (Jenkins, 1992: 85, as quoted in Butler & Robinson, 2003: 38).

Using Bourdieu’s concept of field, I will operationalize it in the following points:

1. As suggested by Butler & Robinson, the relationship of the field in question to the ‘field of power’ (politics and economics) have to be untangled. The field of power is understood as the dominating field in any given context, it is the essence of the hierarchical power relations that structure all other fields (ibid: 38).
2. Within the field the ‘objective structure’ or ‘social topology’ will be constructed which main aim is to highlight hierarchical positioning within the space.
3. The social space manifestation in physical space will be analyzed with a focus on the spatial design found on the ground floor.

4.5 Conceptualization of Space by Doreen Massey

Three of main intertwined propositions of the approach to space are that: *space is the product of interrelations; space is the sphere of the multiplicity* and that *space is never static and always changing*. The first proposition is that *space is the product of interrelations*; hence we need to acknowledge space as defined through interactions from the micro to the macro scale (Massey, 2005: 9). Massey argues that space is constituted through its relations (ibid: 107). Outside of these relations nothing exists and there is no real difference between the space we would, ordinarily consider 'big' or 'small' (Anderson, 2008: 231). All are products of relations between all kinds of heterogeneous fragments (that are natural, social, political, cultural and economic at the same time) (ibid: 231). Space is a product of interrelations as it is a sphere of 'dynamic simultaneity, repetitively disconnected by new arrivals, always waiting to be determined (and thus always undetermined) by the construction of new relations (ibid: 231). In this way space always being made and can never be finished.

The second proposition is that *space is the sphere of the possibility of the existence of multiplicity*. In other words, space as the sphere where various trajectories simultaneously exist - space is the sphere of multiplicity because it is made out of numerous heterogeneous entities (Massey, 2005: 9). Space is the gathering of together of numerous open-ended, interconnected, trajectories to produce, in Massey's (2005: 111) words 'sometimes happenstance, sometimes not – arrangement-in relation-to each-other' (as quoted in Anderson, 2008: 231). This multiplicity means that space is the condition for the unexpected (Anderson, 2008: 231).

The third and final proposition is that *space is never static and always in the process of being reshaped*. It is constantly in the process of being made, it is never finalized, never dead, never closed (Massey, 2005: 9). Stabilities and permanencies, as an example a place that appears the same in a period of time are provisional achievements that have to be constantly made and remade (even if this process of making and remaking is invisible or taken-for-granted) (Anderson, 2008: 231).

These three propositions enable to think over the challenges spatiality might raise and subsequently open up the political to the challenge of space (Anderson, 2008: 228). To rethink how certain political questions and dogmas are formulated and contributing to alternative imaginations that enable different spaces to be (ibid: 228).

Doreen Massey argues that conceptualization of space is relation to the nature of the conceptualization of power. Space and power are closely intertwined and permeated each other in myriad ways (Massey, 2009: 16). In the urban context, for example, there are places where individuals cannot enter, this could be a private space, a restricted space etc. Such spaces (like the other spaces as well) are being negotiated through power relations. Territoriality is one of products and manifestations of power and it relates to a territory just as spatiality related to space or a condition of space (Massey, 2009). Territoriality can be understanding as actions directed towards creation, sustain and exercising power over certain space – territory (ibid).

As underlined before, space is the product of relations and the product of the absence of relations – it is a complexity of networks, connections, links, exchanges, from micro level (personal, home relation etc.) to the global (financial markets, politics) (Massey, 2009: 17). Space can be understood as a product which is produced by formation or rejection of relations. It also shows that space in a social product and if there is to be a relation (or nonrelation) there needs to be more one person to the relating or non-relating (ibid: 17).

Following Doreen Massey, it is space, as a sphere, that asks the fundamental sociopolitical questions: “how are we going to live together?” (2009: 18). Space, as a dimension, provides the responsibility, the pleasure and the challenge of co-existing with other and relationships with each other. Power was important concept in Massey’s work and according to the scholar another side of space is that space is not only product of relations of power, but power itself has its own geography – cartography of power (ibid.) In this light, not all power is concentrated in institutions or global, major city centers - rather the power relations are concentrated there (Massey, 2009: 19). Those institutions have economic weight, they are supported by cultural and political influence and their power is exercised relationally by interacting with other places or institutions. The term power-geometry to a geometry of any specific form, it is rather a

concept through which we are able to analyze the social phenomena to highlight inequalities in democracy (ibid.). Some of the main issues concerning power-geometries are: firstly, if power is relational, it is needed to consider wider relations of power within entities are set. For example, as in Bourdieu's view the power is set in the political field and economic field, hence the questions to be asked: "where is control over their recognition located?" (Massey, 2009: 21) and "where is control over the distribution of resources to and between communal councils located?" (2009:22). Secondly there is a question of time and temporality, which are fundamentally spatial concepts. Space is not a map or an image where our understandings of space could fit, it is not flat, finished surface or network. It is not something which complete and it is not something which is dead (2009: 22)

5. Methodology

This research project has been developed by carrying out fieldwork in Huset-KBH, the biggest and oldest cultural house which is located in inner center of Copenhagen. I have conducted the fieldwork in Huset-KBH for a period of 3 months (from beginning of September until beginning of December). Through qualitative and ethnographic methodological approach, the main aim was to document the personal accounts of actors who are in the midpoint (and in fact outside of it as well) of Huset-KBH organizational, cultural and private activities, is there are a paradox where, Huset, have to negotiate its co-creative space for the benefit of the main private partner Bastard Café, in order to maintain the flow of visitors. Ethnography is suitable to examine the relationship between place and agency (Herbert, 2000: 551). It nevertheless allows researcher to engage in his/her full sensuality and emotions letting the researcher to engage in people's lived experience (Adler & Adler, 1994). Throughout this time, I documented 16 field visits, 9 semi-structured interviews were conducted, 13 ethnographic interviews, 25 survey interviews, 4 volunteer shifts were taken and 8 pages of field notes written down. In the following chapter I will discuss the methodology in a greater detail.

5.1 Positionality

Sultana have remarked that "it is critical to pay attention to positionality, reflexivity, the production of knowledge and the power relations that are inherent in research processes in order to undertake ethical research" (Sultana, 2007: 380). Denzin have stated that interpretative research begins and ends with the biography and self of the researcher (Denzin, 1986: 12). The term positionality describes researcher's world, view and the position they chose to overtake in the relation to a certain research question (Foote and Bartell 2011). I have entered the field with an already substantial knowledge of case study. I joined Huset as a volunteer in the late 2015 where, as a volunteer, I had to take two shifts per month, working in the bar during the events at Huset. After around one year I started to book upcoming bands

and I started to use one of Huset's venue. This evolved into my own art-collective of interdisciplinary performing arts and experimental music called *Noisy Beehive* which operates at Huset to this day. Running the collective allowed not to take part in the usual volunteer duties anymore and focus on my events only. As a musician I have performed at Huset, three times in total too.

5.2 Reflexivity

Reflexivity is a concept that researchers should acknowledge and disclose their own selves in the research to understand their own part in it (Cohen, Manion & Morrison, 2011: 225). A vibrant debate continues around the questions of whether insider (who shares similar background as the group or place of the study) have an advantage in collecting qualitative data over "outsiders" who do not have such background (Flores, 2018: 2). My position in the case reflects both insider and outsider aspects. As mentioned above, as an insider, I was quite familiar with the context before I entered the field. The advantages of such position allowed easier access to both space and interviewees. By having a little information before hand it allowed me to identify faster the key interviewees. The familiarity provided to be an obstacle as well, as certain pre-opinions might have driven to certain aspects and missing the other. The danger to go native (losing the perspective and adopting the view point shared among individuals in the field) were present. The outsider perspective helped me to avoid such danger. The positionality of outsider was reflected by the facts, that the extent of my engagement in the field before the study was rather limited. As a non-Danish speaker I was neither part of committee of associations at Huset, nor brought an influence on any decisions at Huset, nor took part in administrative organization. In fact, during three months of the study I met with more people, active at Huset, then I did through three years of volunteering. Most of interviewees I met for the first time during our interviews. According to Flick researcher's communication with the field and its members is an explicit part of knowledge (Flick, 2009: 16). Thus, my subjectivity and the social phenomenon of study becomes a part of the research process (ibid: 16). The reflections of my actions, observations, impressions, irritations, feelings

in the field etc. can become data on its own right, forming part of the interpretation and can be documented in research diaries.

5.3 Validity

My engagement in the context of study might raise questions whether what I saw was what I think I saw. Kirk and Miller see three errors may occur in this situation: to see a relation, a principle, and so on where the researcher is not correct (type 1 error); to see them when they are indeed correct (type 2 error); and finally to ask the wrong questions (type 3 error) (Kirk and Miller, 1986: 29-30, as quoted in Flick, 2009: 387). Six out of nine points suggested by Wolcott were considered in order to guarantee validity: 1) I have refrain from talking in the field but rather listen as much as possible. 2) I produced notes that are as exact as possible and 3) wrote them as early as possible in order to reconstruct the social situation as precise as I could 4) allowing the reader to see the notes and for themselves. More over the report should be as complete 5) and candid 6) as possible (Wolcott, 1990a: 127-128, as quoted in Flick, 2009: 390).

5.4 Data Collection

5.5 Non-Participant Observation

Observation is a complex ethnographic method as it requires the researcher to conduct a number of roles and to use a number of techniques, including using researcher's 'five senses' (Baker, 2006: 172). By using non-participant observation, I was looking at Huset's spatial dynamics. By coming at the different times, I have observed if any customer from Bastard Café goes further to explore the rest of the house.

Borrowing from different authors (Adler & Adler, 1998; Denzin 1989b; Spradley 1980, as quoted in Flick, 2009: 223) These are the phases of non-participant observation used in the research:

- *Selection of the setting* was Huset-KBH, it's courtyard, Bastard Café, all the venues at Huset-KBH, the theater stage, cinema, staircase, etc. Field trips were conducted at different times, as the cultural house exhibit very different spatial rhythm: there are mostly administration and Bastard Café present on Tuesday while most venues and groups come into play on Saturday late afternoon.
- In the field diary, I documented how much Bastard Café patrons interact with the rest of Huset. By being positioned in the halfway, I could see if any guest goes on to explore Huset. This helped to understand of what spatial relations Bastard Café and Huset have.
- The *descriptive observations* which provided an initial and general presentation of field was especially used in the beginning of the research, when the research goal was vaguer.
- Followed by *focused observations* which focused concretely on who use and how they use courtyard and Bastard Café.

With non-participant observation the field notes were often produced on the spot, in other times shortly after a particular observation.

5.6 Participant Observation

As mentioned above while partly being an insider when entering the field, a natural question should arise to which extent I, as a researcher, should be concerned about my role of participant observer affecting the situation. Merriam have suggested that the worry is not if process of observing affects the participants or social situation, rather how the researcher understand, those effects then explaining the data (Merriam, 1998: 23). In this light, I had to put an emphasis to which extent the data might be distorted, because of my own positionality in the field. The participant observation was carried out in field trips to Huset-KBH, where I mostly attended events, such as concerts, theater or cinema interacting with the volunteers, the staff and the users. I have volunteered to work in the bar and did four shifts lasting from 4 to 7 hours. The field notes from such observations were usually produced later back at home.

The observations were done in a similar fashion as non-participant observation. Three phases of participant observation were conducted (Spradley, 1980: 34, as quoted in Flick, 2009: 227):

1. Descriptive observation was conducted mostly in the beginning, which served as an orientation to the field, leading to develop more concrete research questions.
2. Focused observation narrowed the perspective to the most essential for my research questions.
3. Selective observation, towards the end of research was focused on finding more data and evidence to prove or negate some assumptions.

5.7 Semi-structured interviews

The tactic of interviewee selection was, first of all, taking a wider sample of people. This means that people with various relations to the cultural house – volunteers, floor managers, a person who booked legendary shows 20 years ago, members of associations, private partners and staff from administration. All the interviewees have a different hierarchical position within Huset's context. Interviews were conducted so, that as the researcher I could lead the interview and react to the subtleties of interview in an open way. The interview always started with an open question "*what is your relation to Huset-KBH?*" which allowed interviewees to reflect to their position in the organization. While the plan for later questions were prepared, already in their first answer subjects often touched an interesting subject, allowing to deviate from the prepared questions order and return to them later. Thus, by following the dialogue, interviews direction can be developed (Flick. 2009: 160).

5.8 Survey

The aim of the survey was to collect the accounts of Bastard Café patrons about if they ever use the rest of Huset, if they are aware that it is a cultural house and if they aware of the history of the place. These question were used to see if there is any spatial fragmentation between Bastard Café and Huset.

This was done in two field visits. While they were choosing a yes or no answer, I asked to comment why and documented it in my research diary.

5.9 Transcription

The interviews were transcribed in three steps. Firstly, I operationalized the automatic transcription program *happyscribe* in order to save time. The program is far from perfect, thus the result is a very raw transcription. I would re-transcribe the interview in a precise detail then. I would finally code the transcription divided in analytical themes, such as co-creation, commune, funding etc.

5.1.1 Archival research

Conducting archival research, the old pictures of Huset were collected, newspaper articles about Huset were accessed (from 2004 until present day – the was relevant as Huset staff pointed that it was around that year then the budget cuts became gradual) and the architectural plan of Huset was acquired through the communication with administration.

5.1.2 Photos

During the field trips photos taken by both phone and camera produced supplementary data. Photos allow detailed recordings of facts as well providing a more comprehensive and holistic presentation of phenomena of study (Flick, 2009: 241).

6. Analysis - Part I

How are different actors at Huset negotiate its co-creative space, in the context of austerity measures?

This chapter will look into how the co-creative space of Huset is negotiated where economic, social and cultural capitals are distributed and exchanged. During the research, it became obvious that during the last decades Huset went through some turbulent times - its existence was challenged and its identity came into question. These processes arose in the political and economic level, which according to Bourdieu, constitutes the field of power which is understood as the dominating field in any given context. Following Massey and in the case of Huset-KBH: Copenhagen municipality (Danish: *Københavns Kommune*) is where power relations are concentrated. Copenhagen municipality have economic weight, it is supported by cultural and political influence and its power is exercised relationally by interacting with cultural institutions such as Huset-KBH (Massey, 2009: 19). Before we look at co-creative space, it is important to underline the historical context which provided the conditions for the space to emerge.

Huset was shut, by the Municipality, just after a year of its foundation due the problems of drugs and disorder (Interview with Lars). The political organs were against it; Huset was a deviant institution, demonstrating an unusual and revolutionary character. Lars, from Huset noted:

"It started as... it was just an empty warehoused. A lot of youth groups wanted to use this space for something better. So different people squatted the house and started to do book cafes and music venues and so on. But there was no real control. nobody had it." (Lars, 00:17:01).

Lars pointed out that Huset was not recognized officially by Copenhagen commune. In few years it changed, however and squatters were allowed to stay - in few years, the space became institutionalized by the city of Copenhagen.

“(...) so it ended up a place for a lot of homeless people, junkies who were shooting themselves to the arms all over. People were sleeping here, there was no leadership. So the commune got involved and been running the place ever since” (Lars, 00:17:08).

At that time Huset found itself as an institution in the cultural field taken the *avant-garde* position, as it did not adhere the field specific norms – nomos.

Following Bourdieu, the position of *avant-garde* is characterized by a low volume of cultural and economic capital and a composition which favors cultural over economic. It is unclear, what happened exactly behind the commune doors, at that time, however Huset managed to gain recognition in field, or in other words to over-turn the nomos, so that seemed transgressive practices at the time, were recognized as legitimate becoming a part of Copenhagen’s commune. In that situation, Huset moved to the status of *consecrated avant-garde*, where practices which seemed deviant are now accepted. Tove, who today runs an association *Paradise Jazz* at Huset-KBH, have been involved in Huset from the very beginning. She reminisced that moment:

“But we... But we won! Politicians just agreed. And we got our will. It was fantastic, they said you are right. Because why should it be empty. It has been a fabric (...)” (Tove, 00:09:34).

Bourdieu states that an institution in *consecrated avant-garde* accumulates high volumes of symbolic capital, because their choice of doings which seemed transgressive was built on strong motivations, instead of pursuit of economic profit or popularity. In fact, Tove stressed that she was helping in the cinema and in the kitchen and that there was a strong shared feeling about keeping the house alive and running (Tove, 00:03:25). This and the examples above, suggests that there was a strong ideological motivation driving the activists to keep the house - as an actual cultural space – running. Bourdieu saw symbolic capital as something which individual or in this case an institution can always be exchanged to economic capital, in other words reputation can always be exchanged to money. To exist as a cultural institution Huset-KBH has make sure that it accumulates an adequate amount of cultural, economic and social capital.

6.1 Cultural Capital (the Platform for Cultural Production)

After Huset was taken under municipality's wing, in time it became a prime example of an open cultural house in Denmark and according to Huset's staff even in other European countries such as Holland and Germany. Vagn is a facility manager in Huset-KBH, who worked in different cultural houses around Copenhagen, for the last 25 years. During the interview he commented:

"There are many people coming here to find out how we are doing it. Huset-KBH is an example of how a cultural house should be run, so if someone wants to do something like it, they come here. It's a source of knowledge. You know Huset started this thing of open cultural house and now there are houses like this in Berlin, in Europe elsewhere" (field notes, 30-10-2018, 13:35).

In this light, we can see how Huset moved in the position of *rear-garde*, where its practices entered into mainstream and as an institution it acquired a high level of cultural capital.

After the legitimization as a cultural institution, drug abuse and anarchy seized, however it's anarchistic spatial properties remained. The house was constituted as "a house for a people" (Interview with Nadeem). Its space was highly democratic and accessible, that meant anyone could establish a club or associations which would run its own cultural program. Nowadays, Huset receives new framework every year, which according to the Nadeem who works at Huset for 5 years, always change. The main instructions regarding cultural program, according to the interviewees are that the events have to be of wide variety and encompass co-creative activating the citizens of Copenhagen.

The wide variety of events should secure that diverse flow of people coming to the events:

"Well of course it has to be a broad variety of different events. So we should be doing culture in any perspective, there could be theater, poetry, music. So yeah, we should focus on a broad culture events catalogue" (Lars, 00:18:11)

The broad cultural catalog has validated Huset status of "house of the people" and not belonging to some sort of cultural niche. Indeed, by looking at Huset's events calendar we can see that in just 5 days of week 47 Huset hosts: a screening of wild erotic film, theater

performance, rock concert, jazz concert, a screening of bad movie club, a horror movie, a cult movie and an improvisation workshops (source: <https://huset-kbh.dk/>). Thus, throughout the time Huset-KBH established itself as an open and accessible cultural platform, where its associations provide cultural events and nevertheless its co-creative spatial character made it possible for individuals to experiment with single event ideas and potentially establish a club which would then could provide to the general event program in a continuous way.

6.2 Economic Capital (profit)

Huset needs to accumulate economic capital to ensure that the cultural platform is running and to pay the rent for the space to the municipality. Economic capital is accumulated by the funds received from municipality. It is also accumulated by sales in the bar and tickets; and by renting out Huset's space to the private partners. Bo, the co-founder of Bastard Café, highlighted the rationality of the institution, such as Huset, which is not essentially focused on making huge profit.

"(...) The reason why this is interesting and why cultural house is interesting is because they have different bottom lines of... of profit. So for example, if you just own a building. The only thing you might be interested in is like... owning the building and getting some rent. So it's money, money, right? But Huset just wants to make ends meet. But they also want to activate citizens of Copenhagen in cultural things. So if they could attract more people it would be good for them" (Bo, 00:28:17).

Thus, Huset have to make money, however its main aim remains to promote culture. As Bo pointed out, one of Huset's missions is to activate the citizens to participate in cultural events. If the surplus of the profit is made it does not stay with Huset to spend and it is distributed amongst other cultural houses. In the interviews, Huset's staff explained that some years ago, any surplus that Huset would make, could be spent on things like maintenance jobs or buying newer gear. With the merge of five cultural houses to one institution MIT: KBH it has been

changed, however. Now any surplus made is taken away to balance the costs, or “red numbers” in other cultural houses.

“But if we had red numbers. Then we had to find out how we make money for next year. So it's equalizing the resources. So soon you can run a place that is maybe not profitable...” (Vagn, 00:04:56).

Nadeem, the chief sound engineer of Huset, expressed dissatisfaction with such new policy:

“(...) we have to make money and then we still have to be a culture house. Because of a budget and so... doesn't matter if we make a lot of money we don't get them next year. If we make less money, then it's a problem. So it's a stupid balance between because we're not private. And that's also a big head-ache (...)” (Nadeem 1, 00:04:59).

Because of the merge, Huset-KBH becomes more dependent on fundraising and receiving national funds from the government. The funding however, have been declining for at least last decade. In an interview Lars, who is working as an evening manager at Huset since 2006, pointed that out:

“(...) it is not as good as it used to be. You can see that on the funding. And it's been dropping and dropping and dropping, since I started... I don't know the exact numbers, but it's just been dropping each year” (Lars, 00:07:26).

Sebastian is an evening manager too; he works in Huset since 2000. He agreed that funds are going down:

(...) I mean I don't know the exact numbers for the last 18 years. So the last 10, 12 years it's getting less and less because they start to say: "OK because we don't have the fundraising, we just get the funding to pay the rent. And the house is falling apart so they have to give some money otherwise. So yeah, last year we had to find 300.000DKK somewhere (...)” (Sebastian, 00:08:25).

Thus, with no surplus to spend on expenses and gradually declining funding puts Huset in a difficult position, which makes it harder to achieve recognition in the cultural field. The merge

of the cultural houses into one institution DIT: KBH had one more significant outcome - sacking some of Huset's staff. Sebastian said that with declining funds the staff have to be more creative – do the same quality of work with less human resources.

“(...) so we have to be creative and some people get fired. I see that being created and some people get fired. Recently 2 or 3 got fired and nobody was taken into their place” (Sebastian, 00:09:32).

Vagn, Huset's facility manager, touched the same point:

Vagn: *“People are less - people doing the same amount of work. But then we are very good like... we take five units and make it to one of you. And then we save some money that way. So.”*

Researcher: *“Is that at all problematic?”*

Vagn: *“I think we will manage to get by, but at a certain point you hit the wall and you can't offer the same things that you're used to. And when you're in... the culture house from the commune then you have to consider that everyone is paying tax. But they have... Some things you can go and use things for free or for very low price, because we all paid for it, so if you cut all the funding away, it will hit the culture very hard”* (Interview with Vagn, 00:10:14)

Vagn stressed that if declining funds and cuts on staff will continue, the quality of cultural program will suffer. The quality, in this case, can be understood as the substance or volume of cultural capital. Hence, low volume of cultural capital is threat to be misrecognized in the field, as a valid institution. This brings us to a concept of co-creation. It is being brought from municipality itself. Co-creation aims to activate citizens of the city to engage, participate and become an active part of cultural events. Co-creative space is a space designated for such activities. The report released by the Ministry of Culture and Leisure municipality is actively promoting agenda to democratize cultural spaces, involving volunteers to engage in co-creative processes and take an active part of cultural life. Lars, said that Huset feels the pressure too. He illustrated the point with an example in Musikcafeen. Musikcafeen is be main and busiest music venue in Huset (Lars 1, 00:22:11) hosting approx. three-four concerts per week:

“Of course there is something like Musikcafeen. A lot of things going on up there, right now being done by Peter and he's hired by Huset. But the plan is that we should involve more and more people should all be on a voluntary basis. OK. So it is this like an agenda that we're aiming towards” (Lars 1, 00:05:21).

Here, we can already notice a tendency of replacing hired staff with volunteers. Co-creative space should provide an opportunity and infrastructure to conduct cultural events, where initiative goes bottom up - that is from the citizens. Such space is indeed required and needed (for more info, look at Analysis Part II). As mentioned, Musikcafeen is the most popular and the main music venue at Huset-KBH. While there is nothing wrong with an agenda of opening up and involving citizens, the question here is if it's the right place to do it. Peter the booker of Musikcafeen have been running the club and being a professional booker, he poses high volume of social capital (music connections) which helps to maintain a solid program. Thus, this raises question if the quality might be at stake here. Sebastian pointed that if more volunteers are involved, then Huset should provide supervision for the quality:

Sebastian: *“(...) that (co-creation) is very much a focus which was for a long time... but there is a focus... I think there is a limitation on how many we can have and the quality is an important thing.”*

The researcher: *“That's what I wanted to ask because...”*

Sebastian: *“well there will be control anyway. Peter also have an instruction to make Musikcafeen as a club, run by volunteers a lot also booking... but he would be there to check that the quality is not falling (...)” (Sebastian, 00:50:06)*

That might mean that Huset-KBH, will have to conduct more surveillance to the events made by citizens. Lars also made a similar remark:

(...) But we have like a plan that we should try to work towards and that involves a lot of volunteers and Copenhagen citizens taking part in this building instead of having hired people to do it in a professional way” (Lars, 00:07:30).

Nadeem however, expressed an irritation with such policy:

“And later they especially pushing volunteering a lot you know because they want to... they don't want to pay anybody and that sucks (...)” (Nadeem 1, 00:03:47).

While Sebastian seemed more ambivalent about the same:

“Yeah... I have no idea... It's a gray zone. You never know if they only doing for that or because it is kind of in the air...” (Sebastian, 00:55:40).



Figure 3: A free jazz performance organized by all volunteer association: Noisy Beehive

Looking retrospectively replacing paid staff with volunteers is not a new tendency but rather it is being ongoing for some time. Some years ago, the bartender positions were replaced by volunteers. Sisse is a volunteer herself. She is also a second longest person volunteering at Huset. Sisse was present then volunteers changed paid staff:

“So I'm... I mean I'm all for volunteering and... but it's the whole we've talked about this for a number of people. And it's like the whole thing... Are we cannibalizing the jobs within the cultural industry when you have people who are volunteering? And I mean I like volunteering and I like the concept of volunteering and I like the community and the whole social... Well the

closeness of being together and knowing a lot of people and networking as well. But what about the jobs that you are actually you're replacing somebody who actually got paid for it" (Sisse, 00:13:17).

From these examples it becomes recognizable that encouraging volunteering can be an ambivalent practice. On the one hand it encourages participation and democratization of the cultural house on other hand, it can replace paid position and threaten to quality of the program. This invites policy makers to re-think co-creation, that is: to pay more importance to the context, thus where and why co-creative practices should be encouraged.

6. 4 Social capital (popularity)

Social capital accounts for popularity, Huset have installed the checkpoints at the entrances (interview with Vagn) which give the numbers of how many guests the house receive. The figures are vital for Huset as a factor to validate their own significance and the necessity for the cultural community.

In a retrospect, Huset was known as a social get-together place, where one of the key practices would be to simply to "hang out", even without a specific reason. This proved to be an important aspect which secured the continuous stream of people and helped to keep the high volumes of social capital. The more people comes, the more they spend, thus, as an assumption: economic capital is generated as well. However, what is more significant is that popularity also indicates to which extent the cultural practices are approved in a cultural field.

One of my field visits was at Barbue Revival Party. Barbue was an association, which operated during the 80's and 90's ceasing its activities at 1994. Barbue was a legendary Huset's association which booked rock music concerts and indeed such names as: *Radiohead, Sonic Youth, Galaxie 500, My Bloody Valentine* were booked by them. The following of the club is still strong, so it revives itself for a yearly event. At the event, I stroke a conversation with Ole, an old patron of Barbue:

You know Huset was the place just to hang out, even then there was no music or whatever. But there was always music (laughing).

Ole noted that Barbue was the best club in town and added:

(...) we would spend a lot of time on the stairs and we had to be careful that people coming from Musikcafeen would not fall over, those drunks. And after the show we will float around from a room to room to find something exciting. There was a lot of action, everywhere. Now there is nothing going on, nothing like that (...) (field notes, 28-10-2018, 22:45).

Sebastian, an evening manager noted correspondingly:

"(...) In the old times, like in the 80's, people, because it was so big in the 80's, people would just meet here. Didn't know who was playing just to meet their friends. Like they do now like Bolsjefabriken. People are telling me: "we are going there" and like "what's happening there?"; "oh, we don't know, all our friends are there (...)" (Sebastian, 00:22:39).

As Sebastian have noted, the 'hanging out' is no more at Huset.

While it is difficult to point out the exact reasons, it does suggest that the spatial rhythm of the building have changed. It seems people now come for the specific event and leave as soon as the event is over. During my participant observations, I volunteered in the bar of Musikcafeen for one of the events – it was a solo music performance, followed by a rock band and finally a DJ playing the vinyl's from his collection. The event had a free entrance and the place got crowded very soon. However, when the time came for DJ everyone left the palace. Here is an extract from the research diary, illustrating situation:

"The place was full (...) after the second band finished, everyone left. Then the DJ started to play there was literally not more than 4-5 guests. After a time, I talked with a DJ who didn't seem surprised. People are not used to it here... they go to smoke and they never come back it just doesn't work here, he said." (field notes, 10-12-2018)

The people left without any will to stay longer and listen to some music from the vinyl's. "People just don't say" - told me Peter, the manager of Musikcafeen later. Sebastian who worked in Huset for 18 years said:

Sebastian - *"we open for the concert and people go after the concert, they don't stay."*

Researcher – *"was there any initiative to trying to change that?"*

Sebastian – *"we tried a lot of things. We tried like, Claus actually tried, clubs. Like a concert first and disco after. Tried for some times, didn't work. Didn't worked. We tried to open before, make some happy hours... "(Sebastian, 00:31:52).*

Back in the 70's and 80's the restaurant on the 1st floor (where Bip Bip Bar is now) where people would 'start' their hanging out. The restaurant anchored gathering and so people would spread throughout the different floors and room and in the stairway.

In the last years, the cultural house struggled to keep the constant flow of people. Jack, who runs the cinema floor at Huset, pointed that 'hanging out' practice have faded away.

(...) they have to come to something specific. So maybe in the very beginning when I had this radical... When it was first founded it had the radical policy of... inclusion policy everybody can be here, everybody has a right to be here. Type of thing. And I think that kind of was the way it started. People were just coming out. Let's go there and see what's happening in Huset today people want to know specifically" (Jack, 00:45:06).

Massey points that space is always changing and being re-made (Massey, 2005: 9). Stabilities and permanencies have to be constantly made and remade, thus at Huset in a period of time the space organically deviated from the status of being a meet up place, a hangout place.

Jack who is running the cinema for the last 20 years, as well expressed the doubt that such practice is still in place and if it does – to only a minimal degree.

"I think if it does happen... it happens in the courtyard, people get together from all different groups and they're down there smoking and drinking and playing games or something like that. So you do see a bit of it. You see it game cafe although the game cafe is not a place people call

and hang out basically and you can't. It's also way too crowded. So. This chemistry of the place always changes and always has (...)" (Jack, 00:44:04)

According to Sebastian more than 70% of all people coming to Huset are for Bastard Café, in that light Bastard Café have the center of the people hanging out, however a radical difference is that they hang out because of Bastard Café and as Sebastian pointed out - *"It's not (about) Huset anymore"* (Sebastian, 00:31:30).

What is interesting here that Huset tried to make a café by themselves, however all the attempts failed. Sebastian was put in charged to make a café which would generate the life and attract people to Huset.

"(...) I was actually putted in charge of the cafe, so we bought... what is it called... beanbags, long tables, make a lounge, some tables in the bar... nice... lights and a... cheap beers. Because at the time we were one of the cheapest around. And sometimes we had some live jazz and we had a nice coffee machine, everything was... like a normal café (...)" (Sebastian, 00:35:02).

Huset tried to experiment in a different ways making the space for social meet ups, however it failed to re-establish such space. Another type of space – for co-creation used by associations, have been constantly made and remade over period of time, thus being stable, however due the absence of relations between the agents, the space manifests in a fragmented way.

6.5 Associations and fragmented space

The associations are the essence of Huset, as they are small institutions initiating any activities which goes on at Huset. Some of the associations are challenged by decreased funding as the



Figure 4: Theater performance organized by an association - Noisy Beehive

conditions for associations are correspondingly in decline too. As an example the second longest serving volunteer in

the house, Sisse have been volunteering at Huset for 10 years and leading an association called: *Punks Undead*. It organizes monthly punk shows for the last 9 years. Sisse, is one of a member of *Forening* [English: association] which a joint committee of Huset's associations. On November 28th in the official Punks Undead Facebook page, post was made announcing that Punks Undead are doing their final show at Huset-KBH. From the next year, the association will move to *Kraftverket*, a cultural house in Valby.

The main reasons to move out were designated as temporary closure of Huset and “tighter budget for all parties involved”. I met Sisse a one month before the announcement. Back then it was not made official, however, she expressed a frustration about declining conditions for associations. Few days before the event, Punks Undead, were informed that Huset will not provide a sound technician anymore. Most of the associations are non-profit, having low or



Figure 5: Preparing for the show. Salvatore is one only sound engineer at Huset, who is volunteer.

little budget find it as a big obstacle, because from now on, they must hire someone and pay salary for the service. Very few associations have their own sound engineers as volunteers, however these volunteers are not shared.

Rationality behind the decision to not provide a sound engineer for associations is an outcome due budget cuts and not enough staff during the events, including sound engineers. In an interview, Nadeem the chief sound engineer, underlined the issue:

So then everyone should have a sound guy but I don't have the resources. It's only me. So, so... I cut everything. All the unions they cannot have... you... get all the gear they need, but you bring your own personnel (...)" (Nadeem 2, 00:04:45).

Because of less staff on the ground, Huset is simply unable to provide sound technician for associations anymore, so some of the associations have to organize their own technical staff.

Another spatial aspect of not well running infrastructure is the kitchen. Before, the associations were able to prepare their own food in the house for everyone involved in the event including for example, the musicians. The kitchen was on the ground floor. Then Bastard Café moved in and it is not available anymore. Sisse touched on that as well:

Researcher: *"Why they don't install the kitchen somewhere at Huset?"*

Sisse: *"They don't need it."*

Researcher: *"And if some association really in need for it?"*

Sisse: *"No I don't think so it doesn't make any... it doesn't generate any money or income for Huset." (00:35:17)*

Due budget cuts, the house is unable to provide the staff and certain facilities such as kitchen to maintain the infrastructure sustaining well operating, co-creative space. This again points to political influence and how power is exercising by interactions between municipal cultural policy makers and Huset-KBH. On one hand, the co-creation is well promoted by the municipality and on another hand due declining funding co-creative spaces are challenged. This points to Massey view that power is relational and it is needed to consider wider relation of power within entities are set (Massey, 2009: 21) and ask questions such as: where recognition of co-creative places located and how do policy makers address co-creative practices? Do such practices should have an infrastructure which requires an investment to maintain it? Or is it simply a way to save money?

The associations at Huset are members of an umbrella association – *forening* [English: association] which is committee like unit aiming to bring together Huset’s association to work together. *Forening* has representatives of Huset volunteers, non-profit association, private association (such as Bastard Café) and various others. *Forening* is an independent body and is not part of administration (who also have a representative there). Sisse said that as one unit, associations have better chances to apply and receive various funds:

“So let's say you need more lighting equipment, then we could do the fundraising, because there a lot more places you can actually apply for money when you are an association, that Huset can't because... you know they are an official culture house. So it should benefit everyone who is in Huset” (Sisse, 00:04:54).

Forening aims to improve relations between associations and form a unit which have more chance to fight for resources, such as space or funding. Space being a product of interrelations is constructed by new relations and interactions. In this case space can be defined through interactions between associations in micro scale. However, Huset’s space seems fragmented which suggests us that there is a lack of relations on the ground.

6.6 Fragmentation of Space

There is an aim to form stronger synergy between associations, however as Jack from cinema noted, while the associations are to some degree connected, there is a distance felt between spaces:

“(...) There's not so much dialogue and so much interplay between the rooms. It's just very difficult with this... people are always saying you should do more to create more synergy and to reach out to each other's audiences and do more interconnected events. But... I think it's very difficult primarily because of the architecture... these rooms all have their kind of owner. We're in our own bubble in some way. And if something... if we do something here and then they say: 'OK now there's a concert up in the Musikcafeen' and we only have to go up one flight of stairs

but everybody will go downstairs and start smoking and then they will leave or be drinking in the courtyard. It's... it's difficult to get... to get this interplay I think” (Jack, 00:22:48).

Jack pointed out that architecture is one of the reasons which separates associations from each other. The separation is not only physical, but social as well:

Researcher: *“(...) Like a psychological space distance in a way...?”*

Jack: *“It's weird yeah. I mean it's in the same building people have told us when we did this short film festival you should use the whole house. People don't feel that it is one event in some weird way. Once they hit the stairway in their mind it's like we're going somewhere else. And all the rooms look different and everything (...)”*

In fact, being composed of many organizational units is one of the main reasons why Huset cannot promote itself. According to Bo from Bastard Café, he understands why Huset's PR do not promote Huset as a house:

“The main problem is something that's pretty much not actually very solvable and that is that Huset is a shell. It's a shell for other events. So we have other stuff going on. And so if you market the shell people like... Christina would probably say this, why would I? So you market Huset as a building, but people are interested in events so all the separate and different. So it's super hard to market Huset as a name...” (Bo, 00:33:47).

Following Massey (2009: 17), space is a product of relations and the product of the absence of relations, in this case, the absence of relations results in a fragmented space which shows that space is a social product and where relations are not happening the distance between the spatial fragments, such as associations can increase.

One of the reasons for this might be strikingly diverse profiles that associations have. While there are some collaborations happening sometimes, Tove for example pointed out that she does not collaborate with other associations much because of the different perspectives (Tove, 00:13:02). Sisse, pointed out that many other associations have different timing in the house which proves to be difficult to collaborate. Moreover, Punks Undead, who organizes punk rock music have quite a different profile comparing to others:

“No not really. We don't really have anything because there haven't really been that much collaboration across. I mean it doesn't really make sense for us to say collaborate with pensioners' film club, you could do it (laughing) but they are there at Huset on a completely different time and their main focus is cinema and movies” (Sisse, 00:08:05).

This also echoes Massey perspective that Huset's space is the sphere of multiplicity where various trajectories simultaneously exist where sometimes it can provide the challenge of co-existing with other in a productive way.

7. Analysis - II

To what extent, if any, Bastard Café dominates the ground floor of Huset-KBH?

7.1 Courtyard and Ground floor as “a heart of Huset”

Before, Huset-KBH was known as *Huset i Magstræde* because the main and the only entrance was located in the street of Magstræde. Huset opened a new entrance to a busier street of Rådhusstræde, in turn, making the old entrance barely used. The name *Huset i Magstræde* is stuck to this day apparently - people and newspaper articles still refers to Huset in that way (Sebastian, 00:04:15).

Rådhusstræde is a lively, vibrant and busy street where pedestrian flow is constant. As one



Figure 6: Huset-KBH (source: google maps)

enters through the entrance in Rådhusstræde, the first space one have to pass through is Huset’s courtyard and the first inside space, one is exposed, to be Huset’s ground floor.

Ground floor and courtyard are important spatial elements, as it functions as the representational spaces. As, in an interview, Lars have pointed out:

“And the ground floor as the heart of Huset, we wanted it to be as open as possible so there was a political agenda that it was

supposed to be much more open and also rented out for private business. And we, at some

point, we tried to run it on our own, so every time people asked if they can make an event there, we would just say yes. Rented out to them so they could do their event” (Lars 1, 00:13:10).

The significance of the ground floor is rooted in its easy accessibility comparing to the other spaces at Huset. Nikos, the bar manager of Bastard Café pointed out:

“Well, we are on the ground floor. And all the events which are running around, everybody will run through us... right?” (Nikos, 00:03:48)

All of the associations (besides Bastard Café) are situated above the ground floor, which sometimes proves to be difficult to make people go up the stairs. Some associations for



Figure 7: Courtyard and Bastard Cafe (source: ethnographic picture)

example, had difficulties to guide people to their events. Thy, who has been volunteering at Huset for 10 years said: *“(...) It’s confusing yeah. We have this stage [Musikcafeen] which is on the 3rd floor, and then you just see people wondering around all the time and going to the wrong floors (field notes, 9-*

11-2018).

Tove, for example, who runs the Paradise Jazz in the 1st floor (one of the most active associations: approx. 3-4 events weekly) said that sometimes people get lost in Huset’s corridors and call her, to find out how to get there (Tove, 00:19:46).

A neighboring space to Paradise Jazz, on the same floor, is home for two private partners of Huset, *Bip Bip Bar* (arcade games bar) and *Evoo* street kitchen (small restaurant). Both businesses are at Huset for period of one year. Before, the space was used for different restaurants which all went out of business. According to Sebastian, things are not going well for *Evoo* at the moment too:

Researcher: *"I understand those places (restaurants on 1st floor) were closing all the time?"*

Sebastian: *"Yeah, yeah, yeah. And now it's not going well too."*

Researcher: *"Now it's not going well as well?"*

Sebastian: *"No, no. "*

Researcher *"For the same reason? That it is isolated?"*

Sebastian: *"Yes, the same like in Musikcafeen, the same like in all building if we didn't have Bastard Cafe."* (Sebastian, 00:37:31)

It is important to underline that spatial capital have a different volume in different settings. In this case, the settings are different in different floor, and where the ground floor have more spatial capital than spaces in different floor, due its accessibility. Because of Bastard Café's popularity, now the ground-floor floor is a lively place, but just few years ago, despite having spatial advantage, it regularly stood empty, casting an eerie atmosphere. Nadeem said that it was only used sometimes, for the festivals:

"We used it for every festival that was like comedy, late night and jazz festival which was down there, that was nice. But rest of the year it was just empty. But it used to be a cafe that was open, but nobody came" (Nadeem 1, 00:11:09).

Vagn pointed out, that it did not represented Huset in the way the ground floor should:

"(...) And you have to imagine before Bastard Cafe started in down here, you came to see a concert at Musikcafeen, there was just... The black dungeon, of nothing happening. And you just went up a staircase in a silent dark house and up there something happened" (Vagn, 00:19:17).

Jack, who runs the cinema, mentioned that volunteers working at the cinema could sometimes felt intimidated by the spooky ambience of Huset:

(...) "back in the old days we would be up here on a Sunday night and the cinema would be the only place open and it could be lonely you would be over there with your back to the door,

washing dishes and any crazy person would wander in here, because the cinema was the only part of Huset that that was open” (...) (Jack, 00:11:05).

As mentioned earlier, before Bastard Café appropriated the space, Huset tried themselves to bring the space alive by setting up a café. According to the interviewees all the attempts failed. The interviewees have mentioned that this proved to be a difficult time for Huset. As Jack from the cinema have noted, such a large and concrete room is difficult to animate and bring it alive (Jack, 00:10:06). Huset, as many cultural institutions, have a counter installed in the both of the entrances to measure the popularity of the place. If the numbers are unsatisfactory, Huset’s validity, in the cultural field, could be question.

7.2 The Phenomenon Success of Bastard Café

When Bastard Café opened few years ago, it rapidly experienced a huge success. From the interviews it seems that not only that Huset’s staff are positive about this development, but in some ways they seemed relieved. Bastard Café increased the number of visitors dramatically and in this way secured a required amount of social capital, which in turn helped to validate its status as a popular cultural house. Sebastian pointed out that the fact that the café attracts so many people is the best thing that happened:

Sebastian: *“(...) we have Bastard Cafe which is the best thing happened to us.”*

Researcher: *“Why best thing you say?”*

Sebastian: *“Because of all the people is coming.”* (00:00:40)

Nadeem made a similar remark:

“(...) But it's totally cool, just people everywhere. There is a life and it's... I mean it's the best thing that happened to Huset since I've been here...” (Nadeem, 00:11:09)

Sebastian went further saying that most of the people coming to Huset come only for Bastard Café:

Sebastian: *“Because now more than half of Huset is them [Bastard Café’s guests]. Pretty much more I guess. Maybe 70% of them. All the time people come in and see only that.”*

Researcher: *“You think they see only that? They don't pay attention to the rest of the house?”*

Sebastian: *“70%? Yeah and the rest is cinema, and once in a while we have concerts. People are for the concerts... So maybe these evenings, maybe in the weekends, so yeah they dealing with more people than we are. Definitely” (00:24:35).*

These numbers are not far from reality. Vagn, suggested that according to the counters installed at the entrances, the yearly number of visitors more than doubled after Bastard Café started:

“(...) Oh yeah! It creates life, it creates a basic flow of people. And you can see visitor numbers, before they started. It was something like 220000 people a year, came to the house. From us, working hard to get them in. And then it just blasted... I think now we're counting 550000 people who are visiting the house every year. So a lot of those people (laughing) are coming to Bastard Café.” (Vagn, 00:20:11)

The associations are positioned hierarchically in Huset’s field. As their positions are defined by the amount of capital the associations possess, Bastard Café is, by far, a dominating institution in that field. Bastard Café, being spatially a part of Huset, exchanges its social and economic capital to Huset’s spatial capital. In such way Bastard Café is able to accumulate social and economic capital (from which Huset is able to benefit) and in turn it is able to exchange its resources with Huset to its spatial capital.

7.3 Bastard Café overtakes Analog Bar (the co-creative hub)



Figure 9: the ground floor before the expansion



Figure 8: the basement before the expansion

was reach - the administration moved out the pink zone, leaving the old space for the café and establishing an office there, Administration sharing office space with private partners (Lars, field notes).

The house plans acquired from Vagn, in an interview, shows how Bastard Café (blue color) occupied far less space in the first year of its existence (look at figure 5 to compare). You can also see: the offices of the administration (orange color), the courtyard (green color), office space rented to the private partners (pink color) the arrow indicate the entrance from *Radhusstræde*. The office space was quickly overtaken by Bastard Café as soon it needed more space. Bo, the founder of Bastard Café recalled: *"(...) But we wanted to... So we wanted to expand all the time. And... we ended up moving and having a small office over there"* (Bo, 00:38:41). Bastard Café was lacking space for their offices, in turn the agreement between Huset and Bastard Café

What is even more interesting, is the space, in the basement area, indicated in red color. The space was called *Analog Bar*, it was created as a co-creative space for volunteers and associations which was overtaken by Bastard Café as well. Before the space was used for offices by Copenhagen Municipality. Then municipality moved away, the space was left empty, thus Huset designated that space for co-creation (Sebastian). Lars have pointed out:



Figure 10: ground floor after expansion

“It was the idea of Claus and Lærke, to make a space for volunteers and associations, so they could have more space for their...stuff. The idea was also to make a bar, so it supposed to be a bar with a venue, run totally by volunteers.” (field notes: Lars, 06-11-2018). Associations were actively using the place, this can be illustrated by the remarks of volunteers, documented in the field diary. Thy, who is the longest

serving volunteer at Huset, during one of the bar shifts told me:

“You know, I liked the place a lot as it was so close to the courtyard and so much random stuff going down there and I love the part that you could just go outside and smoke just there. I mean it was great, because you could have a small and cozy event, but also something crazy. I liked the craziness of it. And in the summer time it was cool with all the jazz gigs down there” (Field notes: Thy, 15-11-2018).

Sisse, another long serving volunteer, highlighted the fact that Analog Bar, became volunteer hangout place:

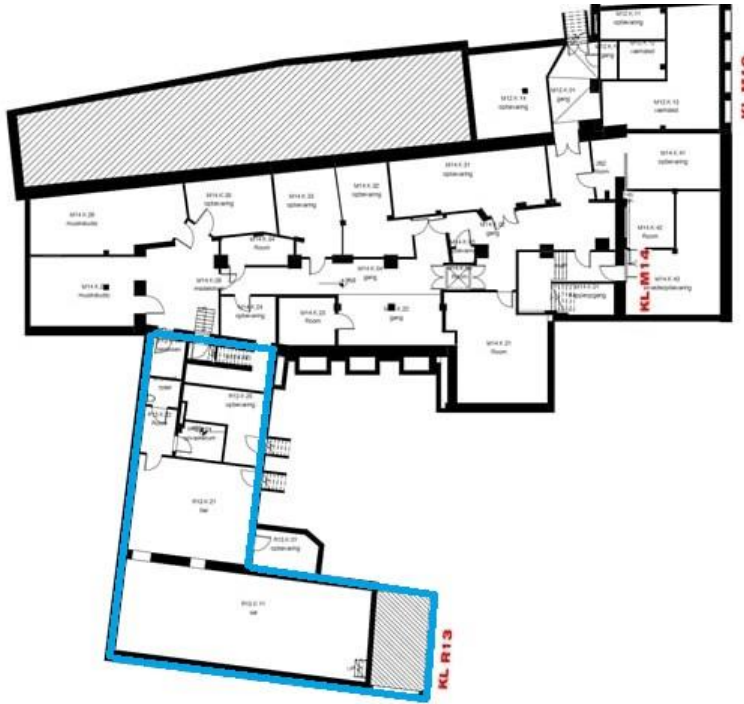


Figure 11: Bastard Cafe takes over Analog Bar

“I miss Analog Bar; it was a cool place! It was really the place to hang out, sometimes only to come there, sit and drink beer (...) we also organized Punk Undead there couple of times, then we couldn’t use Musikcafeen” (Field notes: Sisse, 2018-11-01).

Another volunteer, Ingvi have started to organize concerts there just before it closed down:

“I organized a concert there once, my friends from Aalborg had a band, so I just set up a concert there... we got really drunk... I was about to organize more, but then the board game people took it over. But yeah it was very cool, because it was for volunteers... so all volunteer parties were there and cool concerts, cool space... now it’s full of geeks (laughing)” (Field notes: Ingvi, 12-10-2018).

While, as a venue and creative platform it was running all right, as a bar it did not generate enough money. At the same time Bastard Café needed more space. Bo, the founder said that Bastard reached agreement with the Huset’s boss at that time, to take over the place.

“(…) So what happened was... It was just a stage called Analog Bar. And then we really needed more space and we really couldn't fit up there anymore. And then we talked to the other guy, boss back then, Jakob. And said if we could take over this for example. At least until renovations, just as a trial. Just put out some tables and maybe do stuff. And they're like: “okay, well yes, we could rent that.” But then... Yeah... And so then we just ended up spending, I think we spent like

two nearly 200000kr or 300000kr like painting and building the entire new bar and buying new machines and stuff, so we went a little bit out of hand (...)" (Bo, 00:41:50).

Bastard Café, took it over and with a big investment it appropriated the space to make their own. The space has its own separate bar with an additional staff member there. No co-creative events or cultural initiative can be organized there anymore.

Huset agreed to give the space to Bastard Café, as Analog Bar was not generating an adequate amount of economic capital. Lars have made a remark that one of the main reason to give the space to Bastard Café was economically driven:

Researcher: *"So profit was the reason?"*

Lars: *"Yeah we could make a better profit and also just suiting the needs from Bastard Café, they had so many guests who were just walking in and out again, because there was no space" (00:11:49).*

Sebastian have said that if Bastard Café wouldn't get the space they wanted, there was a threat of them moving out:

"(...) Bastard Cafe needed more place and I think maybe if they did not get it they planned to move out and strategically it would have been bad for us to let them go" (Sebastian, 00:22:49).

Nadeem is a chief sound engineer at Huset, one of his responsibilities is to supervise all the technical aspects regarding the music gear. While most of the music activities at Huset is happening at the stages main stages (Stardust and Musikcafeen), Analog Bar was spatially separated - it was located in the different building and furthermore in its basement. As mentioned, Nadeem have a limited amount of money then it comes to hiring extra hands for sound engineering duties and for Analog Bar those hands were needed. Nadeem remembered that Analog Bar was not running autonomously, hence a sound technician was needed to supervise the events. This suggests that Huset have not enough of resources to maintain the co-creative space:

(...) And Analog Bar wasn't really working. It was supposed to be like a bar with a venue. It ended up just being a venue. And that was for... me for example it was like it was... the work it was like you know people have to be self-running. But it was just as much work for me as Musikcafeen (Nadeem, 00:00:30).

The data suggests that volunteers indeed found Analog Bar, as a co-creative and functional space. Sebastian have mentioned (field notes, 20-10-2018) that space provided a platform for more co-creative process which involved an active input by the volunteers. During the existence of Analog Bar, Claus, a former evening manager have gathered booking group based on volunteers to book music shows around 2-3 times per month, under the name *Analog Music Presents*. Many associations have used the space: BLUS (an organization for sexual minorities) organized a cultural event once a week, there was poetry readings and outsider initiatives as well. Interestingly the same Bastard Café started their pop-up café at Analog Bar. However, for Huset, the space was not generating enough economic capital, hard to maintain and problematic in other aspects such as sound isolation. Both Sebastian and Lars mentioned that Analog Bar has received many complaints about noise by the neighbors. Vagn, provided an illustrating example of such:

"Because when you organize alternative death metal band coming from provincial (area) to perform for five people and they come with fucking a lot of gear. And they put the gear and it becomes hot and you open the door. And the people living next door couldn't sleep. So basic reason why Analog Bar was closed was basically sound problems. And then we developed the idea about Analog Bar. We were very specific about it calling it analog" (Vagn, 00:28:51).

However, Nadeem, who is directly responsible for the acoustic isolation acknowledged that sound complains were an issue, but they were fixed, thus the real reason being the expansion of Bastard Café:

"Yeah, sound complains was one of the reason. But we fixed that. I mean it's like... because I just took the all subs away and it was fine. But we had a lot of problems with that because of... Yeah because we have some asshole neighbors... we work with that a lot actually. Yeah that was one

of the reason also. But I mean I don't think that was the real reason, the reason was an expansion” (Nadeem 2, 00:01:51).

This suggests that Huset’s field nomos, through a struggle of recession in its field give more value to economic and social capital over the cultural capital. This brings us back to the ambivalence of the term, co-creation. While Commune is actively promoting the activation of the citizens in Copenhagen’s cultural life, Analog Bar, a space designated for co-creation was shut down, mainly due commercial reasons.

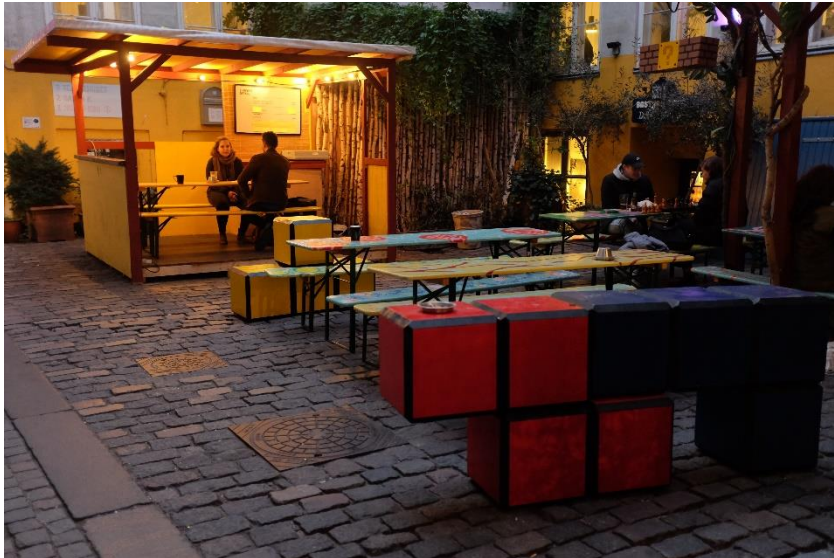
According to Massey, space and power are closely connected and permeated each other in myriad ways (Massey, 2009: 16). Then we see such an example then co-creative space is reshaped to a space belonging to the private interest, it can suggest that it occurred by negotiations of power relations and that Bastard Café had enough influence to do that. Coming back to municipal cultural policy, it raises some questions if cultural spaces of co-creation, which are highlighted in governmental reports as a priority, should have a different status of some sort and be protected. This also points that the infrastructure for co-creative spaces requires resources, such as staff on the ground which accounts more for more spending.

7.5 Territorial manifestations at courtyard

Being a highly popular place, Bastard Café provides Huset with a constant flow of people. Nikos, the bar manager of Bastard Café, have mentioned that the café is rated high in the online tourist destinations thus, bringing tourists to the place:

“In general, Bastard Cafe is in number... I don't remember which nr. exactly, but it's in the top 10 things what you have to do in Copenhagen, next to museums, next to Christiania (...)” (Nikos, 00:03:25).

The previous examples suggested that the staff of Huset are well aware that Bastard Café have more guests than Huset. The space on the ground floor and basement was appropriated by the



café, the signs of informal appropriation of space can be observed in the courtyard too. However, courtyard example is different because it does not belong to Bastard Café directly. The design of tables and chairs, painted in funky colors corresponds to the design of Bastard Café's.

Bastard Café has a deal with Huset (interview with Nikos). One of the agreements is that Bastard Café is responsible for cleaning up the yard after the working hours. The responsibility suggests the control of the space. Another spatial aspect is gaming decorations (can see in the picture) installed in the yard. These came about during the *Spilfestival* which happened on 12th-14th of October. The festival was conceived by Bo from Bastard Café and initiated by Bastard Café and Huset, as a collaboration. It occurred in all Huset's stages and was dedicated to gaming. The decorations from the festival stayed and according to Morten, who is the other co-founder of Bastard Café, they are to stay in the yard as they set up "the right atmosphere". This points to another territorial claim by Bastard Café. According to Doreen Massey territoriality is one of the key manifestations of power and it related to a territory just as spatiality signifies a conditions of space (Massey, 2009). Following Massey, the spatial design installed by Bastard Café could be seen as an action directed towards the creation, sustain and exercising power over the territory (Massey, 2009). Bo, after the interview, have mentioned that Bastard Café are very happy about their neighbors on 1st floor – *Bip Bip Bar*. Conceptually and ideologically places are similar to each other, as both promotes gaming culture. Bo, furthermore expressed that, because of that Bastard Café have a strong interest to keep *Bip Bip Bar* going and that Bo imagine more gaming culture at Huset (field notes: 20-11-2018, 14:00). Nikos, the bar manager,

said that Bastard Café on their grounds are trying to promote Bip Bip, because the places are related in games and they are happy to have such connection (Nikos, 00:04:31). These examples suggest that Bastard Café aims to not only sustain the gaming identity in Huset, but also to expand the territory of gaming culture as well. It seems that Huset is keen on the idea of gaming too. In a collaborative gaming festival project *Spilfestival* two institutions worked together, using their social capitals to connect with different gaming groups, such as “virtual reality people” and board game companies and distributors who provided the festival with funds (Bo, 00:43:52). It is interesting to observe that while co-creation is a strategic model promoted by Huset and actively encouraged by the Ministry of Culture and Leisure of Copenhagen, the previous examples suggests that co-creative spaces for culture are undermined by opening more space for private investment. It seems with this strategy Huset aims to keep the high number of visitors, coming through the doors of Huset, so that it would validate its right to receive more funding from the government.

Bo, the founder of Bastard Café pointed out that very quickly people at Huset agreed that board-gaming is a culture and that popularity of his business is beneficial for:

“That would be good for them. And then they could go to the politicians and say look, we have a cultural house with a lot of people coming. And thereby like extend their own funding but also like since everybody very quickly accepted that board games could be the cultural thing. Like maybe not fine culture, but like something socially you could do. That was not just hanging around and talking and drink beer. So, they found out that we put a lot of people there like OK” (Bo, 00:28:53).

This comes to an ironic situation where Huset have compromise certain cultural space of its activities to keep the private partnership going in order to keep high house attendance. That, in turn would provide a chance to receive more funds to maintain the platform for the cultural activities.

7. 6 Spatial Design of Huset-KBH, as a Reaction

As a result of Bastard Café's domination at the ground floor and courtyard, Huset is trying signal their presence. Huset have installed electric boards which should help signal their presence to the guests who only comes to Bastard Café and ignoring the rest of space. There are two monitor sets, one beside the entrance of Rådhusstræde, and another one just next to the entrance of Bastard Cafe. The monitors aim to attract the attention of the guests, presenting some of the cultural program and in this way benefiting other events at Huset with more people. To document the effect these monitors, do/ do not have to visitors I have approached 25 of them in Bastard Café. Using a survey with 4 simple questions and options to answer, I documented their experience. Here is a table showing the results.

Questions:	Yes	No
1) <i>Do you come here regularly?</i>	13	12
2) <i>Are you aware that this is cultural house?</i>	9	16
3) <i>Have you noticed electric boards?</i>	7	18
4) <i>Are you aware of the historical significance of the place?</i>	4	21

While the sample size is indeed small to provide a full picture, it nevertheless helps to grasp the key tendencies. The sample size is almost divided in half to people who attend the café regularly (once per week at least) and to the people who come only sometimes or rarely. Around two thirds were not aware that they were in the cultural house.

One of the guests, an American exchange student was a regular at the café:

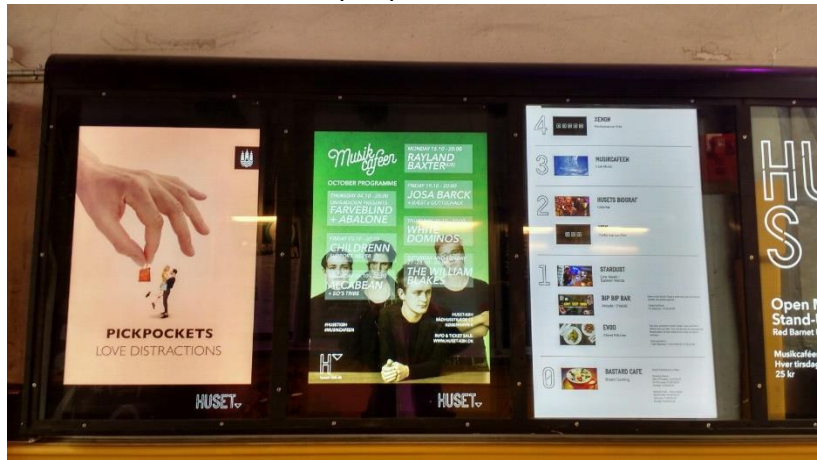


Figure 12: screens at the entrance

“yeah I come here quite a lot, cause... it’s just fun to play games, it’s like a direct way of communicating with others and there is a lot interaction with others too” (field notes from the survey: 17-11-2018, 18:55).

When I asked if he was aware that this is a cultural house, the young man replied:

“Oh yeah? Well, not really. I know that there is like a Cinema, I just heard about it recently, they screen Big Lebowski and like... serve White Russians, that sounds pretty cool” (field notes from the survey: 18-11-2018, 16:38).

In other case, the Danish girl (however not from Copenhagen) knew that this is a cultural house, however that was all she knew about it:

Patron 2, 23 years old from Odense: *“yeah I know it’s a cultural house, I mean I saw the posters in the hallway, but this is a place where I come normally”*

Researcher: *“Have you ever been in other parts of the building?”*

Patron 2: *“well not really. I am from Fyn, so I don’t know much about it, maybe if you live in Copenhagen...”*

Other replies also pointed that the guests had not idea about being in the cultural house or they knew just a little information about it. Bastard Café and Huset toilets are connected by a hallway corridor where the digital screens are placed. Just there, I stopped a Danish man, in his mid-twenties, he told me that he comes to Huset sometimes, attending the music shows at Musikcafeen and occasionally a theater performance on the top floor. While he does come to Bastard Café time at the time, he nevertheless expressed a doubt if the screen is visible to the guests of café.

Researcher: *“What about these electric boards have you noticed them? I am actually interested how many people actually see them”*

Patron 3: *“Oh these! Well I guess they are to show the program right?”*

Research: *“They are so people to know what’s going in the house”*

Patron 3: *“Well yeah, yeah. I mean I doubt that many people look at them because you only see them when you enter and don’t see them anymore after that really. But I mean I guess they are useful... I mean they are quite big and the text is quite small, I would put more pictures or videos, because it can seem just a lot of letter and people don’t care if they come for board games, right? (...)”.*

The survey showed that 18 of 25 guests did not notice the electric board. Some of these guests were in the basement part of café which have a different entrance, thus they did not necessarily go by the monitors. The data shows that while some guests do notice the boards

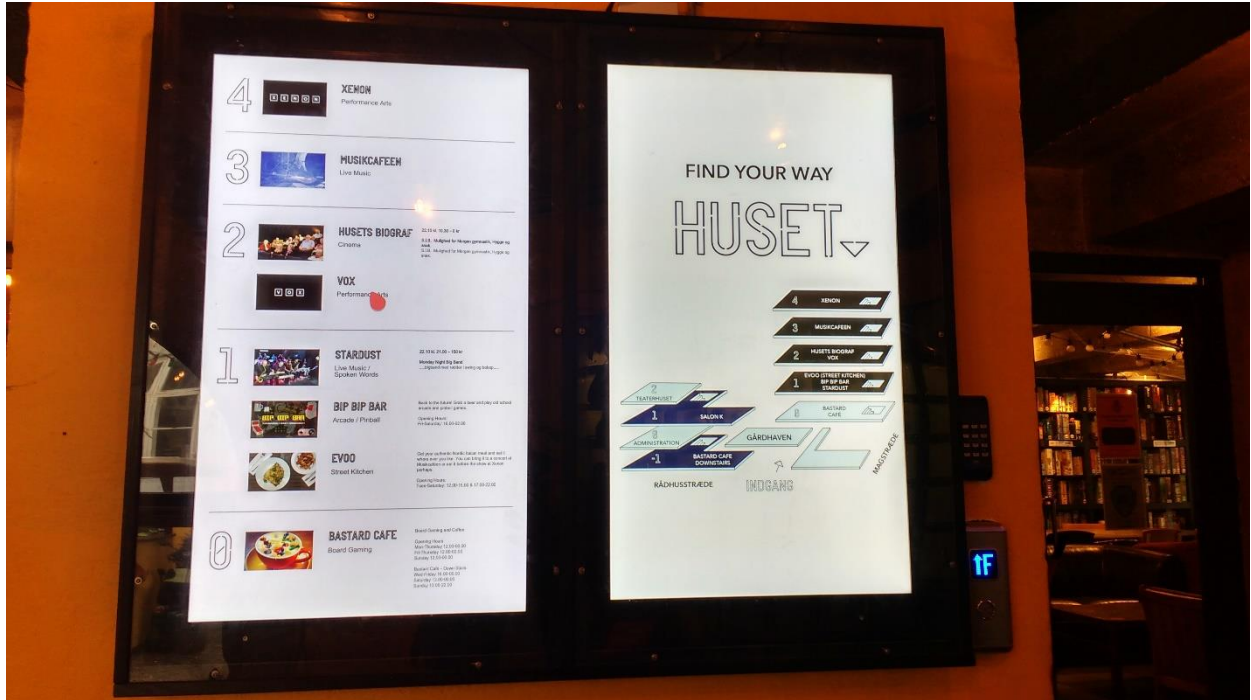


Figure 13: screens next to Bastard Cafe

only very few actually paid attention and quite many have not noticed them at all.

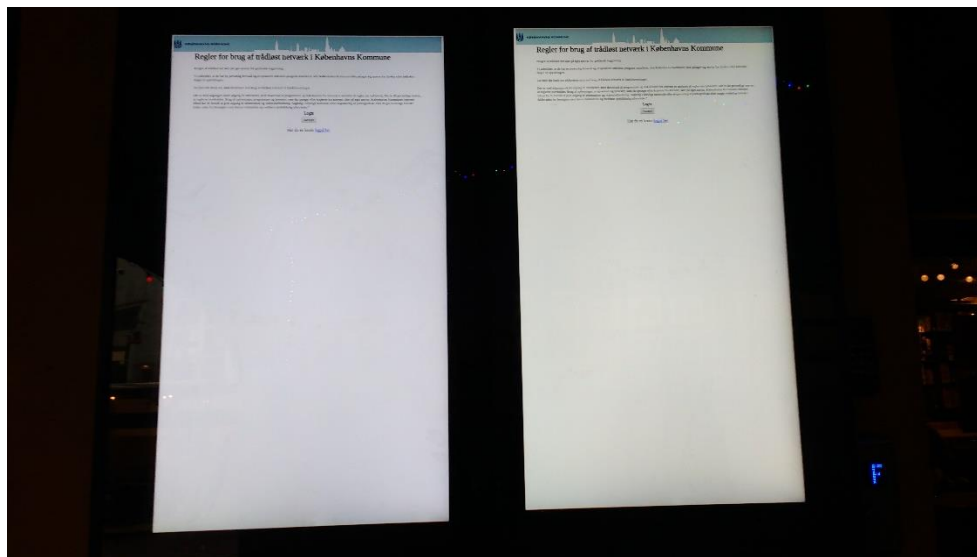


Figure 14: quite few times, malfunction was documented

The electric boards also aim to re-territorialize part of space at the ground floor by presenting the identity of the place. According to Nadeem however, Huset had to fundraise

for these boards and they are not always working properly (see the figure). Representatives of Bastard Café seem to understand very well, that it should work on bridging the spatial gap between the café and the rest. Vagn, have mentioned [Vagn, 00:23:46] that both parties are working towards better cooperation. This could be manifested with certain discounts to the cultural events if ones buy something at the café. Bo, a co-founder of the café, pointed out that the aim is to re-brand Bastard Café and potentially named it *Bastard Café I Huset-KBH* [English: Bastard Café at Huset-KBH] pointing to possible shared identity.

8. Discussion

8.1 Limitations

The limitations of study include, first of all, the wide-ranging focus of the project, which could have narrowed down to more the micro spatial processes. For example, the study could have focus exclusively on how co-creative space operate. This might provide a more detail understanding of certain spatial aspects, such as the rhythm of the space. Another limitation was that some questions in the interviews were not considered during the research. For instance, the human counter was not considered in the first phase of the research, hence in most of the interviews it was not addressed. The interview sample size of the inteview could have been greater. Especially focusing on interviews with the members of associations and volunteers. This might paint a better picture of how associations are positioned hierarchically in Huset and how their perspectives differ. This apply to volunteers as well.

Another limitation was the sample size of the survey. The method proved to be surprisingly relevant, where patrons from Bastard Café expressed their experience in Huset and shared their insights of the place. However, it seemed that 25 people was pretty small sample and only pointed to some general trends and a bigger sample size would have made the data more substantial. During the interviews (from survey) the key points were penned down on a paper and later recollected as field notes. Thus some details might have missed while recording these interviews would have provided the data more valid.

8.2 Main Findings

Similar as other cultural institutions such as museums and libraries. As a cultural house, Huset-KBH is under pressure to be well attended place. An unexpected find in the study was that the technology of people counters, installed at the entrances. The study suggest that counters are

interesting tool to measure the attendance of cultural institution and nevertheless, it have influence on its operations. The study suggests that the technology not only helps to count the visitors, but in some instances works as a medium between policy makers, where power relations are concentrated and cultural institutions such as Huset-KBH. It also opens a debate how much parallel there is between popularity and content of a public cultural institution. And is there a threat for such institution to become a skeleton of culture housing?

In terms of negotiation of space at Huset and in particular negotiation of co-creative space in the context of austerity measures, various actors are involved (such as guests, staff, volunteers and private partners) and are all part of the process. The power field is being an underlying factor in which resources are at stake and thus, in negotiation of space. By trying to deconstruct the power relations, one has pay a lot of attention to the space as it is a direct product of it. The actors at Huset are all position hierarchically in the field depending on which and how much capital they possess. One of the documented tendencies was shrinking co-creative space. At instances, for the sake of the private interest. This might suggest that Huset's open and democratic character is being reshaped. Though, following Massey, that is exactly what space does, it constantly changes. In this light, Bastard Café is positioned high in the hierarchy of the field, as its resources are considered valuable. In Huset's case co-creation works in two ways. In one way it's a spatial characteristic defining and open, accessible and engaging cultural space. On the other hand, co-creation under austerity can seem as an excuse to "keep the belts tight" in the cultural sector. As the study showed, paradoxically the agenda of co-creation show signs of cannibalizing itself. Where it is being encouraged in the political level, it's being challenged in a practical and spatial way. In any way, there should be more discussion about - what does co-creation mean in different cultural contexts. Thus, in a political level, a well-founded definition and a solid framework could work in a beneficial manner.

9. Conclusion

This study has showed that the biggest and the oldest cultural house in Denmark, Huset-KBH, have to negotiate its co-creative space for the benefit of the main private partner Bastard Café, in order to maintain the flow of visitors. The popularity of the café is, paradoxically, an important factor allowing Huset to validate itself as a popular cultural institution and even having more chance to receive greater funding.

In the historical context Huset became a beacon of a cultural house, manifesting an open and democratic space for people to use and conduct various cultural ventures (movies, theater, music, art etc.). Like many other cultural institutions, Huset has people counters installed in both of the entrances. These are used to measure how many guests the cultural house receives. The interview data has suggested, that the numbers from the counters are being used as a substantial argument of how well cultural house is doing in terms of its popularity. Also, how valid is its role as a cultural center occupying an expensive location in the inner city. During the interviews, Huset's staff seemed ambivalent about the future, pointing that the possibility of moving out is always there. That being said, the measurements of flows of people can be a crucial factor to justify itself as a valid cultural institution.

The funding has been gradually decreasing for at least a decade. According to its staff, this can be observed in most of the cultural institutions in Copenhagen that are experiencing major budget cuts. Huset's staff pointed out, that the main strategy it receives from municipality is to present a broad cultural program and activate citizens in cultural activities through co-creative methods. The general municipal agenda for the cultural life in Copenhagen aims to activate the citizens, engage individuals and groups in the co-creative processes and democratize cultural spaces. Budget cuts, however, has a large impact on cultural institution such as Huset with staff being fired and increased pressure to involve more volunteers in the event planning (such as in its the main venue *Musikcafeen*) makes it difficult to maintain certain areas of the house, such as co-creative spaces. For example, Huset is not being able to provide sound technician to the

volunteer associations organizing music shows, thus associations are forced either to pay by themselves or leave the house. Punks Undead, one of the oldest associations decided to leave the house after 10 years due falling circumstances which are provided for the associations.

Another major finding is that all the previously mentioned challenges raise private partnership, which in turn works beneficial for Huset, as it attracts more people and cover part of the rent for its space. The volume of the visitors is used as data and in municipal bureaucratic levels can be understood as an indicator for its popularity in the cultural context or, in other words, the measurement works as a pressure to prove their relevance making and, in some cases, being exposed more to the private investment, which can potentially raise the number of guests. That indeed happened when Bastard Café came into play, where the number of guests skyrocketed and the amount of visitors has more than doubled. It does work out for Huset in a beneficial manner. Ensuring the high attendance, the outcome, however, also raises some questions of how relevant are the measurements for the cultural house, where more than half of people comings to be assigned exclusively to board game café. Bastard Café became a major spatial element in Huset, occupying the most visible and the most accessible part of space on the ground floor, basement and courtyard. The study suggests that such presence of the café is overlooking the rest of the house, where the most patrons are not aware that it is indeed a cultural house. Analog Bar, the space for co-creation in the area of the basement, was overtaken by Bastard Café due to its later need to expand the space. Huset finds itself, to a large extent, being overshadowed by its private partner and thus has installed the electric monitors that aim to signal the presence of Huset in their own space.

The study also suggests that there is gap in the depiction of the technology, such as people counter in cultural institution. While it surely a relevant tool to measure the attentiveness of the place, some of its potential implications are not completely clear. Can the numbers suggest, the quality of cultural program? Does it work as factor influencing the negotiation where democratic and inclusive space is at stake? The paper also invites to re-think the concept of co-creation, as not only involving people in the cultural life, but also having drawbacks such cannibalization of payed jobs by increased promotion of volunteering.

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11. Index

11.1 Interview with Lars (11-10-2018)

Part I

Researcher: [00:00:06] Right. Could tell me from your point of view what's your position at Huset?

Lars: [00:00:11] I'm event volunteer coordinator. So I'm in charge of the different association connected to this place. I have to manage with states dates groups should have. And then we have around 100 volunteers working mostly in the bars and also doing projects on the side. And that's also my responsibility. Besides that I'm also doing most of the deals with Carlsberg Tuborg friend and partners that we're using to run the bar.

Researcher: [00:00:55] So all the drinks which are at bar. So is it you could decide what kind of drink. Yeah yeah. Together with Sebastian of course but it's me making the different deals with different suppliers.

Researcher: [00:01:24] And the volunteer thing started not so long ago as I understand...?

Lars: [00:01:32] Four and a half year ago. And we started up from my list. And I think in the old days we used to have volunteers only working and lots of coughing selling tickets. But then it developed from there and now it's all the bars at Huset besides the private bar.

Researcher: [00:01:54] And is Huset happy about this development?

Lars: [00:01:59] You could say it's more or less a political decision that the cultural life and the culture house should be run more and more by volunteers. Who are happy to get involved with culture life.

Researcher: [00:02:21] So you see political doesn't mean that it comes from municipality or there is a general agenda?

Lars: [00:02:29] There is a general agenda that culture and spare time department in Copenhagen commune would like to to involve the people in Copenhagen in the different projects.

Researcher: [00:02:58] So its about involvement, the volunteering, the co-creation...

Lars: [00:03:04] Yeah co-creation and also that people in Copenhagen are more active in the cultural life. They take part instead of just show up for different concerts. So it's it's always been a thing that we would like to develop on. The thing with volunteers because there is much more commitment from volunteers than received from the people that are hired.

Researcher: [00:03:46] Is it connected to the associations (at Huset-KBH) somehow. Also the who's who hosted a lot of these associations which are kind of bottom up people who comes (to Huset_KBH) and just want to me (more active) part.

Lars: [00:04:02] There's always been a lot of volunteers working in Huset even before it all started. It's always been a lot of different volunteer associations that are doing a lot of their events in here. So, it's not only volunteers it's also a lot of different volunteer associations that are contributing to the event pool. of Huset.

Researcher: [00:04:39] And how also manage the balance between profesional organizers like Musikcafeen

Pause: [00:04:54] (distruption - small pause)

Lars: [00:05:21] It's of course a balanced verb. But I think the plan or the future plans is that it should be more and more... the events should be more and more on a volunteer basis. So most of the events happening here should be more and more in to different volunteer associations that are during different events. (pause) Of course there is some things like Musikcafeen a lot of things going on up there, right now being done by Peter and he's hired by Huset. But the plan is that we should involve more and more people should all be on a voluntary basis. OK. So it is this like an agenda that we're aiming towards.

Researcher: [00:06:32] And why is that? For the same reason that Huset should be for co-creation. Is that the main motivation?

Lars: [00:06:41] I think the main motivation is that it should be local Copenhagen citizens have an easier access to the events in the culture houses. So that's the idea.

Researcher: [00:07:02] And I'm just interested in this idea. You mentioned that in general the Culture House has had this agenda how they should function but this idea to open even more for volunteers. Does it come from municipality?

Lars: [00:07:30] We have an agenda from the kommune. And of course it's a work in progress because we cannot just change everything from day to day. But we have like a plan that we should try to work towards and that involves a lot of volunteers and Copenhagen citizens taking part in this building instead of having hired people to do it in a professional way. But I don't really like that word because volunteers could... or citizens could do an equal good job to.

Researcher [00:08:25] And in terms of money. Does Huset have a goal (set by a commune) of how much money it has to make?

[00:08:45] No. But of course we have budget so we know how much funding we're getting. We know. We also have rent to pay to the comune for the space here. And of course if we need we don't need to be organized and like planned. And.

[00:09:13] And of course we have staff that are working here...

The interview gets interrupted, we move to another room at 3rd floor

Lars Part II

Researcher: [00:12:27] Does Huset have agenda from commune, besides co-creation?

Lars: [00:18:11] Well of course it has to be a broad variety of different events. So we should be doing culture in any perspective, there could be theater, poetry, music. So yeah, we should focus on a broad culture events catalogue.

Researcher: [01:00:16] And in terms of relationship with public and politics. I read that at 2004 there was an attempt to closed it down. I also read that there was 11 members in the committee taking the decision, it didn't go through, but four members voted for closure. It shows that there are politicians who would like to close it down.

Lars: [00:01:34:11] Of course there is a political agenda which we don't know anything about.. ehmm.. What happens here is that we are hired by commune to keep the house running, but if commune or some politicians gets the idea that it's a better idea to sell the whole building and make it into private apartments, then that's the agenda, it's a political discussion.

Researcher: [00:02:08:06] Recently have you heard any kind of critique towards Huset-KBH?

Lars: [00:02:21:11] Six seven years ago, bunch of different associations, that wanted to make it much more... actually they wanted to run the house between them. So, the different volunteer associations that maybe had few people which was paid, they got together and wanted to run the house between them.

Researcher: [00:03:08:06] These organizations are from Huset?

Lars: [00:03:10:20] Some (associations) who was in here and then other associations. They wanted to run the entire space, they thought they could do it better. And make it much more active during the day hours and the night hours.

Lars: [00:03:42:23] So these organizations got together and made a proposal to the politicians. And then it was up to politicians if it should run with hired staff or this new concept where these groups would run it.

Researcher: [00:04:11:06] But they decided that it is not good idea?

Lars: [00:04:12:] In the end, we managed to convince the Politicians that house like this needs some kind of administration...

Researcher: [00:04:37] So the associations wanted not to have a governing body in the house...

Lars: [00:04:47:] Well yeah, yeah... and they wanted to put a new team... or that different associations would have different rooms in Huset and stuff here without the administration.

Lars: [00:05:10] Some of them are still here.

Researcher: [00:05:28] If you think about it is expensive place, do you think there is a threat that Huset will move elsewhere?

Lars: [00:05:50] There is always a threat you never know what happens in the future. How did the commune or the politicians are put together it depends. If it's more liberal...government then they could decide that "ok we can make more profit if we just sell the house"... so you never really know, it's always up to politicians to choose.

Small pause.

Researcher: [00:07:16] Some of the Danish politicians have expressed their view that cultural houses in Denmark are in general in a poor conditions, do you feel that in Huset?

Lars: [00:00:06] It is not as good as it used to be. You can see that on the funding. And it's been dropping and dropping and dropping, since I started... I don't know the exact numbers, but it's just been dropping each year.

Researcher: [00:07:45] Which year did you started?

Lars: [00:07:50] I started at 2006.

Researcher: [00:07:51] And it's been dropping each year?

Lars: [00:07:53] Yeah it's been dropping each year, so of course we need to involve more people to make the same things happens each year. Because in the old days we had more money, so we could just book different events and don't think budget in the same way. Nowadays we have to think everything through.

Lars: [00:08:33] And of course that is a part of the reason why we are really much counting in involving different partners. Because with the budget we have now for the staff it is not possible to do the same kind of events and as many events at the moment.

Researcher: [00:08:48] I guess it is also a commune's idea to involve citizens more in the process so the money would be saved.

Lars: [00:08:53] Yeah. Culture is not in the high. it is not as important as ... healthcare or whatever other... It is always one of the things... if you need to cut down its culture.

Analog Bar

Researcher: [00:09:33] I wanted to know more about Analog Bar. Firstly, what was there before?

Lars: [00:09:39] In Analog Bar?

Researcher: Yeah

Lars: When I started it was something called "use it" it was youth info center. So young people could ask how could they find an apartment.

Researcher: [00:10:10] So it was institutional space_

Lars: [00:10:16] Yeah it was not part of Huset, it was administrative side of the commune.

Researcher: [00:10:40] And who came up with the bar idea?

Lars: [00:10:45] We are paying rent for the entire space, so of course then they moved out, we lost some rent. And we decided that it could be a new bar which could which could work with different volunteer created events, so it was stand up and other volunteer based associations, so it was a project space for different idea makers.

Researcher: [00:11:23] But it was closed...?

Lars: [00:11:16] Ehh.. it wasn't closed down, but we could see the potential where bastard cafe could take over the space. So back to the old days where we get rent from.

Researcher: [00:11:45] So profit was the reason.

Lars: [00:11:49] Yeah we could make a better profit and also just suiting the needs from Bastard cafe, they had so many guests who were just walking in and out again, because there was no space.

Researcher: [00:12:08] And Bastard Cafe. How did that happen?

Lars: [00:12:11] It was actually just a few board gaming friends. One of the guys was board gaming enthusiast. he created a lot of private board gaming nights at his apartment. It was quite popular so they asked if they could some board game nights at Analog Bar actually. From the start was huge success.

Researcher: [00:12:08]

Lars: [00:13:10] Also the big room in the ground floor, was not exactly how we wanted to be, it was always rented out to different private cafes and it would be event based. And the ground floor as the heart of Huset, we wanted it to be as open as possible so there was a political agenda that it was supposed to be much more open and also rented out for private business. And we, at some point, we tried to run it on our own, so every time people asked if they can make an event there, we would just say yes. Rented out to them so they could do their event.

Lars: [00:14:16] But we could see the potential for Bastard Cafe, as so many people were going to these pop-up cafes. So we decided to... for good ideas to test the cafe. So they got one month for free during the summer, when we would be closed down anyway and then from there they could actually see that they had business potential. Then they got a little more time where they didn't need to pay rent and they could see that they could cover the rent and run it

as a private business. So it was because we wanted the cafe rented out to the private partner when bastard cafe was the best idea we could come up with because everybody could see the potential of having them, instead of regular cafe.

Researcher: [00:15:32] And how much more private business are at Huset?

Lars: [00:15:34] Right not there is also *Bipbip Bar*. They are also paying rent. There is *Marco Evo Kitchen*, he is also renting the space. They are the main private partners. And also we are renting some of our office space

Researcher: [00:16:05] And what about Salon K?

Lars: [00:16:20] Yeah that's a space where we rent for private parties or business conferences or meetings.

Researcher: [00:16:35] Can you tell me about how Huset started

Lars: [00:17:01] It started as... it was just an empty warehouse. A lot of youth groups wanted to use this space for something better. So different people squatted the house and started to do book cafes and music venues and so on. But there was no real control. nobody had it.

Researcher: [00:17:52] It was not recognized officially?

Lars: [00:17:54] No, not officially. So it ended up a place for a lot of homeless people, junkies who were shooting themselves to the arms all over. People there sleeping here, were was no leadership. So the commune got involved and been running the place ever since.

Researcher: [00:18:21] So as I understand commune gave the building to the people who started, but they provided more authority.

Lars: [00:18:45] Everybody here is employed by the Copenhagen commune.

Researcher: [00:19:11] In terms of design around the house, does Huset have an architect or a designer who is in charged of design, like painting, fixing, etc.

Lars: [00:19:26] People working here they are deciding, how it should look. It's up to staff of Huset to create and make an identity of every room. So there is no one from the commune coming here saying you should paint the walls greens, it's all up to Huset's staff.

Researcher: [00:20:29] What about the entrance? Before it used to be to Magstræde. Why it is changed?

Lars: [00:20:45] It was due to the problems with the neighbors. neighbor complaints a lot about people standing, drinking and smoking at Magstræde yard. So we kind of wanted to improve that situation, and then we made it possible to walk through Rådhusstræde instead. From the big court yard. You've seen the glass wall in the ground floor?

Researcher: [00:21:26] Yes

Lars: [00:21:27] We build that then complaints were too big. The problem always was that the ground floor was always a big open space. So if we wanted the guests to get in, that way, they had a free access to entire ground floor, a cafe. So if the cafe wasn't open then we needed to secure that space. So that is why the glass walls are there.

Researcher: [00:21:58] Do you still receive complaints?

Lars: [00:22:08] We still have complained about the noise.

Researcher: [00:22:10] Is there anything done about it?

Lars: [00:22:11] We are taking it very seriously. Then we have concerts outside, it is mostly then we have concerts at the court yard, then we testing sound levels (so it is acceptable). And also to limit the sound from the different places. This is also why most of the concerts are happening at Musikcafeen, because it is a place where everything is sound isolation.

Researcher: [00:22:45] What about the other venues (at Huset)?

Lars: [00:22:49] Ehm.. not as much

Researcher: [00:22:55] And who does the isolation, is it also the huset's staff?

Lars: [00:22:57] Ehm, yeah yeah. But the isolation up here was done way before I started, I am sure it is because of the complaints as well.

Researcher: [00:23:15] Somebody have mentioned that Analog Bar also received a lot of complaints because of the sound.

Lars: [00:23:20] Yeah, yeah.

Researcher: [00:23:20] As I heard it was also one of the reason why it was shut down.

Lars: [00:10:16] It was also.. the events at Analog which were the best were music concerts but it was also when we received the most complaints, so the idea was either to make like spoken word venue, but the we would drop making money, or then the possibility came then Bastard Cafe wanted to rent it, it was a natural way to make sure that we don't get sound complaints

SOUND

Researcher: [00:24:15] Does Huset have some kind of specific soundscape. Maybe there is some sounds which you could recognize even if you wouldn't see (the source).

Lars: [00:24:41] I am not sure I understand

Researcher: [00:24:45] The question is about does this building have a specific acoustic character. Sounds which you recognize.

Lars: [00:25:08] There is some sounds that get used to. For instance, the elevator, you can always know when its near.

Lars: [00:25:50] Is that where you want to go? You mean the sounds which are made even then events are not held?

Researcher: [00:25:50] Yeah

Lars: [00:25:51] Okay. Well there is also a toilet noise from the dryers. And of course we also have a big machine on the roof. You can also able to hear it if you have silence in the theater room upstairs. ventilation system. Then you have doors. You have alarms. If doors have to be closed door starts beeping. So you have noises that you get used to. The life, the alarms, the doors, the ventilation system, different fire doors closing. Some of them are very heavy, so sometimes you can hear it "ah somebody closed the door downstairs".

Note: After the interview Lars said more about how different sounds can communicate to him around the house. Look at field diary.

Researcher: [00:27:17] Any pleasant sounds?

Lars: [00:27:22] Not really (laughing)

Researcher: [00:27:32] Okay that is all. Thank you for your time.

Lars Part II

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[Small pause.]

Researcher: [00:07:16] Some of the Danish politicians have expressed their view that cultural houses in Denmark are in general in a poor condition, do you feel that in Huset?

Lars: [00:07:26] It is not as good as it used to be. You can see that on the funding. And it's been dropping and dropping and dropping, since I started... I don't know the exact numbers, but it's just been dropping each year.

Researcher: [00:07:45] Which year did you started?

Lars: [00:07:50] I started at 2006.

Researcher: [00:07:51] And it's been dropping each year?

Lars: [00:07:53] Yeah it's been dropping each year, so of course we need to involve more people to make the same things happens each year. Because in the old days we had more money, so we could just book different events and don't think budget in the same way. Nowadays we have to think everything through.

Lars: [00:08:33] And of course that is a part of the reason why we are really much counting in involving different partners. Because with the budget we have now for the staff it is not possible to do the same kind of events and as many events at the moment.

Researcher: [00:08:48] I guess it is also a commune's idea to involve citizens more in the process so the money would be saved.

Lars: [00:08:53] Yeah. Culture is not in the high. it is not as important as ... healthcare or whatever other... It is always one of the things... if you need to cut down its culture.

Researcher: [00:09:33] I wanted to know more about Analog Bar. Firstly, what was there before?

Lars: [00:09:39] In Analog Bar?

Researcher: Yeah

Lars: When I started it was something called "use it" it was youth info center. So young people could ask how could they find an apartment.

Researcher: [00:10:10] So it was institutional space_

Lars: [00:10:16] Yeah it was not part of Huset, it was administrative side of the commune.

Researcher: [00:10:40] And who came up with the bar idea?

Lars: [00:10:45] We are paying rent for the entire space, so of course then they moved out, we lost some rent. And we decided that it could be a new bar which could work with different volunteer created events, so it was stand up and other volunteer based associations, so it was a project space for different idea makers.

Researcher: [00:11:23] But it was closed...?

Lars: [00:11:16] Ehh.. it wasn't closed down, but we could see the potential where bastard cafe could take over the space. So back to the old days where we get rent from.

Researcher: [00:11:45] So profit was the reason.

Lars: [00:11:49] Yeah we could make a better profit and also just suiting the needs from Bastard cafe, they had so many guests who were just walking in and out again, because there was no space.

Researcher: [00:12:08] And Bastard Cafe. How did that happen?

Lars: [00:12:11] It was actually just a few board gaming friends. One of the guys was board gaming enthusiast. he created a lot of private board gaming nights at his apartment. It was

quite popular so they asked if they could some board game nights at Analog Bar actually. From the start was huge success.

Researcher: [00:12:08]

Lars: [00:13:10] Also the big room in the ground floor, was not exactly how we wanted to be, it was always rented out to different private cafes and it would be event based. And the ground floor as the heart of Huset, we wanted it to be as open as possible so there was a political agenda that it was supposed to be much more open and also rented out for private business. And we, at some point, we tried to run it on our own, so every time people asked if they can make an event there, we would just say yes. Rented out to them so they could do their event.

Lars: [00:14:16] But we could see the potential for Bastard Cafe, as so many people were going to these pop-up cafes. So we decided to... for good ideas to test the cafe. So they got one month for free during the summer, when we would be closed down anyway and then from there they could actually see that they had business potential. Then they got a little more time where they didn't need to pay rent and they could see that they could cover the rent and run it as a private business. So it was because we wanted the cafe rented out to the private partner when bastard cafe was the best idea we could come up with because everybody could see the potential of having them, instead of regular cafe.

Researcher: [00:15:32] And how much more private business are at Huset?

Lars: [00:15:34] Right not there is also *Bipbip Bar*. They are also paying rent. There is *Marco Evo Kitchen*, he is also renting the space. They are the main private partners. And also we are renting some of our office space

Researcher: [00:16:05] And what about Salon K?

Lars: [00:16:20] Yeah that's a space where we rent for private parties or business conferences or meetings.

Researcher: [00:16:35] Can you tell me about how Huset started

Lars: [00:17:01] It started as... it was just an empty warehouse. A lot of youth groups wanted to use this space for something better. So different people squatted the house and started to do book cafes and music venues and so on. But there was no real control. nobody had it.

Researcher: [00:17:52] It was not recognized officially?

Lars: [00:17:54] No, not officially. So it ended up a place for a lot of homeless people, junkies who were shooting themselves to the arms all over. People there sleeping here, were was no leadership. So the commune got involved and been running the place ever since.

Researcher: [00:18:21] So as I understand commune gave the building to the people who started, but they provided more authority.

Lars: [00:18:45] Everybody here is employed by the Copenhagen commune.

Researcher: [00:19:11] In terms of design around the house, does Huset have an architect or a designer who is in charged of design, like painting, fixing, etc.

Lars: [00:19:26] People working here they are deciding, how it should look. It's up to staff of Huset to create and make an identity of every room. So there is no one from the commune coming here saying you should paint the walls greens, it's all up to Huset's staff.

Researcher: [00:20:29] What about the entrance? Before it used to be to Magstræde. Why it is changed?

Lars: [00:20:45] It was due to the problems with the neighbors. neighbor complaints a lot about people standing, drinking and smoking at Magstræde yard. So we kind of wanted to improve that situation, and then we made it possible to walk through Rådhusstræde instead. From the big court yard. You've seen the glass wall in the ground floor?

Researcher: [00:21:26] Yes

Lars: [00:21:27] We build that then complaints were too big. The problem always was that the ground floor was always a big open space. So if we wanted the guests to get in, that way, they had a free access to entire ground floor, a cafe. So if the cafe wasn't open then we needed to secure that space. So that is why the glass walls are there.

Researcher: [00:21:58] Do you still receive complaints?

Lars: [00:22:08] We still have complained about the noise.

Researcher: [00:22:10] Is there anything done about it?

Lars: [00:22:11] We are taking it very seriously. Then we have concerts outside, it is mostly then we have concerts at the court yard, then we testing sound levels (so it is acceptable). And also to limit the sound from the different places. This is also why most of the concerts are happening at Musikcafeen, because it is a place where everything is sound isolation.

Researcher: [00:22:45] What about the other venues (at Huset)?

Lars: [00:22:49] Ehm.. not as much

Researcher: [00:22:55] And who does the isolation, is it also the huset's staff?

Lars: [00:22:57] Ehm, yeah yeah. But the isolation up here was done way before I started, I am sure it is because of the complaints as well.

Researcher: [00:23:15] Somebody have mentioned that Analog Bar also received a lot of complaints because of the sound.

Lars: [00:23:20] Yeah, yeah.

Researcher: [00:23:20] As I heard it was also one of the reasons why it was shut down.

Lars: [00:10:16] It was also.. the events at Analog which were the best were music concerts but it was also when we received the most complaints, so the idea was either to make like spoken word venue, but then we would drop making money, or then the possibility came then Bastard Cafe wanted to rent it, it was a natural way to make sure that we don't get sound complaints

SOUND

Researcher: [00:24:15] Does Huset have some kind of specific soundscape. Maybe there are some sounds which you could recognize even if you wouldn't see (the source).

Lars: [00:24:41] I am not sure I understand

Researcher: [00:24:45] The question is about does this building have a specific acoustic character. Sounds which you recognize.

Lars: [00:25:08] There are some sounds that get used to. For instance, the elevator, you can always know when it's near.

Lars: [00:25:50] Is that where you want to go? You mean the sounds which are made even when events are not held?

Researcher: [00:25:50] Yeah

Lars: [00:25:51] Okay. Well there is also a toilet noise from the dryers. And of course we also have a big machine on the roof. You can also be able to hear it if you have silence in the theater

room upstairs. ventilation system. Then you have doors. You have alarms. If doors have to be closed door starts beeping. So you have noises that you get used to. The life, the alarms, the doors, the ventilation system, different fire doors closing. Some of them are very heavy, so sometimes you can hear it "ah somebody closed the door downstairs".

Note: After the interview Lars said more about how different sounds can communicate to him around the house. Look at field diary.

Researcher: [00:27:17] Any pleasant sounds?

Lars: [00:27:22] Not really (laughing)

Researcher: [00:27:32] Okay that is all. Thank you for your time.

11. 2 Interview with Sebastian 17-10-2018

[00:00:00] - Researcher

So maybe the first, how long do you worked in Huset-KBH?

[00:00:13] - Sebastian

18 years since, 2000.

[00:00:19] - Researcher

And how much did it changed in this time?

[00:00:24] - Sebastian

Yeah. it really didn't change I mean it is same principle. But some small things changed like we have Bastard Cafe which is the best thing happended to us.

[00:00:35] - Researcher

Why best thing you say?

[00:00:40] - Sebastian

Because of all the people is coming. So yes. But because when I started here and we started in the coffee. Huset was divided into three places where was theater and musik cafeen was together actually and the ground floor was open to the first floor there was stairs inside, so you could go up and down. So, they were together and the rest and there was a Cinema, but it was not that busy and second floor was offices and here (Analog Bar) it was offices as well, and downstairs as well

[00:01:36] - Researcher

Offices which belonged to Copenhagen Kommune?

[00:01:36] - Sebastian

Yeah it was to find a room in Copenhagen. Use it, it's called and city children. Activities for children. It was before computer everybody had a computer at home when I came here on 2000 they been here for two years and then moved out. They were helping people to find things like rooms, cause people did not had a computer, also about activities for children, they had a lot of files to help people

[00:02:24] - Researcher

Before the entrance was only in magstrede?

[00:02:27] - Sebastian

At 2000 everybody used both entrances, but yeah because the cafe was not really running that good and we didn't had so many things on the nighttime we shut this door because there was no glass .

[00:02:48] - Researcher

you shut this door? (pointing to the main glass door entrance)

[00:02:48] - Sebastian

We were closing this door and put the sign that they had to go around. OK because was open all the way cafe and there was no, you know.. glass protection. So if this door was open you could get into cafe, so we had to shut it down. Jacob then he came like 7 years ago the first thing he did was this glass. So it was open all the time.

[00:03:26] - Researcher

It's also for the sound isolation as I understand.

[00:03:29] - Sebastian

Yes maybe, but mostly because because everybody was coming here know oh oh oh we would like some basic science like.

[00:03:44] - Researcher

Why did you change the main entrance?

[00:03:59] - Sebastian

Because I guess I guess the street is bigger and just a bigger entrance and it's more cozy. I mean everybody knows it as Huset i Magstreade.

[00:04:15] - Sebastian

At still today, I read few days in a paper , a guy talking about Spille Festival at Huset i magstreade. (laughing) many years after.

[00:04:35] - Sebastian

Yeah and now it became normal to go this way. And nobody is using the other one anymore, some very few people. This one (main entrance) is on the main street it is in the center, it's very active. Back at 2000 there was nothing here. This Hostel on the other side (Downtown Hostel) it help a lot to bring people. Before it was mojo, bodega (name) and drop inn. And that

was it. Now there is this bar in the corner there in the bottom and the katz cafe the hostel and then few other things you know so you got a little bit more life.

[00:05:26] - Researcher

So because more places open around, Huset get's more people too?

[00:05:44] - Sebastian

Yeah yeah yeah. Before only in the weekends was a bit crazy but not much. Now you can see bikes everywhere, people everywhere.

[00:05:44] - Researcher

I want to ask you about Huset's relationship with the kommune. How much influence they have in awhat happens at Huset?

[00:06:01] - Researcher

I mean the big picture, in the big picture. If they want to cut the budget and everything they do that. But they have no influence on the programs like music we want to hear, or more theater or less theater this is what Huset leadership decides.

[00:06:28] - Researcher

So, kommune does not interject so much.

[00:06:41] - Sebastian

Well you see, kommune is a big thing. There are branches. We are at KFF which is culture and leisure. And these guys they actually decide only for the money. So they only see numbers. Funding I don't think they even think how good it goes, just how much money they put and it depends how much money they get, I guess. They are just big money bags and they are like: "ok, I give you that, I'll give you that. The most what I have experienced from them is reduction of state funds and the personel , now we have to cut down be more effective, so there is less and less people. Staff and funding goes together. If somebody stops their work we are not employing anyone to fill in their place, rather somebody overtakes that person tasks.

[00:08:16] - Researcher

This is a tendency I understand. That funding decreases every year?

[00:08:25] - Sebastian

Yeah yeah. I mean I don't know the exact number for the last 18 years. So the last 10 12 years it's getting less and less because that's they start to say: "OK because we don't have the funding, we just have funding to pay the rent. And. And the house is falling apart so they have to give some money otherwise. So yeah, last year we had to find 300.000DKK somewhere...

[00:09:21] - Researcher

So how did you find this money you asked the kommune?

[00:09:32] - Sebastian

You have to ask the guys here who work on that. So we have to be creative and some people gets fired. I see that being created and some people get fired. Recently 2 or 3 got fired and nobody was taken into their place.

[00:10:26]

The position was hire you. So they just come down here and then some other people have to do that. Yes.

[00:10:34] - Sebastian

Yes. And the last thing was for last 4 years Jacobs started working with them. But yeah when we had a mergin with other instituions (DIT KBU) this was more efficient, putting all these 5 cultural houses together and all the personel all together and just think take some of the person at all because "now you are together you don't need to be so many peopleo. For example where was some people in quite high positions, because we did not needed five boses Now as you know one of the top and maybe two boss or underbooss or something like this. And then OK they can get rid of people in this way. So that's what happened after the crisis.

Everybody was managing say. Like they were doing in the hospitals: "ok now we put you all together and you work together with 5 different places".

[00:12:33] - Researcher

I read in the newspaper (Politiken) also. I think it was 2004 that they actually really considered to sell this place because there was some parts which were free and then. And what surprised me is that there was like 11 members on the committee who had to decide And from 11, 4 politicians wanted to sell it. So can we say that some politicians really do want to sell this place?

[00:13:17] - Sebastian

I don't know all the details, but I was here and we all got worried. We all fought back actually it was like kind of nice to see

[00:13:28] - Researcher

How did you fought back?

[00:13:33] - Sebastian

At this point our boss was, she was very close to the leader. And everybody called their contacts and the press. And we made a house day, invited a lot of people and invited all the people who in the old times played there and we made a demonstration because they wanted to sell it. And this guy was a culture mayor of KBH who got elected and he wanted to sell it because... who needs culture (laughing) then we can have offices!

[00:14:39] - Researcher

And he is an actor...

[00:14:39] - Sebastian

I think he is still in politics, but he is somewhere right wing.

[00:15:17] - Sebastian

So yeah, one of the guys, Klaus Winsleuh and he knew a lot of people, he knew a lot of press, so got got people under our back, he did a lot of things.

[00:15:55] - Sebastian

They came and gave some concerts and speeches in the yard. Some politicians were invited, and a lot of press were invited, I think it was couple of days actually from, but it was very nice... because... it worked!

[00:16:28] - Researcher

So society... How do you feel. Copenhagen or copenhageners do they have a relationship with this place? Do you feel that?

[00:16:42] - Sebastian

Now yeah, because of bastard cafe. I think Huset is more like a house for the musicians.

[00:16:51] - Researcher

So it is not that people have some kind of...

[00:16:51] - Sebastian

But it depends, like... like Jacob likes to call it. it is like special Copenhagen experience, it is special not because of: "wow" , but because it is very underground and you have to know it. If you not come from Copenhagen you don't really know it.

[00:16:55] - Sebastian

It's like subculture, not many people going out from the sububrs to see punk concert or rock concert. Yeah if you like these kind of places. Now it is more mainstream because of Bastard Cafe, the audience is changing with the events. Like if we have standup night then a lot of mainstream people coming. So it depends what we have, a lot of time in these past 18 years, it is usualy music people who comes back. And also I am sure it is the same with the theater.

[00:18:30] - Researcher

But there is more music concerts then theater?

[00:18:31] - Sebastian

We have more concert than theater. Now it 's going up so it's nice. But yeah it's more music, the ones ones I see often, even they are not musicians they are involved in music in some way. That's nice. My friends who come here are also have music taste.

[00:19:00] - Researcher

As I understand evey night the house is a bit different.

[00:19:19]

Yeah the same if you make... If Musikcafeen can make pop concert one night and rock concert the other night, the pop people would say: "oh it's first time I am here, it's nice, this place", cause they never been here while the rock people would have been here.

[00:19:46] - Sebastian

I wanted to ask about Analog Bar, it opened where was the offices (of commune)?

[00:19:54] - Sebastian

It was weird, that time. The time before Analog Bar it was offices, and then nobody really knew what to do with that space. So... what was there? It was a long period of time where I don't know what happened there.

[00:19:54] - Researcher

Was it just standing empty?

[00:20:23] - Sebastian

Yeah... not really... But anyways then we started to had it back for the long time it was for associations.

[00:20:40] - Researcher

Having back you mean, from commune?

[00:20:40] - Sebastian

From 2000 to 2005 or something, after that I remember then we started to re-use it for associations, who could actually the place themselves, so ofcourse we gave them service, like maybe they need a mic or some gear... So, Rune or Nadeem (sound technician) help them out and if they wanted some beers or whatever we give them and give them the bill after. Which was cause were busy in a lot of places of it was perfect. Ehm... And then then we had an idea to start a bar there. Actually Claus wanted to start there... We had to start actually, on the volunteer thing so we said: "ok we will makes this like a volunteer area", it went quite fast it took us over a month and it was running, we painted everything put some old furniture there it was. And... nobody believed in it, but it started pretty nice. All the volunteers were ready and wanted to do it.

[00:22:43] - Researcher

And what happened to that space?

[00:22:49] - Sebastian

Yeah what happened to that space ehh?! Yeah because it was a nice place. We had so many complains because the concerts were so loud. I don't think that in beggining it was meant to be concert concert place, like wild concert. It was supposed to be like a cafe and when people could see that concerts are a good thing cause people are coming and we are making money and it was nice, but it started to get out... all the wild concerts and teenage concerts, people started to complain... and then we could not play music anymore unlesss it was quiet, so it kind of died... and Bastard Cafe needed more place and I think maybe if the did not get it they planned to move out and stratigicaly it would have been bad for us to let them go.

[00:23:45] - Researcher

Because they atract so many people?

[00:23:50] - Sebastian

Because now more than half of Huset is them. Pretty much more I guess. Maybe 70% is them.

[00:24:23] - Sebastian

All the time people come in and see only that.

[00:24:33] - Researcher

You think they see only that? They don't pay attention to the rest of the house?

[00:24:35] - Sebastian

70%? Yeah and the rest is cinema, and once in a while we have concerts. People are for the concerts... So maybe these evening, maybe in the weekends, so yeah they dealing with more people than we are. Definitely.

[00:24:53] - Researcher

If Huset would very good economy , do you think you would still keep Bastard Cafe?

[00:25:07] - Sebastian

Yeah, yeah.

[00:25:07] - Researcher

Yet thinking in a way that it is cultural house...

[00:25:07] - Sebastian

But that's culture!

[00:25:07] - Researcher

Well yeah maybe if you define it in this way...

[00:25:26] - Sebastian

Well it is another culture, it's like play culture. I mean that's not the worst that could have happened.

[00:25:44] - Researcher

The the ground floor it is like a front page of the house, so I guess it's good to have it crowded.

[00:26:09] - Sebastian

It's only the musicians the guys who goes to the cinema or the guys who knows this. It's also because the front the facade of the building are not properly done for PR especialy the other side see what's going on. They need to make more PR there. I am pretty sure that if we would have a budget like then I started, when we had only three concerts per week and we had a big budget. Now we have a 10 concert per week and no budget.

[00:27:02] - Researcher

That's so interesting, why do you think it's like that?

[00:27:03] - Sebastian

When I started they closed the house for renovation, what we gonna next year. I guess Huset kind of died in the 90's. Because then we opened some old timers were coming and like: "ohh I remember this place" (imitating old person) but no young people.

[00:28:17] - Sebastian

So it started really slow then I started, but it went all up. Now it's stabilizing, now we having less, because they wanted less but more quality. But yeah, since I started it went only up

[00:28:26] - Researcher

So the quality went up all the time?

[00:28:39] - Sebastian

Well it is very relative to whom you ask about the quality, it's very subjective. I don't know if spoken word is quality or not, but I mean it's just... alive now anyway

[00:28:39] - Researcher

And why did this decline happened, the one you mentioned?

[00:28:39] - Sebastian

The closed the house for renovation I think. But I thinking at the end of 90's they closed for innovation. So Copenhagen got bigger. And at the time a lot of things opened a lot of new clubs opened in the middle of 90's in Copenhagen. There are more things, I guess at 95 in Copenhagen a lot of places were dead. There were Mojo and Lafontaine, but since 2000 and 2005 things started... even though there was crisis and people didn't had money, people went out, tourists are everywhere. So I guess everything is... is more people, more places opened. Maybe internet helped too. Now you can check the events at home or in the train: "ok we go there and there". In the old times, like in the 80's, people, because it was so big in the 80's, people would just meet here. Didn't know who was playing just to meet their friends. Like they do now like Bolsjefabriken. People are telling me: "we are going there" and like "what's happening there?"; "oh, we don't know, all our friends are there".

[00:31:30] - Sebastian

It's not in Huset anymore, in Bastard Cafe maybe, they meet to play a game, but not in Huset. Because we don't have this cafe thing.

[00:31:33] - Sebastian

We open for the concert and people go after the concert they don't stay.

[00:31:36] - Researcher

Was there any initiative to trying to change that?

[00:31:52] - Sebastian

We tried a lot of things. We tried like, Claus actually tried, clubs. Like a concert first and disco(teque) after. Tried for some times, didn't work.

[00:32:46] - Sebastian

Didn't worked. We tried to open before, make some happy hours...

[00:32:46] - Researcher

Maybe because people don't like to go to the center?

[00:32:46] - Sebastian

No I don't think so. I think people still like to come to the center.

[00:33:16] - Researcher

It's still very interesting why it's not a place to hang out anymore, besides Bastard Cafe and why it didn't worked...

[00:33:40] - Sebastian

I mean before bastard cafe was there, we could smoke inside. We tried that before. I was actually putted in charge of the cafe, so we bought... what is it called... beanbags, long tables, make a lounge, some tables in the bar... nice... lights and a... cheap beers. Because at the time we were one of the cheapest around. And sometimes we had some live jazz and we had a nice coffee machine, everything was... like a normal coffee and we had an outside yard in the summer with some tables and everything and we had some people in the yard, but nothing compared to the other cafes around, like *SørenVærtshus* (a nearby bar), because they are on the square so they can look at the people. And here people like: "oh its nice yard" and everything, then they go inside and nothing to look at it.

[00:35:15]

And a lot... we rented the place twice to the guy tried to make brazilian nights, we had tjili pop, which is like a bar at Norrebro.

[00:35:15] - Researcher

Tjili Pop was here?

[00:35:15] - Sebastian

Yeah they were here for maybe a year. It was young guys behind the bar, girls and everything. Party every night, so they had the right customers. But it died after a year, because it was not making money. So yeah it didn't work really. I think we also tried with cafe retro, but they were not even interested. We tried with a kitchen upstairs.

[00:35:15] - Researcher

I understand those places (restaurants on 1st floor) were closing all the time?

[00:35:16] - Sebastian

Yeah yeah yeah. And now it's not going well too.

[00:35:18] - Researcher

Now it's not going well as well?

[00:35:20] - Sebastian

No, no, no.

[00:37:31] - Researcher

For the same reason? That is isolated?

[00:37:26] - Sebastian

Yes the same like in Musikafeen, the same like in all building if we didn't have Bastard Cafe. Then people coming for event and then coming out. I don't know what young people do it now, but then I was young I was choosing cheap places, where the beer is the cheapest, and I don't

care if its old people or... so I guess if you don't have a beer bottle for 20kr or a big one for 30kr you cannot compete, cause people don't care what it is as long if beers are cheap. Here the beer is same price like places around.

[00:37:28] - Sebastian

Actually I was one of the very few places where people can be expensive anyway and to say oh this is cheap which I feel so lucky. It's forty. Five. That's pretty dumb to me like to. Make like conference. Which. Should face. And.

[00:38:08] - Researcher

And the last question is volunteers and associations, I guess it's kind of connected no? As I understand Huset for the long time they had volunteers, but it was bit different before?

[00:39:13] - Sebastian

Before the volunteers were at the door. Thy and Sisse are the last volunteers left from these times. We had for about four years, before we started with the volunteers at the bar. And it worked out nice. Now I take the entrance and the volunteers are at the bar, that's weird (laughing). We didn't had volunteers with associations, associations had their own volunteers

[00:39:13] - Researcher

And the associations were just doing some events at Huset?

[00:39:14] - Sebastian

Yeah it always started very loose, you know how Huset is, not as profesional as it is now, sometimes. But some people were coming around asking if the ycan have a space to make an event. And if it goes good, they come back and start to make it weekly or monthly. That was the time then we didn't had too many things, the guy (name missing) has been here for... forerver.

[00:39:14] - Researcher

Who?

[00:39:14] - Sebastian

The guy who have litterature club He is here maybe like 15 years. So some people hanged around. Tove of course, she was here before I was here. But Tove is a deffinition of assosiation, she is part of Huset and have almost as long as Huset. And even though the club... it was an extension of what was going on in the 70's.

[00:41:20] - Sebastian

Jazz bar was downstairs, on the ground floor. And then coffee happened, she moved to the first floor. She just continued this thing like if she would have been at Musikcafeen, she would still be here. So she is an instituion which have been here since the beggining. Maybe not her and she, she was quite here from 70's. And all the people who played here, like her husband and all the people around. But yeah we don't have connection with them. They have their oown volunteeres and actually they are very on their own. If these copeopen guys who have been here maybe for 5-6 years now, or Standup people. They just come here and book something once a week and we just have a deal with them with the gear (mic,s stands, speakers). And then we have deal for their volunteers. And if they want to make some money out of it they have to make themselves. But you know all this

[00:41:27] - Sebastian

You guys are actually the first who.. or actually there was some guys in 2003 or 2004 who worked in the bar and were doing booking at Musikcafeen. They were all from conservatory and they were booking their friends. But you guys are the first volunteers who made their own club. All the rest are from outside and making club maybe got involved in Huset afterwards. Like Thomas he came from BLUS club (LGBT community) and after that... by this club he got invloved in Huset.

[00:44:03] - Researcher

So usually people who comes with club or event and then becomes engaged with Huset.

[00:44:07] - Sebastian

Yeah, you guys are the only one.

[00:44:08] - Researcher

Punks undead maybe? Sisse?

[00:44:15] - Sebastian

Yes yes yes sure. Actually yeah. Sisse was the bar, she was at the door.

[00:44:26] - Researcher

I know that Huset is open for many genres and allows things to happen, like if you want metal here you guys . But if there any way, some kind of agenda what you should have here from associations?

[00:44:33] - Sebastian

Yeah I guess there is something like profile or something like this, which is sometimes blurry sometimes, I think.

[00:45:07] - Researcher

Some kind of identity you mean?

[00:45:07] - Sebastian

Yes. Everybody was talking about profile: "we have to get the profile" that's where you get...ehmm...

[00:46:54] - Researcher

Funding?

[00:47:09] - Sebastian

No no. You get an audience. because if you are metal club you don't get reagee people. People come for something they like. In musikcaffeen if you come for two days in a row there (can be) punk and pop or whatever, it can be a birthday party. Which is very bad, because you loose

people. You have to have concerts who bring people, you don't have people just coming by, like in Bolsjefabriken. But yeah I guess some people are looking at it. Right now there are not so much room for new associations, because there is no room. But I guess they are looking a little bit. Before there was more space, because there was one more room, but eh... Now we are working actually, Alexander is the new boss. He is working on (bell cellar) on the first floor. To get a new room for small clubs. So we can make events, like literature events. Also have small events who actually use the whole evening. So they could move there. Because they have not so much audience, so it's perfect. Cause sometimes we have Saturday night blocked by 20 person in a space for 150. So they could move there.

[00:48:56] - Sebastian

So they are working on new Analog Bar, which will not be as trash as it was before, sometimes.

[00:48:57] - Researcher

If I got the website of the ministry of Culture and Leisure (KBH commune) I keep seeing the words co-creation. Involving citizens and volunteers.

[00:48:57] - Sebastian

Yes of course.

[00:49:29] - Researcher

It seems this agenda is pushed by the commune, to involve more people. Does that mean that associations in Huset have to get more involved or..?

[00:49:29] - Sebastian

Yeah yeah that is very much a focus which was for a long time... but there is a focus... I think there is a limitation on how many we can have and the quality is an important thing.

[00:49:29]

That's what I wanted to ask because.

[00:50:06]

Well there will be control anyway. Peter also have an instruction to make Musikcaffeen as a club, run by volunteers a lot also booking ...But he would be there to check that the quality is not falling. Like Lars on the 1st floor. Like we have many associations on first floor. It's only associations actually right now. Tove, Fatulebason (story telling) (misspelled), this Copenopen, Lys Logne (story telling with interaction with the public) and some other guys which have quite often, making the same for month. But if we see that some events are going down. We have to have quality and expectation check. Like Fatulebason was here for a year and the first two events was kind of okay, but then we had to close it cause there was no people.

[00:51:56] - Sebastian

So yeah. To take this example. So we take into consideration to move them or close them.

[00:51:56] - Researcher

So Huset have this power?

[00:52:11] - Sebastian

Well yeah of course. We have to... we... I mean Huset have to deliver those things like money. Last run it's always Huset, Alexander and everybody on every Tuesday we have meeting, everybody gives feedback and reviews the week, what's going cool and not cool. Like you are saying co-creation is good, but we can choose what we want because there is a lot things. If people wants Musikcaffeen for Saturday night... (...) After this closing, some people saw this as an opportunity to overtake the house, because it was in trouble, because they wanted to close it. So they had some politicians in their back pocket. They run a big booklet of how they could change Huset, musikcaffeen should be a band rehearsal place, because there are a lot of people who needs to rehearse and stuff like that. The first floor should have been the theater.

[00:52:11] - Researcher

So they wanted to re-do the space?

[00:52:11] - Sebastian

Yeah yeah. Like everything should have been volunteer based, nobody should have paid like it was in the start, but then people fought back, cause it was so realistic. "Ok we can spare all the expenses and we get the house for us". And there was 3-4 big associations, Copenhagen music, some LGBT also, and I think there was a theater too. So they worked together on that, but actually went to war with each other, cause everybody wanted piece of cake. So we were like: "yeah okay, you see?" (laughing)

[00:52:11] - Researcher

you see who wants the house (laughing)

[00:55:00] - Sebastian

Yeah yeah (laughing) not even started. So they wanted to stop Musikcafeen, who were doing very good and making a lot of concerts, and instead instaling a rehearsal space

[00:55:07] - Researcher

That doesn't make any sense.

[00:55:07] - Sebastian

That's stupid.

[00:55:40] - Researcher

Maybe it's a bit political question. But if CPH commune encouraging more volunteering and more citizen involvement in the events. They also saving money in this way...

[00:55:40] - Sebastian

Yeah... I have no idea... It's a gray zone. You never know if they only doing for that or because it is kind of in the air...

[00:56:37] - Researcher

It's ambivalent...

[00:56:49] - Sebastian

Yes, but anyhow it's perfect for everybody I guess, expect

[00:57:04]

I think I'm good. Thank you!

11.3 Interview with Vagn 30-10-18

[00:00:01] - Researcher

For the start maybe you can say what's your position at Huset how long you are working there.

[00:00:07] - Vagn

I am the kind of facility manager and then I'm responsible for shopping, but not for Huset. We have five houses together. So I take care of the House and the heating on. And all of the logistics and so on.

[00:00:30] - Researcher

And for how long?

[00:00:35] - Vagn

I've been here for eight years now eight years.

[00:00:37] - Researcher

Have you went to this place before and do you have any memories of it?

[00:01:00] - Vagn

I have been sitting in the board in another cultural house, so I came in here just to see how it was and stuff. And as a photographer I've been here a couple of times taking pictures of bands and stuff like that. Then as a normal citizen just been at the cafe , eat a sandwich, listen to the concert .

[00:01:22] - Researcher

And did this place change at all? Was ut somehow different?

[00:01:31] - Vagn

It was different because the house was not running to the restauran. Was restaurateurs that was running the restaurant. And then there was the venues...

[00:01:49] - Researcher

You mean the restaurant which down there? (pointing throught the window)

[00:01:50] - Vagn

The one there is Bastard Cafe. I think for me it has been a venue. Today's a much more complex thing.

[00:02:10] - Researcher

How come it's more complex?

[00:02:12] - Vagn

Because you have three different restaurotiours in the house. Cinema is been there for all the time. We have theater house, people making theater. We have all kind of clubs, using the house. Before I started working, I didn't know that. I couldn't see how complex it was in 95 back then.

[00:02:44] - Researcher

You have mentioned this DIT-KBH, the mergence of cultural house. This happened quite recently as I understand.

[00:02:44] - Vagn

Yes, it happened couple of years. The culture department decided to. rationalize how we use the money and find out what in each house there is a manager there is account person, there is janitor, there is people working the bar... the idea is that if you could take a lot of these houses put them together into one unit. Then you only need one, manager or boss and you need one accountant responsible stuff like that...`

[00:03:49] - Vagn

There's been a fewer people just doing the same work. I think if you look how many people is employed here (...) (inaudible)

[00:04:01] - Researcher

So did the mergence affected Huset or not?

[00:04:01] - Vagn

No I don't think the way the House is running.

[00:04:11] - Vagn

It's running in the same way. But behind the curtain In the administration. It's working in another way. And if we make big profits here and have red numbers the other houses lossing money and we can move to balance the whole budget. When we were just the house if we make a big profit. Then we had some spending money. But if we had red numbers. Then we had to find out how we make money for next year. So it's equalizing the resources. So soon you can run a place that is maybe not profatable...

[00:04:56] - Vagn

...because we make a lot of money in the house. We have a lot of bars. We sit in the room (Salon K) now we rented out. Are we making activities that makes money. But that's not necessary culture. So a lot of culture cost money (laughing)...

[00:05:11] - Vagn

So I've been working in a lot of these rooms we rented for parties. And generate a lot of money. And these money has been moved to... we can do some other activities to make theater performances or concerts. Which is just red numbers. It's impossible to make profit. On a concert like that.

[00:05:37] - Researcher

It's very difficult to say...?

[00:05:39] - Vagn

Yeah the calculation saying in a jazz club if only five people come. Then you're faced ticket price something about 2500kr. And the beer is something like 200kr each (laughing). So you need extra money to make that happen.

[00:06:00] - Vagn

But if you go to Musikcafeen, you can have a very popular concert and then maybe there is hundred people coming to the concert and then you check the income, the you get closer to some kind of balance in the budget.

[00:06:17] - Researcher

So this mergence of cultural houses, I guess it's it's kind of made it safer for you. So that you can't really make a lot of profit and then use to fix the house. But at the same time you know it's safe. If you're not making money the other houses will balance it.

[00:06:36] - Vagn

Yeah but we have to close the house for something like half a year It has to be fixed because the building is ill, so we have to fix up the building.

[00:07:05] - Researcher

What is the relationship with the commune I understand you are employed by the commune and...

[00:07:16] - Vagn

Like the people in Bastard Cafe, they are employed by Bastard Cafe...

[00:07:21]

(interruption, a lady from the office comes in and comes out again).

[00:08:48] - Researcher

I want to ask more about politics. It's not a secret that culture every year gets less money

[00:08:55] - Vagn

Yeah.

[00:08:59] - Researcher

Does Huset feel it somehow?

[00:09:03] - Vagn

A general decision made by the government. I don't think you can say it's specifically just the culture aiming to say you have to cut the budget by 2 percent every year. And took these money out of our budgets. But now there's a political decision that you will still be cut 2 percent. But the money they take out be then spent for culture. So you can support it in another way. And we know it from him because I've been here for eight years. So I...

[00:09:41] - Vagn

...can kind of feel the cuts, you know...

[00:09:45] - Vagn

People are less people doing the same amount of work. But then we are very good like... we take five units and make it to one of you. And then we save some money that way. So.

[00:10:03] - Researcher

Is it at all problematic?

[00:10:14]

I think we will manage to get by but at a certain point you hit the wall and you can't offer the same things that you're used to. And when you're in... the culture house from the commune then you have to consider that everyone is paying tax. But they have... Some things you can go and use things for free or for very low price, because we all paid for it, so if you cut all the funding away, it will hit the culture very hard.

[00:10:44]

Commune keeps referring 'co-creation', that citizens have to be part of events. Seems like this is something that commune really highlights or insists? So it means that more people without a salary would be involved in the events.

[00:10:44] - Researcher

I am just wondering if that threatens cultural program in the events, it's substance.

[00:11:58] - Vagn

My personal opinion is that because I've been working in these cultural houses for over 20 years.

[00:12:09]

So well run cultural house is you have physical frame. You have some rooms you have some venues and then you need some technical stuff to work. And you need that heating to work and

you need... the beers coming in and the garbage coming out on these kind of things. And that's. Because we all say 'oh we want to make concert'. And then your mind starts when you open the door and the audiences is coming in and your mind is closing when you close the door as the audience is gone.

[00:12:39] - Vagn

But what has happened before and what's happened after it. A well runned cultural house is` creating a frame . If you as a volunteer want to create things, then It's frame you gonna work with. And we have 'Summer In the City Festival' it's basically volunteer thing, so it's hard work for whole year. This creates some money it make some profit. You get three days and the budget and create a festival like festival should be. That's made purely... almost by volunteers. And which bands are on the stage and all these things it's decided by volunteers. We have professional booker in the house.

[00:13:29] - Vagn

Because we also like to keep a... certain level. But. A lot of things happening here is the citizens or volunteers using thre space what they like to make.

[00:13:49] - Researcher

I'm just wondering about this balance how do you know that maybe it's too much (not enough quality)...

[00:13:59] - Vagn

For a long time we worked under the frame called 'bar guaranteed', if you as a private organizer want to create some kind art. You have the possibility to get the room.

[00:14:23] - Vagn

The bar, the equipment, stuff like that. But we said: 'you have to give us a guarantee that you can sell for 3500kr or 5000kr in the bar. And if you don't make these kind of money you have to pay us the money. But if you make these kind of money you don't have to pay the rent.

[00:14:43] - Researcher

OK.

[00:14:44] - Vagn

But of course there's always a democracy. If half the population thinks that is 'pink' is the best band, and that the pink cover band is the best band... they could take power you know (laughing).

[00:15:00] - Vagn

And then you only have Pink concerts. We have support a lot of different kind of cultures. So some people are coming and playing a drum. Or it's a wild punk concert. OUR concerts are also arranged by volunteers. They been doing it for years...

[00:15:25] - Researcher

Punks undead?

[00:15:25] - Vagn

Punks undead. It was concert night 78 or something like that it's for seven yes.

[00:15:32]

Huset have an alternative idnetity, there was this Barbue...

[00:15:49]

It was a bar, a venue ut a venue that was running some 15 or 20 years it was in that first floor where the jazz club is now

[00:15:57] - Researcher

They just had a revival party. I went there it was fantastic. I was blown away how good the atmosphere was.

[00:16:07] - Vagn

A band like Radiohead played in this venue, you know... and I think there was 15 people coming to hear them (laughing) so...

[00:16:15] - Vagn

And it was before they were famous. So a lot of people has been playing in these venues in the house.

[00:16:23] - Researcher

It maintained an alternative identity, do you agree?

[00:16:28] - Vagn

Yes.

[00:16:28] - Researcher

And do you think it still have an alternative identity?

[00:16:35] - Vagn

As you seen the jazz club is running on a special... It's Tove who is running the club, she have a lot of contacts with are very jazz people, so they have a very high level on... on... the performances up there. No so high levels on the audience (laughing).

[00:16:58] - Vagn

But the rest of the house is very much like: you're new of being a performer. And you are upcoming. And it's I think it's called an upcoming venue. But. We also have a very established people who playing here. So it's not only upcoming. But it's the case that. If you if you make good music make good show you have a possibility to play in here.

[00:17:27] - Researcher

I wanted to ask about Bastard Cafe. It happened to me that if I talk with some random people and say Huset, they do not understand until I mention Bastard Cafe. If I can put it in that way. Do think there is any threat that cafe will overshadow the cultural part of the Huset

[00:18:03] - Vagn

No I don't think so. I think we can benefit at the same time because now we work with electronic posters and its in the build up now but electronic posters can aim for the audiences in the house.

[00:18:22] - Vagn

So if you have the punk concert and you know whats coming. You one of our venues there is concert there and stuff like that you can make specific advertising. At that moment. And this means that people from... it's coming from Bastard... just to go into the cafe and no idea about the concerts, the theater and things going on in the house. But they find out when they come in here.

[00:18:52] - Researcher

You think they find out?

[00:18:54] - Vagn

Yeah. I've been running a shop up here in the main street. I remember it was a very small shop. And we paid something like 30.000kr on a month's in rent. But you don't have to make any advertisement. Because where you are placed, there is a flow a lot of people.

[00:19:14] - Vagn

From the street. Is just coming into the shop.

[00:19:17] - Vagn

And it's the same here. There is a flow of people coming to the Bastard Cafe and then they discover 'oh my god I can go to the theatre, there is a concert tonight. So so I think it's it's... I'm not looking specifically at the audience in numbers, but my my feeling is that it's gone up. And

you have to imagine before Bastard Cafe started in down here, you came to see a concert at Musikcafeen, there was just... The black dungeon, of nothing happening. And you just went up a staircase in a silent dark house and up there something happened.

[00:20:00] - Vagn

But now it's vivid house. With full power, all these things happening. Because of Bastard Cafe.

[00:20:10] - Researcher

Could you say it represents Huset, as it is at the ground floor?

[00:20:11] - Vagn

Oh yeah!. Creates life it creates a basic flow of people. And can see visitor numbers that I think before they started. It was something like 220000 people a year came to the house. From us working hard to get them in. And they were just blasted... I think now we're counting 550000 people who are visitng the house evey year. Sol a lot of those people (laughing) are coming to Bastard Cafe.

[00:20:42] - Researcher

How do you count them?

[00:20:51] - Vagn

We have a counter in the gate down here.

[00:21:31] - Researcher

I want to come back to the electronic board which you mentioned before. Can you tell me more about it?

[00:21:35] - Vagn

I think we it in three (cultural) houses now and I haven't seen how much advertising the other houses are doing, they don't have as many as we have. We have 7.

[00:21:56] - Researcher

The one in the hallway doesn't really show what's happening just says there is this and this venue this but it doesn't say what kind of event is happening.

[00:22:20] - Vagn

No. But it's true, it's based on posters, but it's true also I also noticed that it could be more active. But you have to analyze how much information you want to put out. Because there is scheme of what the house is made up, but if it's like that you can just put a poster instead. But if you make a frequency and say... yeah but within every minute we have to show the floor plan, has to be shown for a minimum 20 seconds out of 60 seconds.

[00:23:05] - Vagn

And that is what we're working on now, because you have to control everything with the software on. This screen is showing this and this time and this screen is showing that and you change that and things like that.

[00:23:22] - Researcher

So these these monitors are for people who comes into the house, but I guess it is for people in Bastad Cafe to notice?

[00:23:27] - Vagn

They will notice! suddenly there is oh!. And I know they're working with different ideas about getting discounts.

[00:23:46] - Vagn

I don't know how far they are, but the idea could be that you if you go to a performance or a concert like that and you say I want some french fries you know and you get a specific discount and if I have a coffee or you will be sitting down playing for time and you can get discount for one of the venues and stuff like that. So it's always working on trying to find these... I think the world is build up that way. We want vouchers now (laughing). In America they're collecting

them surviving by them but you want different kind of discounts and benefits from moving around.

[00:24:33] - Researcher

So is there any other spatial design which signals that we are cultural house around here.

[00:24:39] - Researcher

Two years ago or one year down there there was a board with chalk where Lars or Sebastian was writing what was going on in Huset that day, but it's not there anymore.

[00:25:03] - Vagn

yeah because it's supposed to run an electronic screen. So you always but it's a big work. You can make the flow because then you just know how to change what in which time. And we have an organizing system we organize in the whole house with another piece of software and this piece of software spit out a calendar and this feed from the calendar. It's supposed to you. Have to go to the screen. And then you will see what is happening tonight. As long as this is part of software not communicating the right away. Then somebody have to be employed sitting and saying, tonight is is, tonight is this, tonight is this...

[00:25:54] - Vagn

So we want to take an advantage of electronic systems they can do things automatically for us, that is much better.

[00:26:06] - Researcher

I read the newspaper. Like there was a couple of attempts to close down the place from some politicians. One was 2004 I think. As a Danish from Copenhagen do you hear some or any critique to this place or...?

[00:26:36] - Vagn

No because now this place would a way to justify ourselves, to be here. itself.

[00:26:45] - Researcher

How do you justify yourselves being here?

[00:26:50] - Vagn

Yeah that you have over half a million visitors and they are happy they don't complain and they see the things they want to see you know. Now we have our theater you know is playing performances the whole times you know and there always concerts and you could go in the cinema you can get something to eat and stuff. I think we refer to these other periods when it was closed and has been closed for periods it's been really running bad that's been when it was kind of an empty house with a lot of space and nothing is happening. And it just cost money on a budget to run a house like that.

[00:27:35] - Vagn

And it... it definitely changed now. I think we have more than 1500 events in the house that is public events or registered events plus what is happening... in the theater house and all the things that we don't register. So there's always an average of about five events every day around a year. There is something like... I think it's.. Christmas Eve, First Christmas Day and first of January... something like three or four days a year. The houses is totally closed, nothing is happening.

[00:28:20] - Researcher

I just have few more questions and one is about Analog Bar. It that was closed down. Do you know why?

[00:28:51] - Vagn

Because when you organize alternative death metal band coming from provincial (area) to perform for five people and they come with fucking a lot of gear. And they put the gear and it becomes hot and you open the door. And the people living next door couldn't sleep. So basic reason why Analog Bar was closed was basically sound problems. And when we developed the idea about Analog Bar. We were very specific about it calling it 'analog'.

[00:29:27] - Vagn

All digital gadgets and equipment and monitors and stuff like that. You know just don't do it! You have to play vinyl records and tape.. cassette tapes and acoustic instruments and stuff like that so it was supposed to be alternative to all the gadgets and electronic stuff

[00:29:51] - Researcher

And the people who did organise they were not doing it in this line. So why didn't Huset somehow try to steer them to the right direction to say OK... t

[00:30:06] - Vagn

It's a good question (laughing) it's one of the questions I cannot answer...

[00:30:22] - Researcher

And why didn't Huset try to install better sound isolation?

[00:30:24] - Vagn

I think know it's it's it's running in kind of the right way because when Huset was opened in 71 there was a pub down there called Rosa Luxemburg . And it's a legendary pub in Copenhagen, a lot of older people in Copenhagen know all about this place...

[00:30:47] - Researcher

Was it kind of left-wing?

[00:30:47] - Vagn

Yeah left-wing and political stuff in that it was really a good old 'watering hole' (laughing)

[00:30:59] - Vagn

And we've been talking a lot about that. Would be nice to... if you the theater or the concert, some. lecture or speech, whatever we have, you say - 'OK what do I do now, ah there a bar down here' and people would hang out in that bar and then you have drink, there is playing

some music, speakers and stuff like that but it didn't really happen. So now we have rented it out to Bastard Cafe.

[00:31:41] - Researcher

It's interesting that you also mentioned that it didn't happen. People just hanging out. Some other people have mentioned that in the old days this was the place to hand out meaning that you just go there and you're not really sure what happened but there are people here so people but that changed. It seems it doesn't happen anymore.

[00:32:14] - Vagn

Yeah but it was always a balance. If you want to open a bar, it's not free to open a bar, you have to employ people works in the bar and take care of the heating pay rent and stuff like that and order the beer. So it costs money.

[00:32:22] - Vagn

And if you don't get customer enough then you get the outcome of red numbers. There is no profit and then you die out. In the 70's and part of 80's it was like you would go to Christiania. It was crazy, hippies... all of them. And there was some pocket... publishing books you know... people were sitting here organizing how to take Christiania.

[00:33:10] - Vagn

Christiania grew out of Huset and what you called Thy Lejren also grew up from here. So it was cultural politcal, probably very left-wing (laughing) activities was happening from here.

[00:33:34] - Vagn

So there was always something happening, someone is playing music or you could go to the 'fuck room' we had a 'fuck room, people would go there if you needed some sex (laughing)

[00:33:47] - Vagn

And so it was another time. And... you see young people today they have their nose down in gadgets, living through that.

[00:34:01] - Researcher

So you think it is the mentality which changed?

[00:34:04] - Vagn

Yes. So I think the use so many levels of media... it is a way for people to come to the place. You cannot print a poster and put it around cause nobody sees it.

[00:34:24] - Researcher

That was one of my questions too. I heard the opinion that people do not look at the poster anymore. But if you look at the other cultural places, like ALICE-cph, Loppen, they all have their poster and programs (hanging around)...

[00:34:43] - Vagn

And I remember than I was in the 20's, we always tried to get a copy of Gaffa. Because in the back of that there was all these posters. What is happening this month. This band plays here , this band plays there you had a list that. But it doesn't work like that anymore.

[00:35:17] - Vagn

Because it was before you had your cell phone smartphone. It was the only way to know what is happening and where.

[00:36:04] - Vagn

There are still people who use this way to orient themselves but they are very few. The rest are using Facebook or other platforms.

[00:36:13] - Researcher

Ok... the last question. What Huset means to you as as a place. Not so much as work but... like a place.

[00:37:20]

No no... I understand your question... I like it because it's it's it's a mixture of all these different kinds of culture. So when you meet people in here... there is a thousand of different reasons. We're sitting in this room now. It's the party room who rented out for waiting's the stuff like that. But we also rented out for conferences. So I met people... I organized up here. There was some people there coming from the whole world...

[00:37:53] - Vagn

... Traveling to Copenhagen for three days for a conference and it was running for three days which was happening here. And then they went to the... restaurant over here, and they went to the jazz club, so all kind of people are coming here (laughing).

[00:38:06] - Researcher

It's a cultural hub I guess....

[00:38:11] - Vagn

Yeah.

[00:38:11] - Researcher

I forgot to ask about this room. From my own experience , I only heard a loud party music going...

[00:38:11] - Vagn

From up here?

[00:38:11] - Researcher

Yeah.

[00:38:22] - Vagn

Yeah it is almost throughout the whole year... it's every weekend it's rented out for private parties. So that's weddings or 50 years anniversaries and baptizing party and all kind of private parties people have a reason for. And it's happening on the weekends. And it's been used for conferences, speeches, lectures, stuff like that... the big meetings on the weekdays . And we're working on growing this market. So we actually expect that we will have a lot more activities in the daytime. There will be in daytime during the week and then we transform the room on the Friday.

[00:39:12] - Vagn

There is room for private parties. Monday morning was transformed into a meeting.

[00:39:18] - Researcher

You don't consider to use more space for such activities...?

[00:39:28]

There is a tradition that you can rent one of the venues. I don't know how much they are doing it now because it's always takes that you have to have staff in the House. This room is set up for you. You get a key with special code and then use the room for X amount of hours and then you have your party to care of yourself.

[00:39:57] - Vagn

The other venues are locked up with the alarm system and you can't just exit the room because who's sitting on the other floors himself. So it's not easy to just have a private party there.

[00:40:12] - Researcher

It's quite convenient to have this space. Is there any sound complains it's quite loud as I heard?

[00:40:19] - Vagn

Yeah, but we have double placed windows into that side of the room which have the neighbours I haven't head about complaining but you can open the windows to the other side. And that's why you hear all the noise in the inner yard

[00:40:41] - Vagn

But if you go out go to side to stand in the street you will notice that there's not that much noise. So it is all measured out for the right...

[00:40:50] - Researcher

And what about the people who are hanging out in the yard?

[00:40:59]

This is just a mixture of people and some people are coming to play games some come to theater. You never know.

[00:41:23] - Vagn

So it's culture at its best. And I'm a bit sad that we have to close the house now for a half a year. But it needs it it's warned out like an old boot

[00:41:36] - Researcher

When does it close exactly?

[00:41:40] - Vagn

We are expected to do it at May next year and it will be totally closed for 4 or 5 months something like that 'and then it's partly opening up again. And then within 1 year of renovation,

[00:41:58] - Vagn

It means that we will fully start at 2020, something like that.

[00:42:04] - Researcher

But Bastard Cafe will be still open?

[00:42:04] - Vagn

No, it has to close...

[00:42:08] - Researcher

It have to close as well?

[00:42:09] - Vagn

yeah.

[00:42:10] - Researcher

So what are they are going to do? They gonna stay...?

[00:42:11] - Vagn

There's a lot of different kind of idea we have to remember we have more than one cultural house (laughing).

[00:42:19] - Vagn

So we have employed one person that is suppose now to really dig deep into what are we doing these for 5 or 6 months when we are not in the house because we want to create a kind of summerhouse and maybe a caravan so you can imagine Musikcafeen that a lot of people know that, our parents knows it too because it's just been there for 50 years and then we have to close for half the year. But we make a small caravan and drive from festival to festival to maybe's playing smaller unplugged concerts in the camping area or... advertising. So people would think -'oh Musikcafeen is still here' Then we can continue to run.

[00:43:15] - Vagn

I have old experienc from another cultural house that the house had to be demolished. And and then we got a new house, a brand new house. But there was a waiting period before we could move from the old house to the new house so were without the cultural house for a period of

about a year. But we kept our budget and we were sitting in the small room. Dungeon basement. You can not have any guest but we could organize and then we organized for a year all kinds of events and concerts and then we borrowed space from other venues because...

[00:44:01] - Vagn

You can go to Stengade 30 or Rust or Loppen if they could fill out the house with concerts every night, they would do that but they have a limited budget. So there's a limit on how much music you can put into a venue so you have some spare time. That is a wonderful thing. Maybe we will find out can Musikcafeen organize a concert in Loppen

[00:44:22] - Researcher

Coming back to Bastard Cafe. Isn't there a threat that they will find another place?

[00:44:55] - Vagn

Yeah... you never know if they jump out and move to another place.

[00:45:02] - Researcher

But I think they really like this place. And they put a lot of money into to the location because the downstairs part and the groundfloor part... So that's always a big investment you make.

[00:45:21] - Researcher

So you think they have a motivation to keep...

[00:45:23] - Vagn

They have a lot of people employed so the basic group of Bastard Cafe could diminish of how many people are working there and then work at a much smaller place and then move back here and then fill up on the staff again. So they can run in on the big level. They have all the games you know... (laughing)

[00:45:57] - Researcher

I think I am done... Maybe for the last question, I am just curious what will be done during the renovation?

[00:46:15]

What is it when you come undone and you come to the house you wonder what is the difference. So that's heating ventilation you to put the nation's new windows the facade has to be painted and chic stuff is going to was going on just kind of saying this is some issues but.

11.4 Interview with Nadeem 01-11-2018

PART I

[00:00:07] - Researcher

To start with. What is your official position here at Huset?

[00:00:11] - Nadeem

I'm actually... I'm the engineer but some call me chief engineer. Right now I don't have a student. So it's only me.

[00:00:18] - Nadeem

So I'm my own boss (laughing) also but I am technical engineer

[00:00:24] - Researcher

And for how long you're working at Huset?

[00:00:29] - Researcher

I've been freelancing for a long time. I started freelancing 8 years ago or something...

[00:00:36] - Nadeem

Freelancing here?

[00:00:37] - Nadeem

Yeah. Yes I was freelance for a long time and then I've been hired on contracts for year at the time like half a year at the time and now like two years maybe three years I've been here. Like completely...

[00:00:53] - Researcher

And before you were hired. Have you ever been at Huset? Before you started to work.

[00:00:59] - Nadeem

No no, never. Because I didn't live in Copenhagen.

[00:01:02]

I came to Copenhagen and I went to talk to them. They had like a position but it was not... Like you know at a-kasse. I wasn't here because I was freelancing I couldn't...

[00:01:12] - Nadeem

...so they just hired me one day.

[00:01:14] - Researcher

I wanted to ask about the politics there are cuts on culture..

[00:01:18] - Nadeem

Every year!

[00:01:18] - Researcher

Every year...? So how does this affect Huset?

[00:01:28] - Nadeem

It does because every year we get new guidelines every year.

[00:01:34] - Researcher

What kind of guidelines for example?

[00:01:38] - Nadeem

For example, because then we had a merger. Yeah like a few years ago. And then we had another merger.

[00:01:44] - Researcher

So there was two mergence?

[00:01:44] - Nadeem

A new one!

[00:01:45] - Nadeem

And then Jakob quit, the old boss. They took back the new merger and made a new merger.

[00:01:55] - Nadeem

But it doesn't really affect us as working because we were so busy we don't have time to go to the other places yet because we are the biggest part of the merger.

[00:02:05] - Nadeem

But that's an every year we have new the budget cuts and there's a new economical system and everything everything we have to... now...

[00:02:12] - Nadeem

...for example when I have to buy stuff I buy from various like Thomann, 4sound or something but then now I have use... the commune has a deal and they say okay you have to go there and make these deals... fucking stupid (laughing).

[00:02:30] - Nadeem

What it's like, how it's working.

[00:02:32] - Researcher

To save money, right?

[00:02:34] - Nadeem

Yeah.

[00:02:35] - Researcher

And with the mergence there is less staff at Huset's administration I understand..

[00:02:45] - Nadeem

We run the same the same. It's just some bosses got fired and then they just made like a merger. So Jakob became boss of five places instead of just Huset it was it was actually a leader cut like a lot of second leaders were cut away. We are running the same.

[00:03:22] - Researcher

When I read commune reports about culture this this word which keeps popping up is co-creation - meaning that cultural houses have to involve more citizens. Do you feel that commune is pushing such agenda?

[00:03:47] - Nadeem

Especially pushing volunteering a lot you know because they want to they don't want to pay anybody and that sucks. And that's but the co-creation is about to make everybody work... but this house for me is like... yeah, yeah we have to make money but we have to remember also all the time. We're also culture house so room for example stuff like you doesn't matter that it's not so many people. But I mean then then there's a thin line again because it's like for example we have poetry club and they could do it at home because it's also a lot of... we have a guy at work we have to call in volunteers and stuff like that.

[00:04:24] - Nadeem

So it also has to make sense, but still for me it's very important that we remember that it's the culture house that also needs stuff that maybe doesn't attract a lot of people but it's still part of the culture but that's a thin line between what to do and what not

[00:04:40] - Researcher

So that the guidelines are not very clear...

[00:04:43] - Nadeem

No no no...

[00:04:43] - Researcher

For associations...

[00:04:43] - Nadeem

There is this the guidelines because we get money because we house unions like Noisy Beehive or like theater houses like... that we have to do that. And then... we have to... but we also have to make money, so we have to make...

[00:04:59] - Nadeem

...we have to make money and then we still have to be a culture house. cause because a budget so... doesn't matter if we make a lot of money we don't get them next year. If we make less money then it's a problem. So it's this stupid balance between because we're not private.

And that's also a big head ache. And a lot of things... for hiring and firing people for a lot of people. There are a lot of people... I don't know what the fuck do they do. Is really true (laughing). I have no idea what they do.

[00:05:29] - Nadeem

But that'ss working for the commune and not privately. But also have some benefits that we can actually treat the musicians much more well and we can have some... because it's not all about money.

[00:05:42] - Nadeem

It's not... so we can also use that as a factor. So instead... in many places when you finish the gig you get thrown out (laughing)... you know whatever, . But we have that we have advantages and disadvantages.

[00:05:56] - Researcher

And there's a lot of assosiation and some are different from the others. For example cinema has their own space that...

[00:06:04] - Nadeem

they rent it they actually pay rent and they like beebep bar and like Bastard Cafe. They pay rent and they're kind of the owned organization and then they buy beer from us and there is a deal. They rent it.

[00:06:17] - Researcher

So it's almost like a private?

[00:06:19] - Nadeem

Yeah yeah, more or less. They control everything. They only... I only work with them if they need some points and some gear.

[00:06:27] - Researcher

Aha.

[00:06:29] - Nadeem

Yes. It's got nothing to do with the rooms we have. Right now it's upstairs right now that's Teater Huset who has that deal. So they also pay rent but they get it... But it's I'm responsible for the scene. I'm the biggest responsible for technical wise.

[00:06:48] - Nadeem

And then you have this and then we have the new Ballscenen. You know where it is?

[00:06:53] - Researcher

No.

[00:06:53] - Nadeem

It's where the kitchen is. And then bebip bar, there's a small room that's also ours going to use it as a Salon K

[00:07:01] - Researcher

To rent for private parties?

[00:07:03] - Nadeem

Yeah yeah and conferences and shit like that.

[00:07:05] - Nadeem

OK and then we have Salon K and the first floor and the yard. That's what we're have now.

[00:07:11] - Researcher

I wanted to ask about history for example look at 2004 I read that they wanted to close it down or something like this. And then there was a lot of support seems the history matters...

[00:07:50] - Nadeem

Also Barbue people for example...

[00:07:52] - Researcher

Yeah exactly...

[00:07:55] - Nadeem

The PR. They try to use that a lot, you know the old history and that's I mean in my daily life. For me. I don't care. Tove for example. she was one of the ones who started occupying it...

[00:08:11] - Researcher

Oh really?

[00:08:11] - Nadeem

Yeah you should talk with her actually... yeah yes she was..

[00:08:17] - Nadeem

When they started where is BeeBip Bar, that's the first place they occupied. And then it was like a staring out and then in the 80's it became communal. And then also we had like when a... Then I was here as a freelancer and we had like some of the unions tried to take over the house. We were just a small group of me and my old boss and Lars and Seb and me and Eva were the only one here.

[00:08:43] - Nadeem

And we ran the fucking place with the same... That was really funny because we because we were fighting against these guys who want to take over it was like role playing and also other place called...

[00:08:56] - Nadeem

It's like a big band thing but it's like... Yeah but it's not a big band. It's like they want to... fucking assholes you know like DF people more or less. and they just wanted to take over... because they wanted to make a union house. But it would never worked... What the fuck are you doing? (rhetoticaly) It would have been terrible...

[00:09:14] - Researcher

They wanted to take musikcafeen, to make a rehearsal space...

[00:09:14] - Nadeem

They wanted to take whole! Yeah something like that.

[00:09:20] - Nadeem

It would have been completely terrible... but we won that fight.

[00:09:25] - Nadeem

All this. it was good because...

[00:09:27] - Researcher

How come you won this fight?

[00:09:29] - Nadeem

I can't remember but it was more like it was a political game it was all politics but I was on a sideline, I was just working. But that didn't happen.

[00:09:42] - Researcher

Il wanted to ask about Bastard Cafe? What can you tell me about it.

[00:09:52] - Nadeem

It started out as it was Lærke and Claus were here and they started out once a month. That's actually a big article about Bo in some online magazine.

[00:10:08] - Nadeem

But it started out... I saw it from the inside... what happened and it was like... that they had like every Saturday at Analog Bar or something. And then Lærke and Claus got this idea that maybe, why don't we use the cafe. And they started this whole thing and then they came in what was with just a huge success. Bo and Morten they made it happen but it was Lærke and Claus idea but Jacob took it as his idea.

[00:10:52] - Nadeem

They had pitched the idea to Bo and it was a success.

[00:10:56] - Researcher

Do you think it's good for Huset?

[00:10:58] - Nadeem

Yeah, totally... We used to have it. We used it for every festival that was like comedy, late night and jazz festival which was down there...

[00:11:09] - Nadeem

...that was nice. But rest of the year it was just empty. But it used to be a cafe that was open, but nobody came. But it's totally cool, just people everywhere. There is a life and it's... I mean it's the best thing that happened to Huset since I've been here...

[00:11:30] - Researcher

To you feel that it might be overtaking Huset's identity or not really?

[00:11:46] - Nadeem

Yeah... no... I wouldn't know... because it's a special kind of audience they have a lot of foreigners but also they have a niche. Like all the game guys like they don't come up anyway. So for us every event that we have it's like you your events it's your kind of people that comes there. It's not many outsiders and here every event we have, it's people come to see the event. It's really rare that we get... some somebody who doesn't have anything to do with it. So in that way it doesn't really matter.

[00:12:20] - Nadeem

But yeah they took over they took Analog Bar. But for me that was great because that was just as hard as working with Musikcafeen for example... for me is brilliant. You know I'm just amazed that it's such a success. It's really crazy.

[00:12:37] - Researcher

Vagn from the office told me that Bastard Cafe is trying to lure people from to the events and they put this digital screen. So actually the people who come to the game cafe they would suddenly realize this is cultural house...

[00:12:56] - Nadeem

Of course they have to try that because he says it's a great house. I mean if I give somebody a tour I think there's actually a great place, there is a cinema. There is restaurant there is BipBipBar there is everything. You don't find many houses like this. But for me it's just every day I don't think about it. So of course you can see a lot of people that comes in the Bastard Cafe a lot of them are foreigners the say - 'what's happening' and yeah of course we have to grab whatever is possible.

[00:13:26] - Nadeem

So that's the PR strategy. But I mean for a long time we've been trying to do... the dream has always been to get the unions to work together. But it never, it's never happened.

[00:13:38] - Researcher

Why you think it doesn't happen?

[00:13:40] - Nadeem

Because people just have enough of their own stuff. And every time you do it for example culuture night - it works... a few... times... but it's just, you know, people... especially cinema they don't wanna go out from that and then the theater and theater don't want to...

[00:13:58] - Nadeem

It's like really how to make them colaborate... and it's a dream that's been going on for a long time. OK let's make it one big deal. But it's... it's... utopia.

[00:14:09] - Researcher

Seems like these pieces are somehow segregated psychologically.

[00:14:14] - Nadeem

Exactly.

[00:14:15] - Researcher

I talked with Jack, that even it's one floor up or down, people don't go...

[00:14:16] - Nadeem

I do sometimes. I go and see a movie or something... Let's have some coffee. Let's take a break and talk.

Note: Nadeem insisted to make a coffee, so I turned off the recorder and turned it on again as he came back with the coffee.

PART II

[00:00:00] - Researcher

So... I wanted to ask about the ground... ground floor. First of all Analog Bar, It closed down.

[00:00:12] - Nadeem

Yeah.

[00:00:12] - Researcher

Why. Why did it close down. Or maybe first do you know what was the idea of Analog Bar?

[00:00:18] - Nadeem

There was because of the expansion of Bastard Cafe. Cause actually there was an idea that they actually have (space) where the offices and that was the whole idea because they wanted to expand.

[00:00:30] - Nadeem

And Analog Bar wasn't really working. It was supposed to be like a bar with a venue. It ended up just being a venue. And that was for... me for example it was like it was... the work it was like you know people have to be self running. But it was just as much work for me as musikcafeen.

[00:00:49] - Researcher

You also had to bring all the gear down?

[00:00:51] - Nadeem

Also the pre-production everything was the same as here (musikcafeen) was just for me it was too much. Because it's just me run fucking ten stages I mean... three four all the time. Because if it was self running - fine no problem. But it was not. I mean that was not the main thing the main thing. The idea of a bar didn't work

[00:01:12] - Researcher

But why you think it didn't work? Was there no people?

[00:01:16] - Nadeem

Yeah it was no people. And idea was to make this kind of student bar you can come study and blah blah, but there is so many options in Copenhagen. And midtown doesn't really have... like a culture for that.

[00:01:30]

If you live in Nørrebro you go there if you live in Vesterbro you go there... you go somewhere else. And that's why Bastard Cafe an idea that you will get to. But was just a bar. That's the main answer... and also that Bastard Cafe wanted to expand.

[00:01:42] - Researcher

I heard that one of the reasons was sound complaints, no?

[00:01:51] - Nadeem

Yeah, sound complains was one of the reason. But we fixed that. I mean it's like... because I just took the all subs away and it was fine. But we had a lot of problems with that because of... Yeah because we have some asshole neighbors... we work with that a lot actually. Yeah that was one of the reason also. But I mean I don't think that the real reason, the reason was an expansion.

[00:02:15] - Researcher

Because if you think about it, it was also space for different associations, so they lost that...

[00:02:23] - Nadeem

Yeah yeah. But now we just we just moved. We actually don't cancel anything. We just moved them around. It's really rare that we... I mean... I would like to kick out a lot of them...

[00:02:36] - Nadeem

Nobody and gets kicked out. I want to kick out somebody. There's a lot of people like... - 'what the fuck are you doing here?' But they just get rearranged. We never... really rare that we kick somebody out. If it's like... we had some last year... I mean... In the spring we had some... some new stuff upstairs... some poet stuff... some radio theater. There's like... one! And we were like - 'hey can't justify that there is a guy working' because there is more or less something going on. But they have two volunteer for the time. That's not enough. You have to have least have an audience. Like for example Paradise Jazz sometimes they are like fucking five people. But they just are such strong player because they get a lot of support...

[00:03:47] - Researcher

From state?

[00:03:47] - Nadeem

Yeah. And also there's a big group that you... I mean... You can't... you're going to get fucked if you mess with them cause they sit on the places... also politics. But I mean... but I mean Paradise get's treated same as everyone.

[00:04:04] - Nadeem

I hand a gear and I set it up maybe in the daytime. And sometimes Tove as - 'can you help me'. Yeah, because I know they don't have a sound guy. They know now, they all know me and they all know, the deal because they don't pay for a sound guy. So we treat all the same. Because for example for a long time punks. I paid somebody to do punks, but they actually in here on the same deal as you guys and you didn't get... So like I said I cannot justify that you don't get a sound guy.

[00:04:45] - Nadeem

So then everyone should have a sound guy but I don't have the resources. It's only me. So so... I cut everything.

[00:04:52] - Nadeem

All the unions they cannot have you get all the gear they need, but you bring your own personnel to decide .

[00:05:01] - Nadeem

And there's also yeah... That's it... And that's that's what the union should be because I've just been helping them so long. But I think they should be more better of at Underwerket or Raahuset, cause it's more punk, you know.

[00:05:16] - Nadeem

Yeah. So that's also there's a lot of you know... Fights because, because of a parasite they have really old deals. Why do they have them? Like Bo Lia, you know the guy, a terrible guy with the hat. Get the fuck... (laughing) you could do this at home (laughing) but this is not easy to just tell people not to be here. You have to have a really valid reason for them not to be here. And then they could be room for somebody else. You know a lot of young people are want to do... instead of these old guys - 'oh we been here for 10 years'.

[00:05:56] - Nadeem

Yeah. But that doesn't justify anything. And I want young people like you guys who wants something new is just not because I've been here too long. Very conservative. Something crazy, let's do something crazy.

[00:06:13] - Researcher

This somehow brings me to the idea of co-creaiton which we talked about. Don't you think that then citizens organize more and more events... the quality can drop?

[00:06:38] - Nadeem

I think for me... I think I mean... I think it's sad about it... that Jazz gets so much money for example. What about all the fucking young people. That's where all the art come from... because I've been working this along so long like. I meet new generations all the time and they're different different. I cannot stay the same. I have to go where they are going like... if I stay the same, I'm just an old idiot. So that's what I have to try to understand what's going on and and just go along with it.

[00:07:09] - Nadeem

But the government doesn't... because it's the same people get the money. And it's like why not support young artist instead of old artists. And that's for me as much as keeping something alive that... maybe should be dead.

[00:07:23] - Researcher

So that's one of the reasons why associations are run by not so much by the young people and...

[00:07:30] - Nadeem

Because they want to sit on the money. And that's for me especially the tarff thing is... smells like shit... really.

[00:07:40] - Researcher

Does Huset trying to open up for new associations?

[00:07:43] - Nadeem

Yeah, yeah. I mean because we have also this film club and... So yeah but we try to catch it. We try to. To... Grab whatever is there... There. I mean for me I'm not the booker of course I see what's going on everywhere.

[00:08:13] - Nadeem

But I mean the doors are open for them. But the thing is we don't have space we have everything is booked more or less every day until... not Sunday night because... we are really small staff... we just... we don't have the resources to do all the things that we actually want to do... Because just because we have like a budget... really shitty budget every year... it's nothing.

[00:08:42] - Nadeem

And that's that's one of the problems. And then everything is booked.

[00:08:45] - Nadeem

There's no room for nothing. And that's it.

[00:09:00] - Researcher

Last question what does Huset means for you... as a place?

[00:09:03] - Nadeem

For me... Like I said before I mean... philosophically I'm actually very... When we sit on the every meeting and everything... I'm still I... I believe... It's a culture house that's my that's my main thing. It's a culture house. It's not... not a money machine. Of course we have to make money... fine. First of all it's a culture house. It's payed by government. It's owned by the people, in a way. And that's ... we have to think about it. And that's the main reason I was here. And... of course there are all these factors and to make it work. For me that's the ideal.

[00:09:44] - Researcher

Don't you think Huset compromise it, I am talking about partnership with private...?

[00:09:58] - Nadeem

As I said we have to make money also so we have a budget that we have to reach every year and be a culture house. So it's like... it is just a fight all the time, but that's what the commune asks us. It's not that we... we just want money and then we can make everything it doesn't work that way. That's the way it is. In small communities like... In the smaller cities, the commute have a lot of money and they just fucking build the houses they just give them money. But in Copenhagen doesn't work like that.

[00:10:31] - Researcher

I see...

[00:10:37] - Nadeem

Believe it or not, but I am very idealistic about stuff like that. I was getting in a lot of fights in meetings because I believe in what I believe in. A lot of fights with Peter for example. And Seb and Lars... because I believe in and... I'm a bit more anarchistic then they are... know you've

seen it from one side. You cannot do whatever you want because we have shows every fucking night. For me it's like. I need everybody to come in. They only think about their show. But I think about... 30 shows in action. Yeah.

[00:11:15] - Nadeem

But for me people can fucking burn down the house if they re-build it afterwards. For example I applied for brand new setup here (musikcaffeen) five hundred thousand. But then I send the application I was like... I don't really want it... Cause I like it because it's a small place it doesn't need to be... perfectly sound and... everywhere else they have a lot of money fine, but I like that... If you can't play with this - you can't play it.

[00:11:51] - Nadeem

Then I do sound I also try to keep it in an old school way.

[00:11:55]

Cause in the old days they did not have... it still worked. So why not keep that If I do a rock n roll band or stuff like that... back line as possible.

[00:12:12] - Researcher

Seems like a continuation of history... Well it's I think it's good. Thanks a lot. Thanks.

Interview with Tove 07-11-2018

00:00 - Tove

But I am the oldest person connection, working in here. Because then I was in and out in the house as a guest you know. And then this club was for 20 years.

00:24 – Researcher

For twenty years?

00:24 – Researcher

So you was first you was a squarer and then you started the club?

00:30 - Tove

This back in the sixties. We were... And then I helped a little in a restaurant... for some years. And I had a child, you know... I was away. But I was always coming here and listen to music. And then we started this club. Twenty years ago, this is... musician organization. It started by musicians. And I was the only non-,musician involved. Because they couldn't find out the practical things. And have been booking for years, years, years. So I have to help them. But then we started it was only musicians around it. But you know musicians are not always the best because they have music in their head. They don't want to go to practical things and money and all this shit. So I take care of it.

01:32 – Researcher

Could you tell me a little bit about this time then you squatted the place? How it was here?

01:37 - Tove

It has changed so many times. You can see it over there..

(Tove points to the ground next to the elevator, the color of concrete is different there.)

Like.. you there was round steps there.

01:55 – Researcher

Oh.. so there were steps to the ground floor.

01:55 - Tove

Yeah it was down there, you can see there. And there was exhibition here, there was a rock club here.

02:10 – Researcher

Barbue?

02:10 - Tove

Yeah. And Barbue still come here, once a year. And spread everything. I have to take the pictures down, because then they are here... I don't know how they are going up, because you know they are from the old days. And jazz was... at that time... jazz was in two places. The old jazz was downstairs. We called it '*varmporten*' because it was this old port to the street. And then on the top floor there was more modern jazz. And I... I come to both places because I like different types of music if it's good. And my late husband was playing a lot. So I have a lot of connection to the house. I hang out in the cinema for example and helped in the kitchen. But we all helped cause everybody was working together to keep the house running. And then restaurant for some years was very famous, because it was so good food.

03:25 – Researcher

Was it also a place where people meet up? I mean the restaurant?

03:26 - Tove

Yeah it was. And then... but then now, this is a club where they play (games). You know downstairs. And that's the only thing that they have here, that gives money. (laughing) so they are very famous this one. It's always full, always full. I don't know why. Maybe people are so tired of all this... eating places, so they just want to sit there and play.

03:57 – Researcher

What do you think about it?

04:00 - Tove

Yeah. I think it's good for the house it brings people.

04:08 – Researcher

Maybe the house had problems in getting people?

04:10 - Tove

Some places. Not down there. They are always packed, then we are very few here, I go down there and it's full.

04:31 – Researcher

Do you think any of those people come here?

04:30 - Tove

No! They are interested, I tried, they are not interested in music. They are interested in play.

04:38 – Researcher

How did you tried?

04:39 - Tove

I tried because we started some music down there. And you know... we tried. But they are not interested at all. Really not. You know, jazz people is very... it's a niche things.

05:01 – Researcher

Few other clubs which I talked to shared the same view...

05:01 - Tove

No we don't. But they get money to the house. They get people in the garden, in the summer. The house sells a lot of beer. And you know... So that's good.

05:17 – Researcher

And coming back to the history. Can you tell me a little more of how the house changed?

05:23 - Tove

Well it all goes slowly. They always were open for different. You know there was a sex club, the unisex... and there were a lot of things...

05:41 (The interview is briefly interrupted by jazz musicians who just showed up.)

06:49 - **Tove**

I did not recognize him. He is fantastic player from Sweden. He is playing with radio big band. He is a saxophone player.

07:08 – **Researcher**

It's very impressive that this club have so many concerts in a week

07:13 - **Tove**

Yeah. We are proud of it. But then we are closed for some months.

07:17 – **Researcher**

Is it in summer?

07:17 - **Tove**

Yeah. We are open for a jazz festival this summer. But then we have closed.

07:29 (short interruption again)

07:49 – **Researcher**

Just few more questions. Maybe a little more about history, because you know so much.

07:49 - **Tove**

Yeah. But there has been a different group who had some problems with the money. They gave out very quickly... because the thought they could run it, but they didn't... have what was going on here. But a lot of things happened here. You know it's not like nowadays where people can sit in some house they have violence.

09:01 - **Tove**

Interruption again by musicians.

09:14 - **Tove**

Yeah so... We were non-violent. Most of us came from good families. And you know going home (laughing) then it gets too dirty we go home to mom and dad, you know (laughing) take shower and..it was not that bad.

09:34 - **Tove**

But we... But we won! Politicians just agreed. And we got our vil. It was fantastic, they said you are right. Because why should it be empty. It has been a fabric with some... I cannot remember what they had there, but it was a fabric.

10:13 (Interruption by musicians again)

One of the musicians gets to our table and Tove says:

10:23 - **Tove**

His son is coming... to listen to his papa here (giggling).

(talks in Danish with the musician)

10:48 **Researcher**

I see. And how is it at the present time. Do you still feel Huset, still have the same spirit?

10:53 - **Tove**

I love the house, because it's... like a family and for many years' young people were like: "oh this jazz people". They were like this, you know. Now, I won a grammy last year. So they treat me with respect. But there were some years. They were not so nice, but I keep on. I love the music. You the thing is we are not payed the only ones who get money is musicians. We are not payed. Not even me...

11:27 **Researcher**

You don't get funding?

11:33 - **Tove**

Yes, if we... we would close tomorrow. Every musician has 2500kr. And if they are 5 and they get some drinks. So for the night they get 10.000kr for a concert. And we... you know maybe 1000kr. If we are lucky, if we are lucky... That's the way it is. Because these young people coming from school tonight. And... I let them to come for half a price. It is very important for young people to listen, because they don't know how wonderful jazz is. Because they never hear it. Because then you are at the school today, you hear all this pop music. Because your friends listen to this. You to be very special to go against what everybody is doing. I was one then I was at school! The rest thought I was crazy, because I like jazz.

12:56 **Researcher**

I know the feeling... And what about... This is association what about other associations do you have connection with others?

13:02 - **Tove**

Yeah we have some days and we have some parties through the year, but not much. Because we all coming with a very different view.

13:31 (short interruption)

13:42 - **Tove**

So I like the atmosphere. And the idea that you can go, explore and see a movie, but we are not. People ask me: "oh couldn't you work together"?

Saxophone starts to play - impossible to hear

14:08 - Tove

(...) it's difficult cause we are busy and we don't get payed for working here, so I have different people sitting at the door.

(impossible to hear because saxophone)

14:45 - Researcher

And you have your own volunteers?

14:45 - Tove

Yes we have our own. We have some very good crew; you can always count on them.

(Saxophone interruption)

15:14 - Researcher

You were downstairs before?

15:14 - Tove

Yes, they moved us then they wanted to make a cafe. They moved us because we are not important here. They don't care much for us, because they are not making money.

15:28 - Researcher

If you are not important, why you think you can still be here?

15:34 - Tove

I like the place, I like the room...

(inaudible)

15:44 - Tove

...I like the atmosphere here. Where should we go?

15:57 - Researcher

So, you think some clubs in Huset are more important than the others.

15:59 - Tove

Yeah of course, because the one who make the money... people downstairs, they go to all the house now. We had the office down there. They take over, they take over.

16:22 - Tove

And they don't ask us, so we have nothing to say.

16:29 - Tove

Because they have to make money otherwise, they have to close the house.

(inaudible)

16:39 - Tove

And you know the people working there. They have to make money. But at the same time there are very good things. For example, we don't need to pay rent. Because if we would pay rent... It's the same like getting payed for working. So we would say bye bye.

(saxophone)

17:09 - Tove

You saw how I gave tickets to the musicians? I have to pay for those. And... but otherwise they did not make money out of us. Our revenue is very small compering to

(saxophone)

17:59 - Tove

...we got that award

17:59 - Researcher

Best live music venue in Copenhagen?

17:59 - Tove

Yeah.

18:05 - Researcher

Did you get any money for it?

18:05 - Tove

Yeah we got 1000kr or something.

18:07 - Researcher

Ah it's very symbolic.

18:13 - Tove

And last year, I got the price.

18:13 - Researcher

Oh, really?

18:13 - Tove

Yeah, it was me. I got a grammy.

18:15 - Researcher

A grammy? For what?

18:15 - Tove

I got two prizes last years.

18:22 - Researcher

And for what exactly?

18:23 - Tove

For my work for jazz.

18:25 - Researcher

Ah.

18:27 - Tove

For 50 years.

18:28 - Researcher

That's impressive.

18:28 - Tove

But I didn't get any money. But it was fantastic. I am very happy for it.

18:48 - Researcher

I have a last question, it's a practical one...

18:48 - Tove

It;s okay they are making their own noise (laughing) rehearsal

18:55 - Researcher

Yeah... now Huset is installing these electric boards. People in the office expect...

19:05 - Tove

Yeah?

19:05 - Researcher

...that it will make people to see that Huset is actually a cultural house, not only game board cafe...

19:13 - Researcher

Yeah and basically people who come to Bastard Cafe notice the other space. Do you think they can help?

19:24 - Tove

You know... jazz is very small. It's like classical music, it's very small. So we don't... no.... What I think we could benefit are... tourists. But tourists are scared to go in. They think it's Christiania, you know?

19:42 - Researcher

You think they are scared to go in?

19:46 - Tove

Yeah, yeah, yeah. Sometimes some tourists don't know where it is so they call me. And then I am coming I think then they see the steps...

20:01 - Tove

But I am very happy. We have to go out now. From the 1st of May. But I think it will take much more longer than they think. And then we will loose all our... I mean it was a hard work to let people to know us and then we will miss them all. They are worried about Bastard Cafe, because if they find another place... So I am a little scared, it could be our death.

20:30 - Researcher

Ah?

20:30 - Tove

It could be our death.

20:35 - Researcher

If they take too long?

20:35 - Tove

Yes. Because now we are one of the... we are in the Copenhagen who gives most money to arts.

20:57 - Researcher

But they are cutting down on culture?

20:57 - Tove

Yeah, they do that! So we can... you know... we are safe til May. And then I don't know. So I am very worried. I don't like it... I hope that it... two years in the row they postponed it to the next year. But now I don't think they... I wish they would give us just one more year. Because I think it will be the end of us... maybe...

21:24 - **Researcher**

It would be what?

21:24 - **Tove**

The end of us.

21:26 - **Researcher**

The end.

21:27 - **Tove**

I am afraid. I am little scared yeah. Because I saw with Copenhagen Jazzhouse, they had some problem with something at the floors. And they said it would take three months. It took one and a half year. And they lost. Before that every weekend people standing in line.

21:50 - **Tove**

They lost the people. The guests...

21:58 - **Researcher**

Are you planning to re-located somewhere else temporally?

22:01 - **Tove**

We have to do that.

22:01 - **Researcher**

Do you have a place?

22:03 - **Tove**

We have a meeting, next Monday. And I think the best thing for us to do it to do... a jazz festival. It doesn't matter May and June we are closed anyhow, because Danish people they want to be out. They don't want to stay indoors.

(inaudible because of saxophone playing).

22:43 - **Tove**

...but I don't know. Otherwise I have to go out and find someplace. But I think I can find a place, because I am coming with the money. Because I have the money from the music.

22:59 - **Tove**

But we have a big, big festival in February. But we are open every day.

(inaudible)

23:27 - **Tove**

On the winter festival there are so many people. On summer jazz on the winter jazz there so many people. For the rest of the year, where are they? There are few hardcore fans. We are 3-4 clubs, in Copenhagen fighting for the people.

(inaudible)

(end of interview)

Interview with Jack 01-11-2018

[00:00:00] - Researcher

OK. So maybe for the start you could just introduce yourself and tell what you do here. O

[00:00:10] - Jack

My name is Jack Stevenson. I'm an American. I've been living in Denmark for 25 years, married a Danish woman and came over in 1993 but was over here before then, I was here in 1987 or 88.

[00:00:25] - Jack

1988 and I walked through the house. I didn't see the cinema at that point.

[00:00:29] - Researcher

Was it already on?

[00:00:33] - Jack

It was on, it started in the early 70s, so it's undergone many changes. And so I eventually have somehow connected with the cinema area and I... You're getting this right? (pointing at the recorder)

[00:00:46] - Researcher

Yeah yeah.

[00:00:48] - Jack

So in 1992 I came over. In the late 80s I came over with films, I'm a film collector a 16 millimeter hands on celluloid analog reel movies. And so I came over with films in my backpack from America and traveled around to the small underground movie theaters I would call them which was a new experience for me because we don't have any more left in America and everything in Huset just goes completely against the American mentality.

[00:01:24] - Researcher

In which way?

[00:01:24] - Jack

Well Huset was founded by squatters. Who came in and squatted these three buildings that were uninhabited at the time and... in America, if a bunch of hippies had come in and squatted buildings this close to the city center in any American city, the police would have come in within hours and kick them out and beat them up. So there's no squatter mentality there really, there are some squats, but there are very marginal and they don't last very long. And this what we call culture house also it's the same model we have a lot of in Germany and Holland.

[00:02:00] - Jack

It's basically built on the idea that you can get something that's not working to function and become a positive benefit and then the city will allow you to stay there and even cover some of the financial costs. So this is... and then also keeping these places going by volunteer help is also not a particularly American mentality.

[00:02:23] - Jack

You can get volunteers in America for a big things like the Olympics or something like that but to keep something like this running... Also most Americans have to work because otherwise they don't get health insurance et cetera et cetera.

[00:02:37] - Jack

Also small theaters don't have the mentality of small movie theaters. So it's basically an underground movie theater which probably what we see here today in America disappeared in the 60s or 70s.

[00:02:49] - Researcher

I understand the cinema was here almost from the beginning?

[00:02:55] - Jack

1973. So very close to the beginning this has always been a movie theater area and some of the... all of the most famous Danish people who were artists or filmmakers at a time like Pier Kickapoo and Jakob Holt and Joan Let. I don't know these names may not mean anything to you but they're all very famous in Denmark as artists or filmmakers or personalities. Known as the 68 of generation they were all here at one point. This was the home of ABC cinema which they were all part of who was part of the Danish film underground.

[00:03:29] - Jack

And so this whole building has a lot of history to it and a lot of lore. And.. So it was always a cinema. Since that year making it Copenhagen's oldest. Independent small arthouse movie theater although it's no longer an arthouse movie theater

[00:03:46] - Researcher

How come it's no longer?

[00:03:49] - Jack

Uhm... because we stopped showing what I would call arthouse films. Now we have some argument or some discussion about one from America so an arthouse film is a European film. So when you're in Europe that just doesn't make any sense. What are you talking about. These are normal films people say there are just films that were made in Europe and shown at the big...

[00:04:10] - Jack

big festivals like Cannes or Venice they are not action movies are not American action movies they personal films but still commercial films. We showed a lot of these... up until 2009 when the one guy retired who was working here. Bo Nielsen was his name and... He... So after that I kind of took over the place and we... We can't show new movies now anyway because in 2013 the projection systems all changed all over the world, to a digital projection system called DCP. We don't have that, so we can't show big commercial movies.

[00:04:49] - Jack

So we're forced to show older movies were forced to show movies that we make events out of. We have small musical groups sometimes we have striptease dancers burlesque performers we try to make every night some kind of an event and only have one show at night.

[00:05:05] - Jack

We didn't get DCP and also our mentality, our whole identity has it it evolved after 2009. Everything screams were not an arthouse anymore. Our biggest hit is the room which is the worst movie ever made. So we're not showing the quality films. There was a line that was connected with the cinema a quote: Huset's Biograf shows only the finest quality film' which I think is complete bullshit, because people decide for themselves what is quality film. I don't want somebody telling me what... quality film is. So that line was still on our website for some years and then I just had it erased because it's ridiculous.

[00:05:42] - Jack

If our most profiled film is the room...

[00:05:48] - Jack

So... so it also follow some of my own taste as well. I'm from America of this generation. I like cult movies horro movies. Specialty type movies so...

[00:05:57] - Researcher

Does that mean that after 2009 Huset's Biograf started to focus on more accessible movies?

[00:06:15] - Jack

Not really. For a younger audience because the art house audience is an older audience the grand cinema which is the grand dame of arthouse cinema in Copenhagen, they can sometimes get an entire movie theater full of people that are 80 years old. Their average age of their customers is quite old compared to us, we are very young. So it's also what people like. He also showed more youth movies or movies for younger audiences back when he was running it Bo Nilsson. From 1992 to 2009 that 17 year period he showed Hedwig and the Angry Inch, Coffee and Cigarettes, Dead Man with Johnny Depp.

[00:06:56] - Jack

He showed movies that were more for young people like him. You could also call the room in our movie. If you're talking about art movies has a personal expression and the room is the ultimate personal expression. So what you say is true it's subjective. But if you look at the kind of movies we're showing. Every theatre has their personality and they draw their own audience and we lost that audience that came to what I call art movies movies that won awards at the con or the Venice Film Festival.

[00:07:26] - Jack

Also we show movies that people made if somebody made a small movie here or a low budget movie and they want to show it to the cast and crew and friends and family we have the cheapest theater to rent. We try to make every idea happen. This has always been the most marginal and desperate cinema in Copenhagen in a good way. Ever since I came here with a knapsack full of films in 1992 and tried to get a show. And this was the only place that would deal with us. They've always been looking for ideas which were somehow accessible.

[00:07:55] - Researcher

And is not mental like that? If somebody comes from the street with an idea?

[00:08:01] - Jack

I always say yes to every idea. I'm a real sucker. I basically say yes to everything and then try to figure out how to make it work. And that only regretted it maybe a couple of times.

[00:08:08] - Researcher

Is it often that outsiders come with some ideas?

[00:08:13] - Jack

People do come up or they contact me now on the Internet or they want to rent it for this. Sometimes corporations have small gatherings here and they like have a Christmas party for their employees and they get drunk and watch a movie.

[00:08:26] - Researcher

But it always have to be connected to the movies? For examples you can't have a concert here?

[00:08:30] - Jack

We've had things that are basically concerts. So it's been since we built the stage and there it is also possible to have music concerts it's better for music now because we have the wooden stage and we insisted it be a wooden stage an old wooden stage and I insisted that the people who built it, built it of old wood, broad planks, so it would look like a stage from the 40s or 50s. So they did they try to talk us into a modern version with metal and plastic type apparatus but we insisted.

[00:09:03] - Jack

And so at first I was unhappy because the stage looked too new but that was two years ago and now it looks like an old Grindhouse. After two years it's dirty. So it looks perfect. Looks like it's been there for 30 years.

[00:09:15] - Researcher

I see. I wanted to come back to them when you mention the the you came here first time. How do you think the place change comparing to now.

[00:09:26] - Jack

Well it's always in some ways hasn't changed in that it's always been an open place musically. It has changed through various administrations of the people who are in charge of it. What kind of emphasis or accent did they want it to have. How did they make it function. Who came in here and made it alive. Who were the people that were here that made these rooms come alive. I think that's the most interesting place and also for example for a long time the ground

floor cafe was basically a dead zone. We did activities in it. From about 2009 to 2010 11 or 12 frequently, but it was basically a dead zone.

[00:10:06] - Jack

And it's a big concrete room so it's hard to animate. And to bring alive. But then the board game people took it over about a year and a half ago or two years ago and now it's full of life all the time.

[00:10:17] - Researcher

So you see it as a positive...?

[00:10:18] - Jack

That's a positive yes, it kind of overshadows the rest of the House in some way. But it's all good luck because it brings people

[00:10:24] - Researcher

Some people are not aware of Huset, but they are aware of Bastard Cafe.

[00:10:35] - Jack

It's frustrating that sometimes they don't get up here but the people who are looking for the movies do find their way up and it can only help us. But it is overshadowed kind of the reputation of Huset. But it's by far a positive because it brings that whole area alive back... back in the old days that we would be up here on a Sunday night and the cinema would be the only place open and it could be lonely you would be over there with your back to the door, washing dishes.

[00:11:05] - Jack

And any crazy person would wander in here because the cinema was the only part of Huset that that was open. So it's not lonely anymore because they're always open and they're open late and you can go down and get a chai latte or whatever and... they are good people. And so I

think of it as a positive. But then this attract a lot of people and a lot of people don't make it up past. If you're on another floor.

[00:11:30] - Jack

So but...D

[00:11:40] - Researcher

Do you think Bastard Cafe helped to increase the amount of people coming to the cinema?

[00:11:41] - Jack

I think it has given us a net increase. There's no doubt because the place is just so much busier as so many more people are coming and they know Huset. So it's only a small stretch until they know that there's other things in Huset and they're trying to make these other rooms more visible with signs and so forth. So.

[00:11:59] - Researcher

Does the cinema somehow try to signal their presence?

[00:12:05] - Jack

Yes we put up signs and stuff like that and we have advertised the first couple of years 2009, 2010. 2010 or 2011 I think. That summer we were actually at the Roskilde Music Festival.

[00:12:21] - Jack

Because they had a kind of what they called Film City. They encouraged. People that were showing movies to be there. In a certain part of the festival. So we went there and we were given a container and we showed 60 millimeter films and we had advertising on this big sort of like banner. Huset's Biograf. So, probably a lot of people saw us but Roskilde is the worst place. Nobody's paying any attention. People are drinking thinking of the music it's like you just can't.

[00:12:49] - Jack

And I don't think that putting posters or anything around town really helps that much. I think the best advertising is if people come in here and have a good experience. I don't think it's easy to explain this place. So basically we just need to drop people for shows.

[00:13:06] - Researcher

The other venues... music venues like: ALICE-cph, Stengade or Loppen, all have poster and little leaflets all around the city...

[00:13:33] - Jack

What we should have is a paper program that lists all of the places in Huset we should have a program - a flyer. I've been talking about it for years. I don't think that the big posters you see on the sides of buildings would help us that much because that's only a link in a larger campaign. That's saturation advertising. If you look at these film festivals - they do everything: they do the big posters, they do a movie out in one of the squares, they do banners over the walking street that's like saturation advertising. It would be ridiculous for Huset's Biograf to do big posters that you paste on the walls.

[00:14:08] - Jack

Because nobody... these people have not heard of us, the people who just see them, that's only like getting one part of a 20 part package. But we definitely should have these foldout just like our short film festival flyer programs over there. It should be exactly like that and it should come out like two or three times a year or four times a year and it should say. You know that we're here and that this is what we're playing more or less. It should introduce us to the public because paper is still important.

[00:14:40] - Jack

When people come in here we don't really have anything to give them we say it's online. And they just walk... walk away. So, but we are a volunteer cinema. We don't have time to do everything the way we should do it.

[00:14:52] - Researcher

I understand. I wanted to ask if you remember on the ground floor there was a bar called Analog Bar...

[00:14:58] - Jack

Right.

[00:15:00] - Researcher

Did you had any kind of connection to that place?

[00:15:04] - Jack

No. Before that. Before it was analog yeah. The guy called Claus who worked here, sort of managed it. If you go back about three years. We didn't really have any direct activity. Back in the old days when we showed 16 millimeter films in the courtyard, for nine years. That ended about three years ago and now they show them on digital. I haven't really been involved with it because I'm an insufferable analog purist so I'm only interested in 16 and 35.

[00:15:37] - Jack

But then we would show them if it rained in the summer and it often rains in Denmark. We would show them inside in the Bastard Cafe. So that was transformed into a cinema. So that was very cozy and very nice, but it's better that they're doing what they're doing now. But Analog we never had direct... but now they've taken over analog.

[00:15:54] - Researcher

OK.

[00:15:57] - Jack

As long as they don't try to take over the cinema (laughing).

[00:16:00] - Researcher

Fair enough. I wanted to ask about the idea about the symbolic part and about the history there was a lot of left wing politics...

[00:16:13] - Jack

Precisely!

[00:16:14] - Researcher

Can you somehow benefit from the history? Using it for promotion or...

[00:16:29] - Jack

Everybody knows it. I mean just about anybody no matter. I mean sometimes particularly around Christmas when people are drinking a little and getting sentimental you see elderly people in their 80s, 70s and 80s, that come in here and say: 'I haven't been in this room for 40 years. I used to smoke dope in this room' and also the other rooms spishuset which was a restaurant below us. People are very sentimental about that. So this house is embedded in the memories of several generations. So everybody knows that everybody knows Huset's Biograf, even if it... even if we are kind of invisible in some way, in another way everybody knows us and everybody has been here at one point either to bring their kids to the Children's Film Club or they used to come here in the 70s or 80s.

[00:17:15] - Jack

So it's every room in this building is embedded in the memories of several generations, but it's a younger crowd that we have now it's also International it's the most internationally oriented cinema in Denmark. All our films are in English or with English subtitles sometimes only in Danish but we make sure to tell people because a lot of people come here are foreign students or people... who are in Copenhagen for one reason or working or something like that. So I'm not sure that... of course there's the history of showing left... I mean through the 70s and 80s.

[00:17:50] - Jack

Probably mostly they were showing like communist or anarchist or socialist films, films that were like not fun you know like no Hollywood films type stuff. Social realist films, films of Ken Loach things like that family life that movie things like that. So... and that's not not at all where we are today. I mean of course the whole... the whole... sort of culture changes also what is left wing then. It's not left wing now, but we just recently did a movie about graffiti and we've done some.

[00:18:26] - Jack

Other other film more political stuff. So here we done ecology. We've done benefits for groups that are trying to combat hunger in Africa and ecology with ecology themes and stuff like. So we do benefits free benefits sometimes... were politically also available.

[00:18:45] - Researcher

Wha about the whole house, do you think it maintains the alternative identity?

[00:18:49] - Jack

I think so. I mean just the very physical presence. I mean we like so anticorporate as you could possibly be... this room or in this building is from 1901 and one movie theater we were just in is in a building from 1732. So it's unique it's somehow also...

[00:19:10] - Jack

...it's it's not like a building that would build you know it's what it is it's a three or four buildings that were kind of smashed together and then they built different weird doorways hallways. So it has still that. Sort of feeling an old building that was taken over and used as a culture house.

[00:19:33] - Researcher

And what about the whole the whole house?

[00:19:35] - Jack

I think so I mean as much you can say. I mean there's still like a lot of... alternative culture uses it. Of course the board game cafe is not political overtly political. We do a lot of things that are not political so we're not political in the way that they were in the 70s and 80s. It did of course start out... like Christiania, Christiania was born in Huset.

[00:20:05] - Researcher

Yeah.

[00:20:05] - Jack

So... but there is space for any kind of political.

[00:20:12] - Researcher

I wanted to ask about the private partners...

[00:20:22] - Jack

Right.

[00:20:23] - Researcher

Was there an active private partnership then you started?

[00:20:28] - Jack

Well that was a restaurant on and off and it was a gay disco for... in 2006 it was a goth club after that and then another restaurant and that restaurant went out of business. The goth club people painted everything black. So the restaurant painted everything white again that happened in 2009. Summer of 2009 in between when I kind of took it over. There was nothing happening that summer and it was only furniture from the restaurant because they were painting everything white again.

[00:20:57] - Jack

So the restaurants were privately run. So many things have happened to that room down there, which originally was a stall for animals. You can see the way the beams are. And that of course it's going back to 1700's. So it's astonishing the buildings still here...

[00:21:15] - Researcher

So the private partnership was always a part of it?

[00:21:18] - Jack

It's always been. We're forrening so we're slightly on the side of the private as well. The guy who ran it here for 17 years. Bo Nelson. He...Also had a contract to run it. So he was running it as a private businessman and trying to make a living on it and he did but just barely.

[00:21:42] - Researcher

I wanted to ask about your status I understand you are an association?

[00:21:47] - Jack

Right.

[00:21:47] - Researcher

And there are a lot of different associations here. Who do you have any connection with other associations.?

[00:21:54] - Jack

There is. Well there's a pensionist group that does stuff in the cinema. We also have a children's film club that uses the cinema space. So these are three different associations. And then there are others. And then there is an overall association a forrening , of gathered Huset associations.

[00:22:18] - Researcher

Yeah.

[00:22:19] - Jack

Very Danish (laughing).

[00:22:20] - Researcher

So in this way you are connected?

[00:22:24] - Jack

We are connected. There's not so much dialogue and so much interplay between the rooms. It's just very difficult with this... people are always saying you should do more to create more synergy and to reach out to each other's audiences and do more interconnected events. But... I think it's very difficult primarily because of the architecture... these rooms all have their kind of owner. We're in our own bubble in some way.

[00:22:48] - Jack

And if something... if we do something here and then they say: 'OK now there's a concert up in the Musikcafeen' and we only have to go up one flight of stairs but everybody will go downstairs and start smoking and then they will leave or be drinking in the courtyard. It's... it's difficult to get... to get this interplay I think.

[00:23:07] - Researcher

Like a psychological space distance in a way...?

[00:23:12] - Jack

It's weird yeah. I mean it's in the same building people have told us when we did this short film festival you should use the whole house. People don't feel that one event in some weird way. Once they hit the stairway in their mind it's like we're going somewhere else. And all the rooms look different and everything so it's...

[00:23:34] - Researcher

Coming back to associations. You have your own volunteers. There are different associations for example Punks Undead or Musikcafeen but they are using Huset's volunteers. You have your own.

[00:23:49] - Jack

Right.

[00:23:49] - Researcher

Why is that?

[00:23:49] - Jack

We have our own volunteers and we're over 100 on my mail file

[00:23:54] - Researcher

So it is almost the same amount Huset's volunteers...?

[00:23:59] - Jack

I think it's less because I think probably 20 of those people are gone. I keep studying it and figuring out who is gone but I know at least 20 are gone. But we take it all volunteers who want to join us. That's because the old days when I worked here as a volunteer in the 90s I was here for... from 2005 to 2009, working as a volunteer and those were very lonely times. We ran three movies a night and it was hard to get... Our goal was to get 20 people, over three movies!

[00:24:27] - Researcher

That means our average audience was 6, 7, 8 people and it rarely worked. So our average audience was more like 3 or 4 people. Sometimes one person sometimes nobody showed up so it could be lonely working here. So I... welcome all volunteers. We try to gather them in because at least they will come to the shows. And then if a show, like last night I sent them all an e-mail and said: 'we have plenty of seats come bring your friends'. Type of thing. So it's also to gather them as a group and then we have parties and the parties are better than having just two people and the other guy was also very quiet very kind of very boring demeanor.

[00:25:04] - Jack

He was a great guy and he kept this film going as...as a movie theater like essential to the fact it's still here. But there were no parties anyway. So (laughing).

[00:25:16] - Researcher

I see. How how how much influence do the volunteers have on your program?

[00:25:24] - Jack

No meetings where we sit around and discuss movies and say Is this a good movie or is this a boring movie. I think that's ridiculous waste of time. What... if people have an idea and I tell them we'll do your idea. If you movie that you love and want to show it come to me if you want to have a party here your birthday party here where you're having a school.

[00:25:44] - Jack

Your study group your class in school and college wants to see this movie and have the teacher introduce it and we can get at least 20 people and I say let's do it and then I just give them a day. So basically they do have influence and they pick movies and stuff the one we showed last night was a movie that this woman wanted to show, Christine around Halloween. So we did it. And. So they do have... but we don't... it's not in a meeting type structure or it's not in a.

[00:26:15]

Hierarchy type structure. Who the people who have been here longest get the most say it's basically anybody who comes up to me when they see me or online. Says I would like to show this movie. We try to make it happen. And we have a lot of staff members that are doing a series. Also.

[00:26:34] - Researcher

So in terms of other associations it's it's quite obvious that cinema is a very specific compering to... First of all you have your own space because of there are associations which are sometimes moved around the house.

[00:26:55] - Jack

Yeah there are.

[00:26:57] - Researcher

The space for them is not that important, the particular space.

[00:27:01] - Jack

Precisely precisely and this is what we wanted to do here. It's what I wanted to do because I wanted to make this face look like it was not in a culture house. So I painted that red out there because I was sitting here one day staring at the wall and it was painted some nasty yellow color that somebody had painted in the 80s and somebody had put some tetarded piece of graffiti up.

[00:27:23] - Jack

You know just took them like one minute and they didn't... it was no talent to it. And then I realized I been staring at this piece of graffiti for like seven years now. Why am I insulting my eyes (researcher laughing) I am going to take over this space. And we painted it red floor gray the doors black and put up the spotlights. We wanted it to look like a backstage area. And so also this doesn't look like some corporate space it doesn't look like some... So we wanted to like make it personalized this space because I've been here since 2009 when he left.

[00:27:56] - Jack

And then we have no boss. So I realize we can do anything we want because nobody would ever get permission for this. Basically it's just a total accumulation of crazy stuff that we put up on the walls. So that's been my goal is to personalize it make it look like it's not a culture house. Sometimes culture houses like everything's beat up nobody really... nobody has really a personal stake in it.

[00:28:18] - Jack

It could be a little bit like that in the rest of Huset, although the rooms... I mean the Paradise looks nice. I mean Tove also and these people who run it as a jazz club they had it looking nice. So I think that all the rooms look nice but it's just that... also basically. When we knew what we had and we could be in control of it was really great. So that was our strategy.

[00:28:42] - Researcher

OK. And in terms of the structure of your associations you have you have a separate economy from Huset?

[00:28:51] - Jack

Yep yeah. We have a separate economy and... Then we pay for... we pay them rent. We also pay for many of the things around here we paid for the carpet, the stage we pay for the upkeep of the projector for the bulbs and the projector we pay for a lot of stuff that we will never take when we leave here. We're not going to take the carpet with us. So they've given us freedom here and we have also been happy with the arrangement. So we pay for what's needed. Now we don't go down and bother them all the time.

[00:29:24] - Researcher

You said: "if we leave" - you think there is threat to move out?

[00:29:29] - Jack

Well we don't know what's going to happen with this renovation. The future may be look a little bit different. We don't know. We're a little scared also because we like the way things are now. Sometimes when you go into a building and you change things then you and also with the new codes and stuff. OK. Now that we're doing this it has to be put up to code. So an incentive for building from 1732 so... but we don't know. We think it is going to continue. We're not looking past May 1st.

[00:29:59] - Researcher

May 1st it closes?

[00:30:00] - Jack

First it closes for six months and I said How... how is anyone going into working here? I mean you have to take this stuff out to do any work here. And they said we'll just take pictures of it and put it back exactly the same way. But you can't do that. It's like trying to take pictures of a vampire. There will be nothing on the film. You cannot take a picture of the top of that like... you could not put that back in same way it is not it is any work of art or should be...

[00:30:26] - Researcher

It happened organically.

[00:30:26] - Jack

It happens organically and it's just accumulation of a lot of small crap.

[00:30:30] - Jack

So it will take some time to make it alive again?

[00:30:34] - Jack

Precisely prически. But they wouldn't... I mean we would have... we would be running the place with a contract I'm sure they would offer to us again. But it's just a little hiccup, a little bump in the road. But we're deeply insecure so we leave and we fear easily.

[00:30:52] - Researcher

I just have a few more questions. And... one is... you say you are quite autonomous, yet do you receive any agenda from administration and from commune? What should you present culture wise?

[00:31:09] - Jack

Well we do. They tell us we have to reach out to all sectors of the community. And that's totally also my agenda. And it's totally my agenda when I say yes to every idea. So we basically have shows with everybody who comes to me. So they're happy with it.

[00:31:57] - Jack

They're trying to run it all with volunteers basically or the energy of creating events and stuff like that and we have a children's film club that's been running for 30 years and also the pensioners group and also the cinema with various audiences and also people organizing different things like Luis and so so I understand this we're actually I think that's the first time I've heard it but it's it's what they've essentially been saying a lot. And I think they want instead of somebody being hired to program and they want the energy to come from the community as much as possible. So that's possible to some degree but you still need people.

[00:32:36] - Researcher

You also save money in this way...

[00:32:36] - Jack

You also save money in this way. I mean all the cultural has been basically run by volunteers so we aren't all volunteer run association.

[00:32:47] - Jack

If we if we had paying jobs if I had a paying job you know I would have been fired long ago. Not because I did anything wrong but just things change. You know. Priorities change. They would say OK well we're cutting down in the culture sector so we don't have room for your... for your fee for your pay. So. So you're fired.

[00:33:09] - Researcher

These cuts in the culture which had been happening for some time, can you feel it?

[00:33:16] - Jack

We are just a small corner. We don't really feel it and we're self-sufficient and I think in the last three years it's been most pronounced. And that's also joining these culture houses together also and also emphasizing that the volunteers should do more and stuff like this. And. It's just a fine line between anarchy also because we maybe seven or eight years we had a big meeting in one of the commune's buildings of all the people who used Huset. And it was like. How is it going to go forward? For some reason there was a crisis at some point which basically... nothing happened, but there was a period of a couple of months when nobody knew how it would be reformed. And if it would just be basically reformed as anarchy basically if it went back to the very day one of when people just went into different rooms and said. I want this room. We want to use this room.

[00:34:15] - Jack

People coming from other places. OK we want to use the Cinema now. We are here in Houston. Now we want to use the cinema. So. So that was kind of a specter and that would have gone back to the very day one. But it's actually, it is in some way happening and that somebody wants to use them and then they come to me and I say yeah you can use a cinema on this day blah blah blah. We'll find a way. If you can't rent a cinema we'll find a way to make work for what you can afford or sometimes free if it's for a good cause so.

[00:34:49] - Jack

There's never any any anything that happens in a pure any philosophy in a pure form can sometimes be impossible to work practically. The same way Christiania finds out. Also this consensus democracy really doesn't function in a practical way.

[00:35:06]

So it's all a little bit alien to me also as an American. But I find out that I end up talking about it being one of the biggest sort of advocates of it and explaining it to other people and think wow this is weird. Do you have to be explained about a Danish system by an American another Dane. Yeah. But we have nothing like this.

[00:35:27] - Jack

In America. There are arts organizations and stuff and there are two organizations that get funding and stuff of course but. Nothing quite as unique as this structure here

[00:35:36] - Researcher

Quite a specific space and in terms of the context being in highly gentrified area...

[00:35:44] - Jack

Precisely, precisely at one point they wanted the cultural politicians. It all lives and dies at the mercy of the cultural politicians. Also at some point maybe they would say well we don't want to the cinema to be there anymore type of thing or at one point... tenn years ago or so.

[00:36:02] - Jack

10 or 12 years ago they had this idea they could rent this out and get a higher rent for it.

[00:36:06] - Researcher

For offices or...?

[00:36:06] - Jack

Yeah but they wanted to rent it out as a movie theater.

[00:36:10] - Researcher

Ah, you mean the cinema space?

[00:36:10] - Jack

I mean this space that somebody else take it over. The guy who was here for 17 years paid a very low rent. In fact they should have been paying him. It's possible to make a living on a very small theater that nobody knows is a movie. So they advertise it in the papers. There was some cultural politicians were behind this. And. So they had a day when people would come over and look at the stuff. Nobody actually came over except one person. Who runs the Grand Theater.

[00:36:41] - Jack

And nobody gave them an offer. Because nobody is going to pay money to run a one more screen movie theater even though it's the center. Even though this is like most... high rent... area. But the business of movies. Simply. That business model is dead. I mean nobody is going to make any money. In this small underground movie theater. So nobody did it. And that went back and he continued to run it under the terms they originally agreed with. So it cost him a lot of problems and mental problems too because he didn't know if he would be taken away from them.

[00:37:18] - Jack

So but our audience is mostly in the other parts of town: Nørrebro, Østerbro... mostly other type of people come here. It's. Not so much the people who live.

[00:37:28] - Researcher

I think I actually asked you everything... Maybe as a last question. What this place means to you?

[00:37:48] - Jack

Uhhh... Well, I have come to appreciate it like I say also because I come from a place where... So many of the things that underpin it. Sort of energize Huset who really are foreign to the culture I come from. Like I say these culture house constructions are basically native to northern Europe. I also know people from southern Europe and... They don't really know it so well and I think people from Eastern Europe don't know it so well because basically at this point they were iron curtain. I don't know where are you from?

[00:38:21] - Researcher

From Lithuania.

[00:38:22] - Jack

OK OK. Right. So it was a completely just different. Yeah. What was possible was different. And. So. So it does mean a lot to me and I do end up explaining it to people and also to them how it is embedded in the memories of so many generations here. In 2004 there was this big crisis that maybe Huset will end. This is different than the earlier crisis. I mentioned.

[00:38:50] - Jack

We all got together at one point and then other people wanted to move into Huset. It was a big meeting basically of the people who were here and the people who wanted to move in who weren't here yet. And then it's like OK where are all these forrenings, where are all the associations going to be here in space. And who has a right to be here and stuff. It was like rethinking the whole formula and it was weird. And so that was the crisis of about 10 years ago. Which. Basically looped out into the sand as Danes say nothing came of it. And then Jakob took over and the things turned in another direction.

[00:39:40] - Jack

But the earlier crisis in 2004 was basically will the city just sell it or get rid of it as it has no meaning anymore. So they had a... And that was it in the papers and stuff and nobody knew if it would continue. So they had a big rally at Rådhuspladsen. And from one day all people gave speeches and stuff. And there was like so much passion so much emotion so much we must keep this by so many people of all age groups. And they realized they couldn't get rid of it.

[00:40:08] - Researcher

So there was a big support from the society?

[00:40:11] - Jack

From society! Period.

[00:40:12] - Jack

It's just so many people have memories of this the people who wander up here that are 80 85 years old or you know. 75 to 85 and they were in that very first generation of people who squatted it and stuff like that to all the generations since that.

[00:40:28] - Jack

Little bit like Ungdomshuset, but they did not succeed in saving their house. And they're also a much more narrow... sort of... group of society that was the punk house basically, for punks. And the city sold it to the religious... And this was about 10 years ago or something solid to the religious people and then they tore it down. So that was a case where there was actually no debate about it. But there was debate here and it was massive. And so I don't think that I don't think that they ever will or ever can get rid of it per se.

[00:41:05] - Researcher

And I guess one of the reasons as I understand is actually the history with its symbolic value...

[00:41:10] - Jack

Precisely, symbolic value is very high and then also sometimes of course some of these 80s guys come up here who came here to the Barbue club and stuff like this and they say: 'nothing's happening in Huset anymore. I used to come here and this was amazing we went from room to room we'd spend the whole night here.' I say yeah because that's the way people did things in those days. You could do that today with social media and stuff.

[00:41:34] - Jack

Just not the way people consume culture. And also I say well you 80s guys don't go out anymore. I'm saying you know if nothing happens you don't go out, you have a family and kids

and you live in the suburbs and you don't come out anymore. The place is full of life. Every room sometimes on these rare nights when every room is full. And then people do come from one room to another and they wander in here and they have a beer here or something and they say: 'what the fuck is this place?' And that's what it's all about.

[00:42:05] - Jack

It's all about these nights when there's just so much energy, positive energy coming from every room. That's the essence of it. So who knows. Let's hope that continues. Basically after that renovation stuff because there may also be some limitations on crowd size and stuff like that.

[00:42:21] - Researcher

I heard that also that remark from the people who were hanging out here in the 80's that Huset changed... So you think it's mostly media?

[00:42:29] - Jack

Well I don't think people in the old days it was famous for like people would come here and also the restaurant was a place where you would start. I mean the Spishuset the one below us on the first floor. So that was a very... they had a pool table and was very popular and it had a kind of hippie like feel to easygoing and people liked that.

[00:43:06] - Jack

It was very popular for 20 or 30 years. And so that's a place where people would start. And so it was kind of an anchor there is not really a place like that now. There is no restaurant or when there were restaurants after that they were like very expensive. Not really. They were not connected to Huset in the mental way. In the mentality, there was a very expensive Italian restaurant was here for a while and they didn't even use this hallway they used only out there because they didn't want their customers to come up this hallway.

[00:43:37] - Jack

The stairways because you know. They would be trashed and stuff it wasn't... And that's OK. But it just wasn't a restaurant that fit in with the rest of Huset. So the back in the old days they would go there they would come up and see a movie they would go see a concert and stuff like

that to a small degree it still happens. But I don't think that now with social media and stuff you have so many so many offers and you meet your friends here or something like that.

[00:44:04] - Jack

I think if it does happen it happens in the courtyard, people get together from all different groups and they're down there smoking and drinking and playing games or something like that. So you do see a bit of it. You see it game cafe although the game cafe is not a place people call and hang out basically and you can't. It's also way too crowded. So. This chemistry of the place always changes and always has it's gone through good periods. Not so good periods when there was...

[00:44:31] - Jack

Some crisis coming or some struggling or some group comes in other groups leave. Teater Huset was there for few years. I mean in the last two years the names of all of these places have changed. And.

[00:44:45] - Researcher

It's very interesting people in the office have told me that they are very much aware that people used to hang out here, but not anymore, they come to the specific events and leave.

[00:45:06] - Jack

And sometimes people walk around and just see what the building is. That's a different thing kind of. The hanging out would be anchored by the restaurant or by the... Board game cafe, because we are only connected with films the cafe is not really open in last are films playing. We just we've tried it before but it didn't work. We had DJ's here and stuff but it didn't work. It's too small it's not a room where people can get drunk. You just can't have that energy. So but those places are not here that.

[00:45:45] - Jack

There is not a restaurant, not a sit down restaurant. Basically and the board game place is too crowded and stuff so anybody coming here to see where are they go? They have to come to something specific. So maybe in the very beginning when I had this radical... When it was first founded it had the radical policy of... inclusion policy everybody can be here, everybody has a

right to be here. Type of thing. And I think that kind of was the way it started. People were just coming out. Let's go there and see what's happening in Huset today people want to know specifically.

[00:46:20] - Jack

OK. Now on my smartphone I can see this and this is happening and they don't want to take a chance and say maybe there's something we like to see if we discover something weird we didn't know was happening a concert or a movie or something like that. I don't think people do that anymore I think they want to know everything when they come in and see a movie it's like they want to see the movie first before they go see it. We'll sit here and watch it on YouTube. OK. I like it.

[00:46:43] - Jack

Now I'll go see it type of thing. I mean of course not that that's stupid but it's kind of the mentality because social media and online technology is giving people control of knowing everything instead of going to some freaky... Let's go to Huset and sit on the stairway and smoke dope.

[00:47:02] - Jack

The reason that they started the cafe down there, back in the 70s, was because there were just too many people hanging out on the stairway. Even the stairway is legendary. So there were like hippies and drug addicts anarchists and everything and you couldn't really walk up and. Not sure what period that was it makes me think it was kind of a punk type thing but maybe it was more back in the 70s early mid 70s. And maybe it was more of a trashy hippie thing.

[00:47:29] - Jack

But I've heard those stories so I've heard a lot of stories about this place and some of them I don't know the exact details.

[00:47:36] - Researcher

It's very interesting that such 'hanging out' mentality is somehow connected to the radical left, where you don't need to buy anything...

[00:47:48] - Jack

Precisely buying something or being free to just walk around and explore and discover something and I think Huset is good in that way of like what freaky thing is happening in this.

[00:47:59] - Jack

And also as you know... people also used different rooms in different ways. I mean there is jazz but it's also used for other things. Jazz room and stuff and there's a lot of stuff happening up at the... very top which I don't know that much about. So there used to be. There's a massive history unwritten history. It's like an oral history of the weird shit that's happened for us. I know a small corner (laughing).

[00:48:27] - Researcher

Well that's that's all actually it's was very interesting and super useful.

[00:48:32] - Jack

I hope I didn't give you too much.

Interview with Sisse 01-11-2018

[00:00:00] - Researcher

Why are you thinking to move from Huset?

[00:00:06] - Sisse

Well, because Huset no longer is able to provide us with a tech guy... the economy...

[00:00:17] - Researcher

It is a recent thing?

[00:00:20] - Sisse

Yeah it's pretty recent. I mean Nadeem told me four days before the 26 and I was like that's OK... but it's there's only four days until the event. I mean it's going to be almost impossible for us to find somebody who will do it voluntarily. And not get paid. If it's not though Huset then I said OK so from next months I mean we have to either pay for it ourselves, for the sound guy guy or find somebody who's willing to do it without charge.

[00:01:02] - Sisse

And that is proving very difficult to find somebody who can do it and who will do it without pay.

[00:01:12]

We did a post we posted it online on Facebook and we got a few responses but not that many.

[00:01:37] - Researcher

The responses was to do it for free?

[00:01:41] - Sisse

No it was more like we just asked people and we said for free. But I mean if somebody said OK I will do it for let's say 500 or something.

[00:01:52] - Sisse

And it was yeah just like cash in hand then that would be something we were open to as well. I mean for example when Nadeem hires Hans to do it he pays him I think he said it was... I asked him what the terrif was when he said it was 2000. So that's a lot of money, for us, for one night and we have to pay the transport of the bandstands, now for food as well. We have to pay the suppliers with any food.

[00:02:31] - Researcher

So you are thinking to move?

[00:02:44] - Sisse

No. I mean we're thinking about we want to do the last two shows in November and December and then afterwards we're going to probably move to Underverket.

[00:02:58] - Researcher

Oh ok. I want to come back to this later... but now I want to ask what's what's your relation to Huset?

[00:03:13] - Sisse

Yeah it's a long one (laughing). I've been a volunteer for 10 years now here in November. I started in November in 2008, 10 years volunteering and then I'm also in the board of the forening for Huset's associates.

[00:03:38] - Researcher

How one can be part of the board?

[00:03:42] - Sisse

Anybody can apply. I mean they posted when we have the general meeting. they put it up and also the volunteer group and you know everybody all the associates Huset are.

[00:03:58] - Sisse

And anybody could apply to become a member of the board and run for office (laugh). So yes...

[00:04:08] - Researcher

So, in this way you can actually become part of the administration?

[00:04:11] - Sisse

no it's more... let's say it's more like organ for... right now it's the construction case that really takes up most of the time and space when we have meetings.

[00:04:32] - Sisse

And when Huset closes next year what can be done or it's fundraising for like... Huset in general, but for all the people who are enrolled in Huset... who also have stages like Bastard Caffe and Paradise Jazz but also everybody who is in all the theater spaces.

[00:04:54] - Sisse

So let's say you needed more lighting equipment, than we could do the fundraising, because there a lot more places you can actually apply for money when you are an association, that Huset can't because... you know they are an official culture house. So it should benefit everyone who is in Huset.

[00:05:38] - Researcher

OK. Did it benefited PunksUndead somehow that you were part of that?

[00:05:42] - Sisse

No. I did it more as being a volunteer. But also they really wanted people who maybe... also have like a part of the associations. I mean there's one from Paradise Jazz ,there's one Teater Huset, there's one from Bastard Cafe. We had people who did BLUS when back in the time they were there so it's open for everyone and I don't know it didn't really benefit...

[00:06:15] - Sisse

It was more... and it changed... I mean the role of the association because in the end we were almost like a party committee. Like the last two years for the culture night and that's not what we're supposed to be.

[00:06:32] - Sisse

I mean we're not supposed to be like... arranging all the practical stuff during the Culture Night and the birthday party for Huset.

[00:06:40] - Researcher

So from your point of view does the forrening work?

[00:06:46] - Sisse

Yeah... I think it works... But I think there's been a lot of confusion... what I was supposed to do the what is the meaning with this association.

[00:06:58] - Sisse

So right now we are trying again to kind of like... figure out the role between the administration of Huset and also all the associations. Be like an independent body. And it's not like we work for the administration, they have one person. Right now it's Christina before it was Lærke. So they can also inform us, what's going at Huset and in the administration and also in the meetings they have, that we are not really a part of, or are invited to, like the staff meetings and stuff like that.

[00:07:42] - Researcher

And what the what's what's the main goal of forrening? Is it bringing together all these different associations? Because I understand is quite a lot of distance between them. For example Punk Undead, do you have any conection or any relations with other associations some... working together.

[00:08:05] - Sisse

No not really. We don't really have anything because there haven't really been that much collaboration across. I mean it doesn't really make sense for us to say collaborate (soudings punktum) you could do it (laughing) but they are there at Huset on a completely different time and their main focus is cinema and movies. So... but I mean you could collaborate with everybody but it was in the beginning also to be... let's say a meeting point for everyone to get more involved and get to know each other across... like the different associations and the people who work in Huset and also have events... you need to be at least have an event regulary to be in a assosiation.

[00:09:01] - Sisse

So it can't be the people who are renting the office spaces. And we also talked about that maybe they should be involved somehow. So maybe it's the people who have to do something with culture? Yeah but it could be the volunteers as well like from Huset.

[00:09:25] - Sisse

I mean it was open for everybody to enter, but very few people applied to become like part of the association.

[00:09:36] - Researcher

I wanted to ask you because you in Huset for ten years.

[00:09:41] - Sisse

Yeah.

[00:09:42] - Researcher

Have you... Do you remember you went there before you started .

[00:09:50] - Sisse

.I don't remember why what it was but I think it was when they had a cafe in ground floor. And I remember being inside Huset. And it was during the day so I can't really remember why I was there but I it was an in the early 90s I think I was like maybe 12 or something 13.

[00:10:35] - Researcher

I see. And then you started to volunteer... How did it change at all... the place?

[00:10:42] - Sisse

Yeah... it changed a lot...

[00:10:55] - Researcher

In which way?

[00:10:56] - Sisse

I mean the whole organization of Huset and also like the different daily leaders and who was in charge at the time when I started volunteering. They had a different boss. I don't remember even when the person was.

[00:11:22] - Sisse

But the Daily Leader was Bjorn Otto. I don't know if you ever heard about him, no? But yeah. And he was there for quite a few years, but as a volunteer everything changed a lot. I mean I think for the first five years I was volunteering. You could only sit in the door like... you know do the entrance.

[00:11:44] - Sisse

That was it. And you sat out in the hole. Do you remember when there was a hole... like a box and you had to lift up like...

[00:11:54] - Sisse

Yeah it was there for many years even after people didn't use it anymore... but beginning (laughing) you sat out there. I don't know... felt like a very small box and you couldn't hear the music, you couldn't see anything and you couldn't really talk to anyone unless you brought someone with you which was OK you could do that but it was rare that anybody wanted to go home.

[00:12:19] - Sisse

So it was kind of... was very boring actually to sit up by itself.

[00:12:23] - Researcher

And they introduced a different concept of volunteering?

[00:12:30] - Sisse

Yeah they changed it so everybody could start working in the bars as well. Also you could to the bandcare I think. And then they changed it back so they had somebody who worked at Huset and who did all the band care, but still it was really nice. You could work in a bar. It was more interesting work.

[00:12:55] - Sisse

Yeah more to do and I mean you... I think it got a greater sense of community when they started opening it up like that. But I know that there was some controversy and there was a lot of the bartenders who used to be working at Huset who got fired.

[00:13:17] - Sisse

So I'm... I mean I'm all for volunteering and... but it's the whole we've talked about this for a number of people. And it's like the whole thing... Are we cannibalizing the jobs within the cultural industry when you have people who are volunteering? And I mean I like volunteering and I like the concept of volunteering and I like the community and the whole social... Well the closeness of being together and knowing a lot of people and networking as well. But what about the jobs that you are actually you're replacing somebody who actually got paid for it.

[00:14:00] - Researcher

As I understand it just keeps growing, replacing payed jobs with volunteers.

[00:14:07] - Sisse

Yeah. And I don't know, it's it's like a double edged sword. It's like... it's... it's good... and it should be there but it's still it's like hurting... So everybody is like 'OK we shouldn't have anybody we pay to do anything' because we can just have volunteers.

[00:14:28] - Researcher

Coming back to how it changed. Do you feel that the space in Huset changed somehow?

[00:14:59] - Sisse

No I mean, it changes when you have new people moving into the stages that actually has like... like Basatard Cafe and you have a lot. They have their own volunteers as well.

[00:15:12] - Researcher

I think they have paid staff, no?

[00:15:13] - Sisse

Ehm... not all. Not the game gurus

[00:15:18] - Researcher

Ah, game gurus.

[00:15:19] - Sisse

And I know other staff are volunteers aswell as well. But yeah I'm sure they have people they pay

[00:15:27] - Researcher

In the bar maybe?

[00:15:28] - Sisse

Yeah maybe. I think so.

[00:15:31] - Researcher

OK.

[00:15:31] - Sisse

And it was interesting how we never... it was weird in the beginning because we didn't have parties together and then we tried but there was like a big whole big controversy after one party. Where allegedly people from our Christmas party, like the volunteers Christmas party In Huset, went down in Bastard Cafe went down and drank beer and didn't pay for it and... yeah

[00:16:02] - Researcher

Is there a distinction between two people places, people-wise?

[00:16:08] - Sisse

Yeah I think there is. And it's also something that not everyone... I mean... talks about... but some people have been... I don't know, there's been like a border. It's like yeah we are the volunteers here. It's like us and them relationship. For some of the volunteers but not everyone. I think it's softened now, but it takes a while for people to actually... maybe also get used to Huset...

[00:16:38] - Sisse

...Huset is like a chaotic place, sometimes you're like - 'ok, who should I talk to? ok no one knows. I'll just go and do my own thing then' ...you know it's like being a renegade sometimes.

[00:16:52] - Researcher

About the party, I heard that couple of the opposite happened some years ago or...?

[00:16:52] - Sisse

No, no. They came to our party, the Christmas party. And then afterwards they shut the party down at 4 and they said OK people have to leave. We're shutting it down because, who has to clean up and they would have... it would be probably been going on until 10:00 a.m. in the morning, but then I don't know everybody left... I thought so... I mean we left.

[00:17:27] - Sisse

Apparently... and that's where it gets really... kind of muddy, like the whole story. The story is that Bo writes out in the big group for everybody who is involved in Huset and says this and has

taken pictures. And this is what my volunteers have told me and the story goes that it was only volunteers from Huset. And no one from Bastard Cafe. But who knows what really happened, but I'm just saying it kind of just made... maybe confirmed some people's prejudice or suspicions or whatever and it was... I don't know it was..

[00:18:18] - Researcher

What kind of suspicious?

[00:18:21] - Sisse

Not suspicions, but I mean more like... I think they were always... that was just a way that people talk about the other like... how they talked about volunteers... who are volunteers In Huset, at Musikcafeen, at that time.

[00:18:35] - Researcher

Did you heard something in particular?

[00:18:49] - Sisse

No I just... I don't know that Bo was like... you are irresponsible, drank too much yeah... just didn't really care.

[00:19:01] - Sisse

And I don't know it just kind of escalated the situations and that was unfortunate, because I think we all need everyone to work together and get to know each other for it to work out.

[00:19:17] - Sisse

And we all just people. And there's a lot of volunteers in Huset I mean just in Musikcafeen the fourth floor... their spot. There's over a hundred. So that's crazy amount of people. I mean when I started out I think we were and maybe 20 or something.

[00:19:41] - Sisse

And the only ones that are left is me and Tue. And we are always like 'so, who's been here longer?' (Laughing). And I think actually we finally figured it out and it was Tue who won. I think he started like maybe two months before me

[00:19:58] - Researcher

So you say there is some kind of distance between those volunteer groups... what about the volunteers in the cinema. Is there any interaction between these? because they also have their own volunteers.

[00:20:10] - Sisse

Yeah I know. But no they don't ever... I mean yeah some of them. But that's because they know each other from somebody, but sometimes they come. To different events but they don't really interact as well. They're very yeah... They keep to themselves.

[00:20:37] - Researcher

So based on this , I guess we could say that there is a certain fragmentation in Huset...

[00:20:40] - Sisse

Yeah. And I think it could be... they're trying I know. They they've tried at least with Teater Huset. And with that thing with Marco. They are doing now a food theater. Yeah. So... that's another the way to collaborate between the different stages.

[00:21:06] - Sisse

And now there BeBeepBar. I don't know if they only have paid staff or they also have volunteers, because I don't think I've ever met any one of them ever.

[00:21:19] - Sisse

I just met the guy on last Friday while we were eating who was in the bar. That's it. But I'm hoping that people will show up to the meeting, the house meeting. I mean everybody who is in Huset is invited to join the House meeting. But if people don't show up you don't really get to know anyone.

[00:21:44] - Researcher

That's a good point. I wanted to come back to Punks Undead.

[00:21:45] - Sisse

Yeah.

[00:21:45] - Researcher

When did it started, how long time?

[00:21:52] - Sisse

We just had a nine year birthday.

[00:21:54] - Researcher

Yes.

[00:21:55] - Sisse

Yes nine years ago on October 2009. We have a very first show and the whole thing started because I was a volunteer in Huset.

[00:22:08] - Sisse

And I really wanted to do club or do some punk shows, but I had... I mean they were willing to... they said yeah you can borrow Musikcafeen and that's fine.

[00:22:22] - Sisse

But I had no connections to any bands and then I met another guy from the punk environment and we started hanging out and we became friends. And this Emil iwith whom I am doing Punks Undead with and I said - 'oh I have a place, but I have no bands so you know any bands?'. And he was like Yeah. So we kind of just got together. and got the network.

[00:22:46] - Researcher

So he brought the network and you brought the psysical...

[00:22:46] - Sisse

...space, yeah.

[00:22:46] - Researcher

Yeah.

[00:22:50] - Sisse

And also the... Huset... like the staff was really like... very supportive, always. And in the beginning they actually... they paid for everything. But they also took the door. So they have always took all the bar. The income from the bar have always went to Huset.

[00:23:15] - Sisse

But in the beginning they also... I think... the first three or four years Huset also took the door, but then they had to pay the bands and in the end it was like yeah... it was just very complicated, because sometimes we would have bands like writing to us and saying OK it's almost two months ago we still haven't been paid for.

[00:23:38] - Sisse

And I mean it's not like for playing it's just for the transport and everything. That's a long time. Yeah.

[00:23:47] - Sisse

So when I had to go and like... knock on the door and be like...' hey they still haven't gotten their money can you help me'. So, I don't know it was just eliminating one of the... let's say like extra administrative bump in the road.

[00:24:08] - Researcher

Yeah. So... what are the conditions now.

[00:24:21] - Sisse

Yeah we take the door and we pay the bands if... for whatever they... the arrangement is with them and we get... they get beer. And also we got food but now we need to we have to pay.

[00:24:45] - Sisse

I mean sometimes we had to pay for ourselves. And in the beginning we were able to cook, when there was a kitchen where Bastard Cafe is now we were cooking ourselves. We had volunteers who did all the cooking for like no money at all. But when you don't have any facilities and yet we can't use the kitchen where Evoo is, because Marco is there. Then what would we do?

[00:25:11] - Researcher

That's the only kitchen which is left?

[00:25:13] - Sisse

There's no other kitchen yeah.

[00:25:15] - Researcher

It's interesting that they closed down these kitchens because for associations they might be quite relevant?

[00:25:22] - Sisse

Yeah. And I mean in Underwerket they still have like a fully functional kitchen and they do like folket kokkenand stuff like that every Tuesday and people can come and eat.

[00:25:35] - Researcher

And Punks Undead, people who are involved in the events, including the audience. Are there people who are keep coming, I mean some kind of audience?

[00:25:46] - Sisse

We always have people who come every time. It's not big but we have people who return and they come practically every time.

[00:26:03] - Researcher

And these 9 years was it satisfying to be in Huset, from you point of view?

[00:26:07] - Sisse

Yeah it was. But yeah I mean for me doing Punks Undead it's been very satisfying and it was like my own project and it grew into something. And I don't think when we started doing Punks Undead we would be like: 'yeah we're still going to do this in nine years'. I don't think anybody had thought that far ahead.

[00:26:29] - Sisse

But yeah I like volunteering as well even though I have Punk Undead on side.

[00:26:36] - Sisse

And I think being a part of Huset in the forrening also you kind of get in that step deeper... you actually get to know what's going on more than you do when you're volunteering because you don't really hear unless somebody tells you what's going on.

[00:27:00] - Sisse

So it's like having a finger on the pulse.

[00:27:04] - Researcher

I see. What is also interesting for me that Huset always had this left-wing agenda and punk music was always very present here. For example Barbue. A lot of legendary music happened there, for example Sonic Youth played there in the late 80's

[00:27:05] - Sisse

Yeah they played where is Stardust now.

[00:27:36] - Researcher

Is it somehow connected to that history and punk scene, I mean Punks Undead?

[00:28:12] - Sisse

I mean those were like really old guys who used to hang out at at Gammel Torv in 1981. So they like in their 50s or something late 40s beginning of their 50s. So... and then after that there wasn't really any punk, but I came to be... I was in Huset, when I was volunteer

[00:28:37] - Sisse

Also when I was a volunteer when was... what was it...? The Gothic club... how was it called? It's not black hat but it's the same people who organizes black cat.

[00:28:55] - Sisse

Faust! Klub Faust. Where BeBeepBar and the restaurant.

[00:29:02] - Researcher

It was a goth club?

[00:29:03] - Sisse

Yeah.

[00:29:06] - Sisse

Still very infamous. So apparently there was like a lot of stories and they didn't pay rent. Some people say... I don't know. But yeah. And I used to come there and there was a whole different crowd. So...but it's still kind of it's not like the punk crowd but it was within the same area.

[00:29:28] - Sisse

Yeah I remember coming there when they had Faust and people were very young as well.

[00:29:52] - Researcher

You don't really use the historical narrative of the building to use in the events or in PR...

[00:29:57] - Sisse

No no no, because we don't... because we don't have that history with us.

[00:30:04] - Sisse

I mean people... they just did Barbue this weekend I think it was Saturday after we had Punks Undead. And it was filled to the brim. And yeah.

[00:30:17] - Sisse

So but I don't attend them because I don't know anybody who... I mean would just for the fun of it. But still it's you know it's not like we don't use Huset as such and people had a very difficult time especially people from Ungdomshuset they don't want to come to the part of the city.

[00:30:40] - Researcher

They just don't the area?

[00:30:42] - Sisse

The area and they're like - 'yeah... last time I was here when I went home I got beat up' and I'm like - 'oh crap I'm sorry to hear that'.

[00:30:51] - Sisse

And yeah. So it's just like an area where people don't come usually. And it was so it's actually been really difficult to get people to go to the inner part of the city.

[00:31:05] - Sisse

So I think that was a challenge and also the prices in Huset is a challenge for our audience which is a younger audience of people who are still studying. I mean we still get older audiences depending on which bands that we book But yeah it's still a younger audience that... think it's hard for them to pay forty five kroner for a large beer.

[00:31:36] - Sisse

And in Underverket the prices are completely different and it's much more... Well the prices that our audience would be able to afford.

[00:31:48] - Sisse

Is more DIY. I think we're in the beginning of Huset when we got there. It was a lot more DIY. There was like it felt more free

[00:31:57] - Researcher

So you had more freedom before? Is that now you have more rigid rules?

[00:32:04] - Sisse

I think the economy's also plays a big part of it.

[00:32:09] - Researcher

How come? What's the relation between the economy and more strickt rules?

[00:32:14] - Sisse

Well I mean I think right now that we need to find our own sound engineer like for the shows. I mean one thing is food - that's fine and we're not close that we're not going like OK. That's why... I mean we could pay something but they're just like - 'no you still have to make a deal yourself.' So it's like... it seems like... people are a bit stressed out there right now and with the new like there there's a whole structural change in Huset. New daily manager and new boss, there is a new leader at Huset.

[00:32:51] - Sisse

And a lot of people who were sort of thinking to get a job and they thought it was like 100 percent theirs didn't get it. And... I think people are a bit pressed on time and money. And also, I know that the team doesn't have Carl Emil right now because he's at school and that basically makes him the only sound guy at Huset and he has like 37 hours. OK. That's what made me Friday Saturday or something. And maybe Thursday and then all the hours are gone.

[00:33:49] - Sisse

And then have to hire Hans for instance to come in and do different shows. I think the whole culture of life in Copenhagen is suffering from like cutbacks and that you have to save. What was that like 3 percent overall.

[00:34:27] - Researcher

Does it touches the associations somehow?

[00:34:27] - Sisse

Yeah. There is nothing to really to get anymore for the associations. I mean you have to pay for it yourself and that's the message that I got.

[00:34:39] - Sisse

And I mean we haven't said like 100 percent that we've got to move but I think we will have like better facilities and at least put food we could all always get like maybe volunteers to help us out and do the old school way cooking ourselves...

[00:34:59] - Researcher

Why they don't instal the kitchen somewhere at Huset?

[00:35:06] - Sisse

They don't need it.

[00:35:10] - Researcher

And if some assosiations really in need for it?

[00:35:17] - Sisse

No I don't think so it doesn't make any... it doesn't generate any money or income for Huset.

[00:35:28] - Researcher

Income. Have you ever feel pressure to be successful, I mean to generate some income?

[00:35:34] - Sisse

Yes. But, I can't always guarantee that people will buy enough or there will be enough guests. But there definitely is. And people always... well they would comment on it. Let's say when they close down the bar and you do the whole tele and they're like: 'oh let's see what's the bottom line. How much did you sell for this evening.'

[00:36:02] - Researcher

And how you are you usually doing?

[00:36:06] - Sisse

I mean last time we did OK. I think the highest we've ever had like sales wise in the bar was 32000 or something, that was to be good.

[00:36:21] - Researcher

Do they have any number which is good to reach?

[00:36:27] - Sisse

No, nothing official, but they would say like I think last time we made like 16000 something in the bar and they said -'OK that's OK for a Friday night'. It's not awesome but it's not bad either.

[00:36:47] - Researcher

Do you think if association is not doing well financialy, Huset can ask them to stop?

[00:36:57] - Sisse

I think they would. Yeah I think that's very valid.

[00:37:00] - Sisse

I think that would definitely could be one of the things that happened at some point. And they said OK we waited and there's like no people. We don't sell anything in the bar. We don't really create any revenue.

[00:37:17] - Sisse

But yeah again... It's just what... I don't know it's not what Huset supposed to be I think and somehow with cuts to budgets and everything else it kind of pressures like cultural institutions to become mainstream and create a whole lot of income like in their own internal revenue or income. And I don't know it's just like... twisting the whole thing like what is culture and how do you create culture and how does culture thrive and survive. Fair enough if you want to start your own business and make some money. But is that where we're headed?

[00:38:09]

The telephone was out of space, so the recording stoped. I still had around 20min of interview with Sisse. The last points I have documented in my research diary as field notes.

Nikos 15-11-2018

00:00 – Researcher

Maybe for the begging you can tell me what is your position?

00:09 – Nikos

I am the bar manger

00:09 – Researcher

For how long?

00:10 – Nikos

I am building the team, I am hiring, I am firing. I've been here for three years

00:20 – Researcher

Three years? And how long does Bastard Cafe going?

00:25 – Nikos

Something like 4. Because it started like an event and then... it became big.

00:35 – Researcher

As I understand it started here, as event?

00:37 – Nikos

Yes, exactly, it was the Analog Bar.

00:51 – Researcher

Huset will have this reconstruction soon. What's your plans for that period?

00:56 – Nikos

We will move somewhere else, temporarily. And hopefully we are back, because we like it here.

01:03 – Researcher

You like the place? How come?

01:06 - Nikos

Why we like the place?

01:09 - Researcher

Uhm.

01:09 - Nikos

Well... atmosphere and... it feels like family the whole Huset, we are cooperating all

together, quite nice. We have a really nice yard. And the location really good

01:28 - Nikos

Well I don't know... personally... because this is my personal answer, it's not something Morten or Bo thinks

01:39 – Researcher

Ok

01:42 – Nikos

In general, the vibes that Huset have, it's very close to me. And I think it passes through the guests, the Huset guests.

01:48 – Researcher

I see. And Do you cooperate with any other associations.

02:14 – Nikos

Well... there has been some times... for example then we do 'Spil Festival' it's something that Huset had as well, something that we created, a big event.

02:45 – Nikos

Other than that we are quite independent, I think.

02:46 – Researcher

Why do you think it's so successful?

02:56 – Nikos

Well... you getting drunk, you have a board game, you can play with people around you. In general, the vibes are really welcoming, I think, we are very international also brings it. Of course being part of Huset also a part of success or...

03:17 – Nikos

...We bring guests in Huset, Huset brings the guests in Bastard as well, this is my opinion.

03:25 – Researcher

This is your opinion? That it works both ways?

03:25 – Nikos

In general, Bastard Cafe is in number... I don't remember which nr. exactly, but it's in the top 10 things what you have to do in Copenhagen, next to museums, next to Christiania. So of course we bring people to Huset and Huset brings people to the cafe as well. So it's the connection.

03:42 – Researcher

How do you think Huset brings the people to the cafe?

03:48 – Nikos

Well, we are on the ground floor. And all the events which are running around, everybody will run through us... right?

04:01 – Researcher

So people who comes to the events say: 'ah there is a cafe here'

04:06 – Nikos

Right.

04:11 – Researcher

And do you think it goes the other way? People who comes here, they decide to go around Huset to find the events?

04:10 – Nikos

For sure, for sure. There is this screen which gives the info about the events.

04:28 – Nikos

The BeBip Bar we promote it as well...

04:29 – Researcher

You promote it?

04:31 – Nikos

We are trying at least. I mean we are related with games. So we are happy to have this connection.

04:40 – Researcher

I see.

04:42 – Nikos

Everything what happens in Huset is unique in its own way. Nothing affects us and we don't affect no one. We like cooperate that everybody is working with everybody. And this one of the things which I really like.

04:59 – Researcher

I wanted to ask a little bit about the structure. You have staff which is paid. And then you have volunteers as well?

05:09 – Nikos

Yeah. Game gurus.

05:11 – Researcher

Only game gurus? And they are the guys who explain the rules?

05:16 – Nikos

Yeah, exactly. We have over 3000 games now, so... We need people who knows the games. So we provide them food and beverage that they can enjoy and it's a way for them to socialize as well by doing something that they really like.

05:35 – Researcher

Before I talked with someone from Huset, they said that it's clear some part of people who comes here, comes only for board games and they not really aware that it's a cultural house. The electronic board is a way to show people that something else is going down.

06:03 – Nikos

I would say that this mostly the people who visit Copenhagen and they gonna end visiting Bastard Cafe. For them, they are coming, it's a target. It's a goal to reach Bastard Cafe, they don't really know what is Huset. But I think the Danes, they do know what is Huset, they have the whole history behind.

06:27 – Researcher

I see. Shortly about the yard. Now it seems the yard belongs to Bastard Cafe

06:35 – Nikos

No...

06:35 – Researcher

At least design-wise... or am I wrong?

06:40 – Nikos

Well, we are on the ground floor. And of course we have the easiest access there right? But it's not Bastard Cafe, it's used by everybody.

06:50 – Researcher

You don't have any sort of agreement?

06:51 – Nikos

The agreement is that it is used by everybody. So basically we clean it at night. Doesn't matter if it's ours or whatever. And then it's the cleaning crew that they gonna clean the yard in the morning.

07:01 – Researcher

I see. And the design of it? The chairs the tables?

07:09 – Nikos

Yeah the tables are Huset.

07:24 – Researcher

Does Bastard Cafe have some kind of goal? Besides profit?

07:35 – Nikos

About that I cannot answer.

Small pause.

09:18 – Researcher

The last question. What is the audience of Bastard Cafe?

09:18 – Nikos

Everything. Not just everyone, everything. Dogs, cats, everything.

09:27 – Researcher

But still you have some kind of idea... For example I heard that there are majority of English speaking guests...?

09:37 – Nikos

It's not English speaking. It's a language that we use. Ok. Other than that we trying to cover the whole globe and we love it. We like the international vibes we get. And I think this helps out a lot.

10:10 – Researcher

I see... Works out in a beneficial manner...

10:10 – Nikos

It's not in the beneficial manner, it's about culture.

10:10 – Researcher

It's about culture?

10:13 – Nikos

Yeah this Bastard culture. The owners for example they are Danes, but they speak English to each other.

10:21 – Researcher

To each other?

10:21 – Nikos

Everybody needs to be able to understand, right? I don't know what they do under the closed doors. Of course they will speak Danish but we try to use English as a main language here, so everybody can communicate and be a part of it.

Interview with Bo 20-11-2018

[00:00:00] - Bo

And when I was when I had... we started with my own collection of games like four - five years ago. But that was...

[00:01:01] - Researcher

How many of you had at that time?

[00:01:03] - Bo

I think I had 350 games and about 150 expansions. So every time you find a game you like, as a geek than you then you buy this. Like next year there's an expansion, it's also a way to like keep learning a little bit of money on the game ,but it's fine because then you know I have this for example Catan I also have several expansions through the years so I had three hundred fifty games and then we just started making popup boardgame cafes with this collection and I would say that some of these games are still alive somewhere and some of them have died of course.

[00:01:48] - Bo

Most of them are still alive because if they are not played all that time then they can last for a long time. And also we are now in the beginning we didn't think much about it but now we like Protec all the games, we put them in plastic sleeves and put... If it's a box that's used a lot. you take in and out you put like plastic around, the bag it and like treated well. But you could be fun to find all original games. I don't think I want them back.

[00:02:21] - Bo

Now they are smelly and used.

[00:02:24] - Researcher

But you still have some collection of yours back home?

[00:02:28] - Bo

Very little. Actually I don't need one since we have all this so... even though it's not technically mine. Of course I can't just take games away because they will be missing, but we have like all the volunteers here. They can borrow games rather than go home and play with their friends and take it back. But you can't borrow it for weeks and weeks maybe a couple of days. But I mean it's really good for them and for me because games are super expensive and then you can just borrow it and have a good time.

[00:03:02] - Bo

Who needs to own it? So even myself I like this I think it's called access over ownership if you put a fancy term. It is like why do I need to own it if I can just borrow any time?

[00:03:18] - Bo

If you own it will just take up space. But I have some... Lighter games when we have guests. Like there's a game for it Dixit.

[00:03:28] - Researcher

Dixit, I like that one.

[00:03:28] - Bo

Something that my parents or friends that are not super gamers I can just really quickly teach these games because of course when they come maybe for dinner. 'Oh there's the board game geek'.

[00:03:44]

That actually leads me to the first question I wanted to ask. I'm I'm talking with every association. With basic questions, what's happening. If you would have like 30 minutes...?

[00:04:26] - Bo

If it's fun it's fine. So I'm just going to text another guy and say. Yeah. I am not always so busy it's just... This is Christmas so yeah there's a lot of guests and all the machines are breaking down and everybody is like... it's November...

[00:04:57] - Bo

Everybody has like a party going on (laughing).

[00:04:59] - Researcher

Yeah.

[00:05:00] - Bo

But December is even worse than everybody is trying to... Be ready before Christmas break and it's like fuck. Just take it from the top.

[00:05:12] - Researcher

Is Bastard Cafe the only place open during Christmas at Huset, am I correct?

[00:05:18] - Bo

We are close... We're close some days. But I think. Our guests would kill us. We have... we're close like...24 25 and 66. Right. And that's the regular Christmas days in Denmark. So. And also the 23rd is like the funniest day because - during the day there are some guests. After six o'clock it's like... Completely empty. Everybody's gone.

[00:05:53] - Bo

Everybody has traveled back to Jylland, they go home. It's like a deserted island. Also because we wanted to make sure that the people working here they can have Christmas. I had jobs where I had to work during Christmas. It's not really fun. But we are open

[00:06:13] - Bo

27 28 29 and 30 of then and then close again for New Years. Because I mean... Inner city Copenhagen totally crazy New Year's Eve and people are getting super drunk and destroying everything. So like what no.

[00:06:34] - Researcher

So location wise it's a bit tricky because it's very hectic.

[00:06:47] - Bo

We can say two two types of guests here, we have definitely. So then we started I very quickly... Tried not to make a place for Geeks. But to make a place for like everybody who likes games and the quest was like so... people don't always know that they like games, because other people only know boring games from their childhood or oh they played Monopoly for six hours. So I was like OK maybe make like a cozy atmosphere... Like a cozy cafe with a ok snack kitchen and... and coziness - people will know a good coffee even though they don't know games. But if you make a game coffee then only gamers will come because for the rest, it's not because they don't like gamers, but they say this is not for me. So we make a cafe. But now we've just crossed 3000 games. So it's like we have 3000 games, you don't have to play them, you can play monopoly.

[00:07:46] - Researcher

So the target group is really...

[00:07:49] - Bo

Yeah so you make like the target group like a hundred times bigger. And also since our mission is not to make money... well you have to make money to survive. But our mission is to spread out the gospel of board gaming. This is actually something that some people who like a lot and I think... that it can bring pressure to more people. So. So that's the point. And not just the geeks because the geeks they will come by themselves. Of course, when I go to a new city for example I search board game cafes board game shops so I visit them. I mean it's still a small selected group

[00:08:25] - Researcher

As I know this is the only boardgame cafe in Copenhagen. Aren't you surprised than nobody tried to make one before?

[00:08:41] - Bo

I think that... at some point I expected... we are the only board game cafe in Copenhagen. Now there are 8 in Denmark, we were the first...

[00:08:48] - Researcher

You were the first?

[00:08:50]

We were the first in Denmark. We were inspired by... well just my ideas about... but also like there was a Canadian cafe called Snakes and Ladders. There was a French one called Le Trish Maufou or something like that. Something that made sense. It doesn't we cheat. That I was a volunteer cafe in Lyon. And we talked to them.

[00:09:15] - Bo

So I opened one. Well I didn't open. I worked at Roskilde music festival at that time and I had this idea also through like a university project I think. Because... We... I lived at the collegium, at Øresund's collegium. There was a bar and there was also like a... Very huge hall. So every thursday there was Thursday that was like the game cafe. A geek cafe. So every Thursday there was a game cafe. It was just like actually just 10 geeks hanging out... and we got some money from the collegium to buy games and people could come in.

[00:10:00] - Bo

But I mean there was also the same people who came in. People like me that as soon as I moved in, was like OK what what's happening is there any roleplaying going on, is there are any geek game going on. So after... But during this time, at some point we had like OK let's try. Because. I was like OK. I was in marketing and marketing is all about you change the framework. And you keep the thing... for example the coffee it's the same you can't do anything about it, but you can do anything about the story, the cup, the experience of drinking the coffee.

[00:10:33] - Bo

How do people come to... So I always play around with this. The marketing is like... Everything that goes around the product itself. So I said OK. Instead of being... Because... At that point I was also very much in to... My thesis, at that point was about theater and why the theaters of Copenhagen they weren't trying to attract new theater goers they were just... attracting the ones that already knew that the theater was nice.

[00:11:10] - Bo

And. So I thought OK what if... So we have this... Thursday night care, game cafe. But then we changed the name to Thursday night cafe. Now still with games. So we just changed the name. We dimmed the light so it was like more cozy. Was really light before. Which is good when you play a game. But not very cozy. Then we put in some sofas and candles. I took down my espresso machine I had a small one I got for my wedding put on some music.

[00:11:37] - Bo

And we still had the games but it wasn't like... It was just in the background. And after that we did that two times I think. And then... There was like four times the number of people because of course it's young people, they do know what the bar is like: "Thursday OK I'm going to sit here and chill drink some beers and oh what's that It's not a game. Can I try that..." But that closed down and then I started at Roskilde festival but the idea still stuck in my head.

[00:12:05] - Bo

To see that gaming could really attract more people. Then just the geeks. So. So I quit my job there and started to work with this.

[00:12:16] - Researcher

And you started as I understand you. You did it first in your apartment and then you moved to Huset?

[00:12:22] - Bo

that was the thing. Padrone so. While I was working a rescue so I moved from this home and then I thought.

[00:12:32] - Bo

Oh yeah so... I still wanted to play board games every Thursday and drink beers. Because... who doesn't. So I made a Facebook group. It was just like the beginning of Facebook. I started at Roskilde Festival it was 2008. So Facebook was just emerging and we were like trying out. I was an intern. They were like: "do something about Facebook", so it's become my full time job. So I was like OK I'll make a facebook group.

[00:13:01] - Bo

And about this event in my house and it will happen every Thursday. Because. If you make events regular events then you have to make sure that they are regular. If you do that constantly like every single Thursday even though I wasn't home it was going on. Somebody else got the key and just let themselves in. . If you have like events you have to plan. Then you go into planning... it takes a bit of time it's fun.

[00:13:33] - Bo

But if you know that every Thursday, no matter what time of the year, there's something going on. In Bo's house. Then it is okay I'll just show up at some point.

[00:13:43] - Bo

So we made this group and I made it because it was very inspired to share this gaming with everyone So I made it... like open to everyone. We called it Bastard Cafe because it wasn't the original cafe. It was like... an illegitimate child of the original cafe. So the name stuck. So everybody was coming to a called themselves... we are the bastards. So the bastard code like it's a friendly game guru person - helping and trying to get more people in. Not like.

[00:14:23] - Bo

Being super close and just... 'oh I want to play these games with myself my friends". So. So yeah. So that's sort of... was going on in my in my apartment for four years. But at some point.

[00:14:39] - Bo

That was a lot of people coming also that... there wasn't a problem but there was no space. There was also people coming who thought... because it now showed up on the map. Could see that it was an actual cafe.

[00:14:57] - Bo

So they just came like - "oh... it's not a cafe" I had like the fridge which I filled with beer and sodas so the people could buy and then they could just put five kroner, if there was any profit we just bought new games. We had like we had... So I've never really liked earning money from my friends. But I was like: "I want money we earn to buy new games." And everybody is like yeah sure. Let's do that. So. So there was also people that I didn't know but. Of course mostly then you got to know them.

[00:15:32] - Bo

But at some point it was very full. And what happens when you start making like... Meet every stuff... even you think you want to be open. At some point. All groups. You actually mostly want to be together with someone else. So I still have the vision of like... I want to open it up and I would see everybody else they just want to do what all groups are doing. And that's like gathering around themselves. The first you out in a new country you are like: "oh new people!"

[00:16:02] - Bo

But once you've got enough new people and then you close yourself. And board gamers they're very like introvert people mostly. Because I mean for example Larpas live action role play. This is like a stereotype but it's like. That when they make like LARPs they need like 40 50 60 people so they normally like more outgoing. Board gamers you only need four people. Or five. If you have more than that it's a problem.

[00:16:36] - Bo

Well it's not a big problem because you can just play two different games but it's still like. So it's more made in smaller groups. So it attracts more people that like smaller groups. So if this was happening in my flat, people were closing a little bit. And I could see then new people were coming, it didn't work out. I was like either I've just killed this stuff or I do something.

[00:16:59] - Bo

I thought... and then I got really drunk at a wedding. And I quit my job in the middle of the night. I think you have to... I think I had to be drunk to get the courage. I'm going to do this. I have no experience of making café's. I worked in some cafe

[00:17:13] - Researcher

So you quit the job with an idea to do this full time?

[00:17:14] - Bo

Yeah. Because Roskilde Festival is like... I love Roskilde Festival super engaging work. You cannot make headspace for... Such a big thing as the Roskilde Festival and something else. So I had to get rid of all that. And then I was there like a month more.. But then after... then we spend like a year. Being around in different cultural houses.

[00:17:55] - Researcher

So you started... in culture houses...

[00:17:57] - Bo

Yes.

[00:17:57] - Researcher

Specifically because I guess they are bit more open.

[00:18:01] - Bo

That was where we had our network. So. The week after I quit I made it public - Ok will try to open boardgame cafe. And. So during the years, I made a lot of. Different geek friends in different places so of course a lot of people were like: "what?"

[00:18:22] - Bo

People were like: "maybe you can use this, maybe you can use that I can help you with this, I can help you with that". And then there were some people who knew someone in here. Lærke

who is on maternity leave. And. So we actually started down here November 2013. So.. Down here in this bar (Analog Bar). Very small. So we met Lærke and there was a guy called Claus. So the idea was...

[00:18:51] - Bo

That we we wanted to try to make a cafe just for a night to see if it works. And I've met by business colleague Morten he is a coffee geek. He doesn't know anything about games it but he has coffee so it is like OK. I need a guy that guy, boom. I could do games and marketing he could do coffee. And we met with Lærke and they... it's because some of the cultural houses, sometimes have space that they don't use and they think about more than just money. So it's easier to say can we try this out. We don't have any money, and yeah sure but we have to buy the beer through them

[00:19:34] - Bo

But they didn't... Yeah. So. So then we were here three times. Three Saturdays just in a row. Boom boom boom. I wanted something like in November just before Christmas. And the first time I think there was 40 people mostly my friends from the old cafe. Then there were 60 and then the third time we did it, there was no one room. So it was... like fuck. So we found out we have... we have to take over a lot of space.

[00:20:03] - Researcher

And you find that there is an interest from people...

[00:20:08] - Bo

Yeah there is an interest. I used this data or something, experience to write like a business plan. I never really finished the business plan. I mean business plans are good. To make you think. But... I mean you have to do something. To make stuff happen. You really... you can't... There's a lot of things you won't know before you do it. So you have to like just do and then oh this didn't work. There is a theory called fail quickly. So one of my friends who was opening business since 20 years ago.

[00:20:41] - Bo

So he's like... when I told him the idea... he is like: "OK what can you do tomorrow." "Oh I have to plan." "No, no plan." "What can you do tomorrow?". "You have a basement. Can you open it?" He was like more like push push push. It." But I don't have this... don't care about that." "Can you buy some beer?". "What can you get from the coast." And then you figure something out. As you go along and you make contacts as you go along.

[00:21:03] - Researcher

So I strongly believe that theory actually is really good. It's a lot of people especially Danish people who spend a long time planning. And then it's perfect. Let's launch it - no. That and then maybe fail and then a few years on it, just star whatever you have. We borrowed, we used the games I had we used a small machine we had from Morten, the coffee dude and... Whatever chairs and tables we could find and. Yeah.

[00:21:31] - Researcher

So. So yeah there was this house and then also some other.... I think was mostly cultural houses. Like Kraftwerket. That was really cool locations that were just.

[00:21:43] - Bo

They were just taking it over. So we were like gaming in the old man mansion and we used like this... old nazi villa, psychological...

[00:21:51] - Bo

It was really really chilled.

[00:21:52] - Researcher

It's a nice cultural house. I heard how some people find that somehow psychologically is distant, because it's in Valby?

[00:21:58] - Bo

At that point were thought can we get people out here. But it's s... But I spend like a month promoting it... And we had some events before that has been public. Also the people that have

been coming to those cross promoted to those. Since I had... I cheated a bit since I already... was professionally using Facebook on Roskilde Festival for 100000 people So I knew what would work and how to get people engaged. So I think... that time, for example, we got 300 people.

[00:22:33] - Bo

So all the events was very quickly super crowded and then moved to musikafeen cafe. And then yes...

[00:22:38] - Researcher

I mean sorry to interrupt is it something they pusposed to you?

[00:22:48] - Bo

When we couldn't fit get down here. We had one try there. At that point they weren't using it anyway and then it was... then there was the summer of 2014 there was a real turning point.

[00:23:03] - Bo

I was being really stressed because I've been now doing the product in different places once or twice a month. And been unemployed at the same time. Well I had unemployemnt benefits. So I wasn't like economically dying. But I actually borrowed money from my mother... A little bit. I was being distressed, because... the thing is, you can't just go to a bank and borrow money because banks probably some of the... I hate banks a lot, they one of the worst things in the universe. And I hope they burn. I don't tell them when I try to borrow money (laughing). But they are not interested in borrowing money to anyone, unless they do this double insurance so even though we made like a company Bastarad Cafe company if this would crash I wouldn't loose my appartment and so on.

[00:23:57] - Bo

But they're like yeah that's fine. But if we borrow your money and you can't pay then we take it from you personally. So not only do they take an interest they also secure it and use it.

[00:24:09] - Bo

So we couldn't use the business to get any money and when needed a lot of money to get a place. So I was like what the fuck. We couldn't find a place that was big enough and still affordable because it's very expensive. We were looking at Nørrebro or Vesterbro. Because inner city is really expensive. But then... So this summer and that was one of my friends asked me why don't we try to make a cafe, three weeks in a row, as we have tried events.

[00:24:56] - Bo

So to see if you could run the cafe because it's very different from having an event. So my idea of making like a summer refuge for everyone that was trapped Copenhagen so we made like Hawaii - Elvis Presley themed. Of course with boardgames but the colors were like orange and sunny was like.

[00:25:27] - Bo

Yeah. So it musikcafeen that wasn't... the Huset was closed for the summer so they were wasn't using it. And we were like. OK we need a lot of space.

[00:25:37] - Researcher

You did not thought of the ground floor instead?

[00:25:40] - Bo

No sorry not musikcafeen! It was called Huset's Cafe. It was the ground floor.

[00:25:48] - Researcher

Ahh OK...!

[00:25:49] - Bo

I'm sorry. We were never at Musikcafeen. And then it just changed the name to some thing else then we took over. But I mean but... at that time it was called Huset's Cafe... or something else... I think they just... they change names all the time...

[00:26:09] - Bo

So. So yeah... we thought about we... because getting people all the way up the stairs can be pretty hard. If they know you there then they will come but... we were trying to make like a place for... We thought like OK. We need to make our living on takeaway coffee. Because that's a lot of place cafes do that. So we need to be on ground floor and visible. And the thing is that it's not really good for takeaway coffee at all because people have to go through the gate stuff so that actually never would.

[00:26:43] - Bo

But then we had a lot of other people. And so we were there and then we were open for three weeks and I was like. Nobody was getting paid, so it was me and Jost, mostly. Who is second in command dude.

[00:27:07] - Bo

He didn't have a job at that point as well. So we were handling most of the shifts. We had few volunteers, but it was like, I worked every single day from 10 in the morning until either 12:00 or 02:00 in the night

[00:27:21] - Researcher

For three weeks?

[00:27:21] - Bo

Yes. And slept in the back and sometimes I went home. It nearly costed me my marriage, when life was like "fuck"! So I had to take... no, I took one day off it was our wedding anniversary day. But I think it was like some crazy rampage. I just forgot to plan that maybe other people could help because I'm always like OK I can do it.

[00:27:45] - Bo

I can do this, I can do this, I can do this. So... but after this period of few weeks. We found out that. We could actually get people to come on a regular basis, different people and stuff like that. And so we didn't really want to go here first because it it wasn't good for take away coffee. Ok we can get other people to come. And Lærke and Claus, the Huset people they had

taken the numbers from the... So in that gate there was like a beeper machine which counts the heads.

[00:28:17] - Bo

Reason why this is interesting and cultural house is interesting is because they have different bottom lines of... of profit. So for example, if you just own a building. The only thing you might be interested in is like. Owning the building and getting some rent. So it's money month, right? But Huset just wants to make ends meet. But they also want to activate citizens of Copenhagen in cultural things. So if they could attract more people it would be good for them.

[00:28:53] - Bo

That would be good for them. And then they could go to the politicians and say look we're we have a cultural house with a lot of people coming. And thereby like extend their own funding but also like since everybody very quickly accepted that board games could be the cultural thing. Like maybe not fine culture, but like something socially you could do. That was not just hanging around and talking and drink beer. So, they were they found out that we put a lot of people there like OK.

[00:29:28] - Bo

Because they have a little bit of a problem, Huset, at that point they didn't have regular cafe. And they wanted people to just say OK let's go to Huset and see what's happening. But I mean half the week. There wasn't anything happening. So again you never put yourself in the mindset... You had to go to the planning mindset. Let's check the page. Let's see. What events are on, let's plan with the calendar. But you also want the people to say let's just go there and see what happens.

[00:29:59] - Researcher

Huset tried to make a cafe many times yet it seems it failed all the times before.

[00:30:23] - Bo

Yeah you have... People just don't go in there by themselves. But since we now we started building like... having good fries and snacks and boardgames of course and stuff so people would come in. And then of course we hope they also discover other things. I know that... I

got... I Think it was... From. before we were and now we have like five times more, the amount of people coming. Maybe not just us, but the number of Huset in general. But definitely I think Bastard Cafe has been a large part of it.

[00:30:59] - Bo

So the trick is now also two things. So since we are now so big... in some way it's like OK how can we continue. Like. Not like limiting whatever we doing down here. But still how can we. Keep. Giving all these people to the other stages and scenes and... because there's a lot of cool stuff going on at Huset. So like it's mixing the brands a little bit maybe. On webpages and stuff. Because now some people sometimes say "I am going to Bastard Cafe" and I see that they are in the concert and they tag Bastard Cafe. I am like: "No. You are in Musikcafeen or some other stage"

[00:31:43] - Researcher

So how do you try to...?

[00:31:49] - Bo

I try to... for example now we're making a new home page. It is going to be like Bastard Cafe in Huset. You have to... I try to...

[00:31:59] - Researcher

To specify more...?

[00:32:00] - Bo

Yeah I have to re-brand Huset in some of the marketing that we do so we say we live here that's also other stuff happening.

[00:32:08] - Bo

And I know Christina they put up signs by the elevator that was actually only a half of year ago. It helps a little bit because a lot of times people just go to the elevator area and they don't

know what's going on when they see the lights in the cafe and they go in there and they never travel further.

[00:32:25] - Bo

So we have this electric board that says oh other stuff is going on. Maybe not perfect but it's better than before. I was just like a normal sign and like stage name why should I go. I don't if there is anything happening.

[00:32:42] - Bo

Yeah. And I was really happy when the Bipip bar came. I don't know if they'll stay or what but I mean because. That makes the whole brand of Huset about gaming and play and whatever.

[00:32:56] - Bo

So even the board gamers will discover video games and video gamers will discover board games and maybe they will discover... like it's one of the most awesome cinemas I ever been to, like Jack's cinema. Really really cozy I really like it. But I didn't know it existed before I started here. So that's... so we are trying that through re-branding. I

[00:33:40] - Researcher

It's seems to me that Bastard Cafe is better in marketing? For example you don't see any posters of Huset in the city or...?

[00:33:47] - Bo

The main problem is something that's pretty much not actually very solvable and that is that Huset is a shell. It's a shell for other events. So we have other stuff going on. And so if you market the shell people like... Christina would probably say this, why would I? So you market Huset as a building, but people are interested in events so all the separate and different. So it's super hard to market Huset as a name...

[00:34:23] - Bo

But I mean they're very good at spreading out the different stuff and helping. But Huset as a whole will incoherently always be... I mean it won't be interesting. It is very easy for us to market a product that people want.

[00:34:38] - Bo

When we first got people to want it. Then it markets itself, more or less. You just have to keep making it good. Then they will tell their friends and they... snowball effect. So now mostly our marketing is we don't use a lot of... We use little bit of Facebook sometimes if you think OK we really need to tell this to people. This is fun. And we... Take Instagram pictures and do all that. But I mean. I mean thing is like... Trying to make this still be very good experience. Because when people would tell their friends. And that's the best marketing you can get. And since we have a lot of people we can make all these people happy then they will tell a lot of their friends.

[00:35:22] - Researcher

I see. I want to ask about reconstruction. I know Huset will close on 1st of May for 6 months.

[00:35:22] - Bo

Yeah.

[00:35:22] - Researcher

What are the plans for Bastard Cafe?

[00:35:41] - Bo

We hope that we can move out with Huset and make something together with them. But we are still planning on it, so we not... The only thing that we won't do is to close down. Because I think that's going to be very hurtful for Bastard Cafe. Also we have 35 people hired, so we have to fire them, we are not interested in firing all our people. So we are planning. We're seeing if we can be somewhere else at the months we are there and then hopefully we are able to move back.

[00:36:17] - Bo

And re-establish here. And then maybe also opening another place. So maybe using the time we move out to maybe figure out how to be there and then move back and then be in two different places. But it has to be... So we hope we can turn into something positive because right now it's... pretty stressing because we used so much time and suddenly oh we can't do anything.

[00:36:39] - Bo

So plan A is to move out with Huset and figure something out with them. Plan B is just rent somewhere. Where we can rent for half a year. And that's about the plan. But then at the same time we're doing more pop up things for example, the guy I talked to was from Copenhell.

[00:37:02] - Bo

So maybe making boardgame booth out in Copenhell festival. That's... Not for a long time, but it's still like something you do to... keep people remembering because... I remember when the renovations started, people said that we can just close the shop for half a year. No I cannot. People will forget that we existed and someone else will open a place. And then people are like: "no no, they will remember". No that's a mistake. I mean everybody... People forget so fast. I mean life goes on. So we have to keep existing.

[00:37:43] - Bo

So yeah. Oh I was hoping I would give you some more concrete answers like specifically what we do but we don't really know.

[00:37:48] - Researcher

But that's fine. I want to ask something more concretely about. Expansion here in Huset. The office for example. Did you take over from them or it was empty?

[00:38:09] - Bo

So we opened there, they had the office over there as well. And then there was like the smaller stripe room was like a backstage room or whatever wasn't used for much. And we also had a shared office here with the music festival. I can't remember did they move or it was shared agreement or something...

[00:38:41] - Bo

But we wanted to... So we wanted to expand all the time. And... we ended up moving and having a small office over there.”

[00:38:54] - Bo

In that room. Now it's a flex room. And then they had the office but then. Yeah then the they moved out here. And so the other people moved in there where we are and then moved in there. So we've been moving around.

[00:39:23]

(Brief interruption).

[00:39:23] - Researcher

Another interview?

[00:40:27] - Bo

Yeah, apparantly! But something I had no idea I had. OK so we have like five minutes

[00:40:32] - Researcher

OK. I will just do it very quickly. Just two questions.

[00:40:40] - Researcher

I wanted to ask also about Analog Bar. How how that transition happened?

[00:40:46] - Bo

So they after we moved out and they had like a small stage with something going on sometimes. And then there was a bar. They were trying to make it like a volunteer bar, like volunteer driven bar. But it... Didn't really work out.

[00:41:04] - Researcher

There was no people?

[00:41:07] - Bo

I think they had hard time having volunteers to run the bar all the time.

[00:41:11] - Bo

At some point in the city there was two bars called Retro Cafe. They also were volunteer run. I know some of the guys that were behind it, like on a paid basis. It's really hard to make like volunteers run a bar like on a regular basis you need a lot of volunteers. Lars can say a lot just about the events they have. So they would like open somedays. So you can't really have a bar that's sometimes open. Because then people won't come because they won't take a chance it's close.

[00:41:50] - Bo

So what happened was... It was just a stage called Analog Bar. And then we really needed more space and we really couldn't fit up there anymore. And then we talked to the other guy boss back then Jakob. And said if we could take over this for example. At least until renovations, just as a trial. Just put out some tables and maybe do stuff. And they're like okay well yes we could rent that. But then. Yeah. And so then we just ended up spending I think we spent like two nearly 200000kr or 300000kr like painting and building the entire new bar and buying new machines and stuff so we went a little bit out of hand. But we like buidling stuff so. So yeah, that was because we needed space. And they were like OK sure you try down here. We are really happy about it.

[00:42:49] - Researcher

And this space works on different hours right?

[00:42:55] - Bo

Yeah, it's because to have this open we need a bartender down here all the time. So there has to be enough people for it. So we want to fill up first and then they come down here. So half a

year ago we opened also Wednesdays. Maybe in the future we will open down here all the time.

[00:43:17] - Bo

But it closes a bit earlier. And opens a bit later. Still. I mean it might seem a (inaudible) for some people like you have an hour here, you have an hour here. But if you take all these hours all week then it's. There's a lot of pay. You can't have a person standing here getting paid and there is no guests.

[00:43:42] - Researcher

Very shortly. Could you tell me a little bit about this spilfestival? I understand it is organized by you, by bastards?

[00:43:49] - Bo

By us... and Huset.

[00:43:50] - Researcher

Collaboration?

[00:43:52] - Bo

Collaboration, and then we collaborate with all the partners that we could get our hands on. There was like Huset found, Alexander found something with virtual reality people. And I knew a lot of board gaming companies -distributers. Who like have more funding doing like event marketing.

[00:44:07] - Researcher

And you used more space with that?

[00:44:17] - Bo

We used all the stages. And collaborated with Analog Bar as well. They had also some small tournaments. To create an atmosphere for games and fun and stuff.

[00:44:26] - Researcher

And the very last question. What does Huset, as a place, means to you?

[00:44:56] - Bo

As a place since I don't have like... I was not part of the... barikading back in the day and stuff like that. And I am not from Copenahgen. I am from Jylland...

[00:45:10] - Researcher

It seems to me that the house is more closer to Copenahgeners...?

[00:45:10] - Bo

Yeah. The thing that really struck me every time I talked about where is Huset. People are like: "uhm?". I say Huset-KBH, they don't know what it is. Huset, some of them know. But then I say Huset i Magstræde. then they know! I think in people's mind it will always be Huset i Magstræde, I think they will change it back at some point because... that's what it's called but for me it's like... What I then found out when I was...so my perspective is mostly as being a part of many project guys or doing stuff here. It's like it's really... extremely chaotic, in a positive way, but also a very helpful place where everybody is like trying to... somehow you help each other out and figure out that lots of stuff is going. So it's a very...

[00:46:01] - Bo

It's very live place where nothing is ever set in stone. So you have to... the Huset terms it's like... it seems as though, that the people in the building and the building you can't really be sure that... you have something now, but that might change tomorrow. But that's... if you can handle that then it's a good place for you because there's a lot of energy in this constant renewal. So it's a lot of positive like... . Some cultural institutions can be very like... slow to change. They like: "oh we found this, it works, let's continue .

[00:46:37] - Bo

Huset is more like: "so this works, but what about this shiny thing. We have not tried yet." Even it works boom new! So. But I always enjoyed that because it gives a lot of... renewal and stuff

[00:46:54] - Researcher

Yeah. Great. Thank you very much. That was very interesting also. Thanks.