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# INTRO- DUCTION

The Magacin Cultural Centre is a cultural and social centre and it is a resource managed by the community of users according to the commonly established rules. Magacin is not defined by a rigid programme or curatorial concept, but nourishes and supports a wide range of contemporary creation programmes, as well as socially responsible initiatives that act in the public interest. Art organizations, associations, informal art groups and individuals (regardless of age), acting in accordance with the Magacin's values and conditions of use can use Magacin's resources not only for working and realizing their programmes in the field of contemporary art and culture, but also for a wider range of social practices. Magacin is available to hundreds of users on a daily basis through the open calendar model, free of charge. The open calendar allows all potential users (no matter whether they have the status of regular or new and occasional users) to have the same rights and conditions to use the space. Although primarily oriented towards the independent and informal scene, Magacin is also open for cooperation with institutions.

In the past few years, the number of regular users of Magacin has grown rapidly. The presence of a large number of active individuals and associations that carry out their programmes in Magacin contributes to the preservation and improvement of the space and making it more

visible and significant. Nevertheless, this structural change has brought challenges and revealed the weaknesses in some aspects of managing the space.

For these reasons, the need to improve the model was perceived at the end of 2018, and in early 2019, a work group was formed to design a new model of managing and using the space. The interested users of the space joined the work group and, with the aid of two experts, started a four-month-long work on improving the model that included: (1) mapping of the existing practices related to the functioning of the spaces, (2) identifying their shortcomings, (3) including all the users of the spaces in creating the model through a questionnaire and discussions, (4) finding solutions for the improvement and production of final documents that would define the formats of management, conditions and principles of use, as well as the relationships that are built within Magacin. Thus, the work on the model implied a clear definition and a kind of formalization of the existing practices and structures, having been established organically for years, but it turned out they, in the form of unwritten rules, were too fragile in the situation of the sudden expansion of the collective.

This publication focuses on the specific elements that make up this model and provides an insight into them, but also tries to put this way of managing and us-

ing resources in a wider context and enable the application of this knowledge and experience on other models based on similar or same ambitions. Hence, a review is given of the history of the development of Magacin and of the transformations of the model of use and management, that is, of the wider social context within which these transformations were carried out. The text *Magacin as a Common Good* explores the nature of Magacin in the wider context of various spatial policies and policies for managing common resources, and then follows the material prepared during creating of the improved Magacin model. Documents such as *Programme Text, Organizational Structure, Spaces*, define the basic values, principles and conditions of use, management principles and the space capacities of Magacin. Finally, the core of Magacin is the community of its users, and on this occasion, we wanted to present at least and on this occasion, we wanted to at least briefly present it.

Therefore, the publication in front of you is the result of collaborative work, but also represents the desire to share the experience gained through designing and improving of the common resource management model, and to provide a knowledge base for future practices.

# MAGACIN AS A COMMON GOOD

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Iva Čukić and  
Milica Pekić

Cultural and social centres have been a live issue in Serbia for over ten years and it is thematized from the position of the independent cultural scene that, within its activity, connects social phenomena and cultural production. It is important to emphasize, right at the beginning, the position from which the request for establishment of such centres arises, since it is an evidence of the needs, conditions of work and production, as well as of various

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dynamics in the current socio-political circumstances.

After the break-up of Yugoslavia, each of the countries faced a rapid transformation of the political and economic system, the value framework and social organizations. The collapse of socialism and the transition process brought about the strengthening of the market economy and the development of policies aimed at achieving economic growth, on the one hand, and on the other hand, the withdrawal of the state from the provision of social services and leaving them to the mercy of the same market mechanisms. This situation did not bypass the culture sector, where institutional and value transformations are particularly noticeable. Namely, the commercialization of the culture sector, continuous neglect, and nepotism, politicization and employment for party members have led primarily to the collapse of institutions, but also to the deterioration of the attitude towards culture as a public good. Moreover, as Serbia is characterized by a traditionally-conventional approach in designing and implementing of cultural policies, the ideas of innovative forms of institutional pluralism and democracy in cultural policy are strikingly absent. It is important to emphasize that the field of institutional activities exists (regardless of the quality of contents) mainly just because it is part of the public system, which makes their survival (to some extent) guaranteed.

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Where resistance to such attitude appeared was the field of independent culture, whose activities re-thematized culture as a conceptual encompassing of various struggles concerning all spheres of social life, from work and production conditions, through social rights, defence of common goods, to articulated resistances to the commodification of public services and the character of the public sector. The idea of creating the centre thus appeared with the ambition to – through current social and cultural practices – initiate a change in the sphere of politics, but also in the sphere of the organizational structures of the institutions themselves, which in its realization was aimed at establishing a new system, new programme activity and management. Therefore, the launching of Magacin as a cultural and social centre was a reaction to the imposed conditions and patterns and abandoning the defensive position that would mean getting used to the acquired. It needs to be stressed out that since the beginning, Magacin has undergone several transformation phases, which included different tactical commitments, but also the extension of the struggle to issues not necessarily connected with the culture sector.

In that sense, it could be said that the first phase of the Magacin Cultural Centre was characterized by the domains of programme activity and management, and that it reflected the nature of the inde-

pendent culture scene, heterogeneous in terms of programmes, but united around the struggle for stable work conditions. It was this need for stable work conditions for a large number of organizations having appeared on the scene in the previous ten years that also initiated the effort of the actors themselves to consider alternative models of the institutional framework that could support the changed dynamics of the production which was still on the periphery of the interest of the dominant cultural policy. Such process implies also the process of subjectivization of the independent scene, profiled in accordance with the nature of work. Some of its basic characteristics are: focusing on critical art practices and topics of broader social significance, considering the social function of art, fighting for the autonomy of production in the absence of structural public support and with conditioned project financing, exploring different models of collective work, interest in networking and connecting within the scene (at local, regional and international level), joint struggle for the democratization of the field of cultural production, but also for the innovation of cultural policies that should serve the needs of contemporary production.

The following phase of Magacin, i.e., the dynamics of further activity, implied also the extension of the struggle to other social spheres and practices that responded to the surrounding context from their own

positions, which was especially emphasized by the open character of the space, which enabled a new form of specific discursive practices. In this way, Magacin created conditions for connecting of social and cultural activity, and initiating the issues of wider significance to the community.

Drawing on this phase, Magacin has become a resource managed by the community in the interest of all the involved, that is, a common good, constituted and built by the practice of all its users. The strength of this (newly-created) scene is reflected in the well-established symbolic capital of the community, based on joint work, the experience of joint learning and sharing of knowledge, cooperation and mutual trust. Commitment to democratic principles of work and participation in the processes of managing, developing and transforming of the centre is another feature shared by a large number of users of its space. There are several fundamental principles in which the deliberation about the model of management and use of the space is rooted: availability, openness, tolerance, solidarity, responsibility, horizontal decision-making, freedom of expression and commitment to the public (non-commercial) function of the space. A series of user-initiated activities, cleaning and space-reconstruction work drives, joint events with a greater number of programme appearances of the users, campaigns within the struggles for the space, have further strengthened the

capacity of the community that is being formed around Magacin.

As an experiment of self-organized institutionalization, Magacin functions within a logic that is directly opposite to the dominant institutional cultural policies. Still based on the hierarchical relationships, principles of excellence, authenticity and originality, inclusion and exclusion policies, or on the commercial logic of the market game, the existing cultural institutions do not have an adequate response to the current needs of art and cultural production. The dynamics of work, the participants' interest in wider social and experiential processes, the need for joint work, cooperation and symbolic exchange, require different parameters and criteria for understanding the nature of work in the field of culture that cannot be defined in advance by the existing spatial policies. The result of this kind of work within a collective process produces the value of common good that is always re-established by new practices. Consequently, the spatial framework within which the activities take place is continually changing and developing, while ownership of the produced symbolic value of common good is shared among all the users who create it through their own activity. The ownership principle is manifested in the management model that allows equal participation of all users in the decision-making processes on issues related to Magacin's spatial policies. Such an autonomous model,



which is self-conducted through practice and does not depend on predetermined norms and canons, is based primarily on the building and development of Magacin as a common good and activities of its users, which shape the structure and functions of the space. All these characteristics make Magacin a unique case study in exploring the potential of alternative institutional and spatial policies and their implications for wider social processes.

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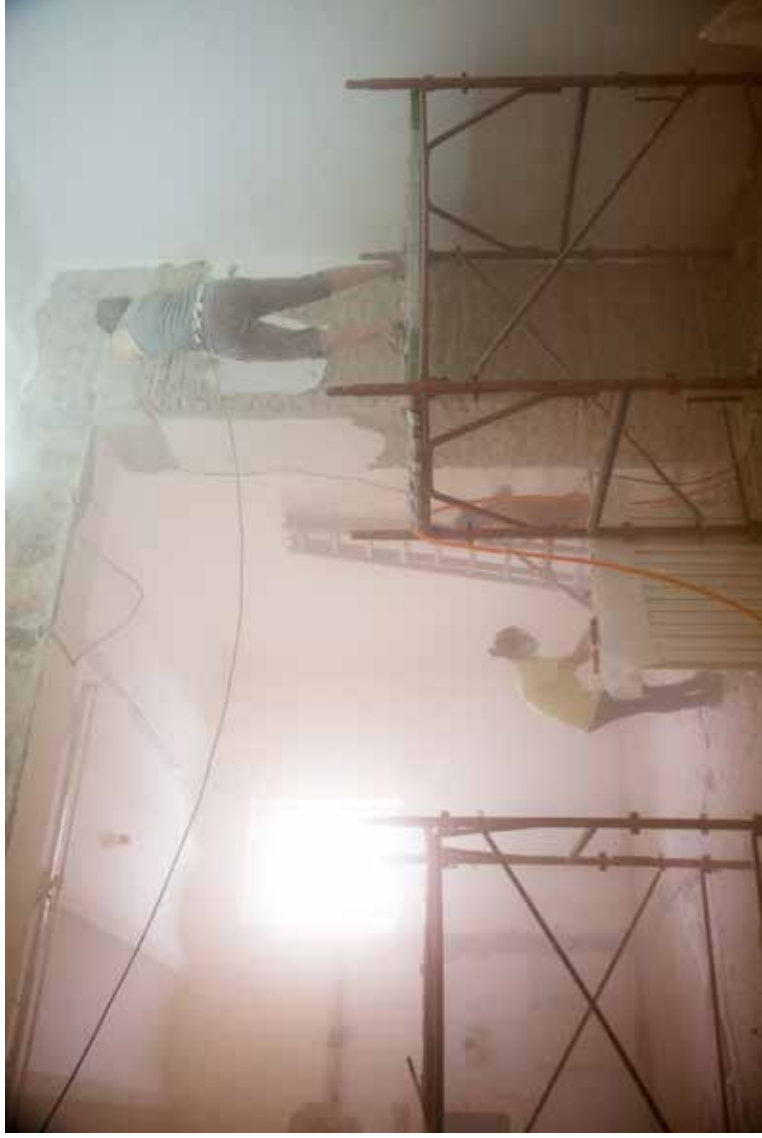
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Work drive on improving the Dance Studio floor

# HISTORY OF THE MAGACIN CULTURAL CENTRE

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In June 2007, in the former Nolit warehouse, the Magacin Cultural Centre at 4–8 Kraljevića Marka Street opened as an alternative cultural centre for the preparation and presentation of exhibition, stage, discussion, film, educational and other independent culture programmes. After 12 years, its legal status remains unregulated due to the unfulfilled promises of the city

authorities that this unused space would be completely left to the independent scene to use it for years, which was long advocated for by the organizations gathered around The Other Scene platform. The Belgrade Youth Centre, on behalf of the owner – the City, was appointed the legal administrator of the space and then, by means of a public competition, selected six organizations that would use the Magacin Cultural Centre in the next two years (Station Service for Contemporary Dance, Walking Theory – TkH, nKA – Independent Cultural Association, ProArtOrg, Rende and SEEcult.org). The contracts with the selected organizations were never signed; already at the beginning, the promised renovation of the office space in the attic failed, and the attempt of the organisations' self-managing programme committee to carry out a competition for the selection of programmes of similar associations for 2007 was thwarted.

In June 2008, in an attempt to re-raise the issue of the Magacin Cultural Centre, the organizations working there held the *Summit of the Non-Aligned Centres of Culture*, a regional conference dedicated to independent cultural centres in the area of former Yugoslavia. Representatives of the city authorities reiterated their promises and announced the opening of new spaces for the independent culture scene, but no progress was made. In spite of the unregulated legal status, Magacin continued its

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activity but, at the same time, it was unavailable to many actors in the scene, the premises and infrastructure of Magacin were in a very bad condition, while the role of the Youth Centre was becoming completely invisible and there was no assistance or support whatsoever.

Several years later, at the end of 2014, the Belgrade Youth Centre ordered the organizations in the Magacin Cultural Centre to move out. Then the organizations which used it at that moment invited the Association of Independent Culture Scene of Serbia to join and help prevent eviction. Since then, the Association of ICSS has represented Magacin and advocated the status of the Centre as a space of independent culture and sociability through a new model, established after a public debate and based on the open calendar and the resource sharing principle. With the introduction of the model of the Open Calendar, the number of users increased and, at the same time, activities started in the space of today's **Practice/Workshop** in the basement, at 6 Kraljevića Marka Street.

At the end of 2016, another attempt to expel the organizations and close the Magacin Cultural Centre was thwarted thanks to the rapid reaction of the ICSS and support of numerous artists, cultural workers, public figures and citizens. Almost at the same moment, the contract on the use of the premises at 8 Kraljevića

Marka Street, that the Youth Centre had signed with the Goethe Institute in 2013, expired. Since this space, too, was part of the Magacin Cultural Centre at the time of its establishment, in 2007, the users of Magacin entered it again and it started functioning under the name of **Ostavinska**.

Since the open calendar model was established, in 2015, Magacin users have solidarily assumed the duty to care about the space continually, about its maintenance and promotion - through everyday responsible use, work drives, and with financial support of the wider community.

In 2018, with the support of a FundAction<sup>1</sup> platform donation and the joint effort of Magacin users, much work was done on improving the infrastructure of the Magacin space. The realized works implied opening of a new common office space – **Coworking Magacin**; opening of the **Basement** under the central space as a multifunctional space for programme activities and storage of equipment and archive material; improving of the **Dance Hall** – the only space with a dance floor that is available free of charge to organizations of contemporary dance scene and other forms of performative arts; renovated Ostavinska; installation of centralized heating for most of the space, which, together with the works on the maintenance of other spaces, contributed to creating a completely new face of Magacin.

1 : A participatory European platform for supporting civic activism in areas of wider social significance ([www.fundaction.eu](http://www.fundaction.eu))

# VALUES, PRINCIPLES AND PROGRAMMES PRIORITIES

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The spaces, programmes and other resources of Magacin are available in **the following areas of activity:**

- contemporary art and culture
- programmes aimed at developing and strengthening the capacities of civil sector organizations, informal groups, individuals and other subjects in the fields of culture, education, young people, media, human

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rights, social issues, urban development and environment.

These **areas of activity need to be founded on the values** of human freedoms and rights, social diversity, mutual cooperation, solidarity and tolerance, transparency, mutual trust and responsibility.

## THE VALUES OF MAGACIN

**Equality and justness** – The Magacin users' community does not allow any discrimination, abuse, harassment or exploitation.

**Professionalism and responsibility** – The Magacin users are expected to act professionally and responsibly in carrying out programmes and other activities, with particular attention to respecting the house rules and the Magacin Model of Use.

**Participation** – Magacin is committed to and respects the principles of participation in making decisions, transparency of decision-making procedures, rules and processes. Given the modest resources and lack of available dates, Magacin is working on a model that would enable time and space sharing in using of the resources, maximizing the benefit of all potential users. In this regard, the basic goal of the model is defined to enable all potential users to have equal conditions of use, equal chances to participate and equality in decision making.

**Cooperation** – The Magacin Assembly sees the users as partners and seeks to es-

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establish and maintain a relationship based on cooperation and mutual trust with each organization. In order to ensure the horizontal practice of dialogue and encourage the partnership role of all the Magacin's users, they regularly meet and consider ways of improving their work or possible irregularities in work.

**Availability** – programmes that are carried out in Magacin are open to everyone, free of charge and should be available as widely as possible.

**Financial transparency** – Magacin manages its finances in a transparent and responsible manner, and publishes reports on collected and spent funds. The financial model of Magacin is based on donations from users, friends of Magacin and citizens. The amount of donations has no influence on any privileges or benefits involving the management, use, and appropriation of Magacin's resources.

**Respecting personal autonomy of work and artistic (cultural) creation** – all users have the right to use Magacin, regardless of their activities outside of Magacin, as long as they do not jeopardize other persons and the community of Magacin as a whole.

**Social Change** – Social change is the basis of the work of Magacin and, for this reason, programmes and activities for the benefit of a larger group of people and the society as a whole must be nurtured, i.e., we see the primacy of public good over particular and private interests as the basis



of the change that is necessary also for the society as a whole.

## PROGRAMME PRIORITIES FOR USING RESOURCES WITHIN THE OPEN CALENDAR

In cases when more people apply for the same date, , the type of programme will be priority criterion, in accordance with the following list of priorities:

1. Public programmes – events open to the general public (art events, lectures, public debates and conferences, etc.);
2. Work-production programmes within which a public event is prepared – rehearsals, artistic research, office work, meetings of organizations and teams, and the like;
3. Programmes designed for a smaller group of users (closed events, training sessions and other meetings).

### Unacceptable behaviours and programmes:

**Discrimination** – direct or indirect personal discrimination based on religion, ethnicity or nationality, race, sex, sexual orientation, financial situation, lifestyle, age, disability, political affiliation or the state of health.

**Harassment** – inappropriate behaviour towards other members: physical and verbal attacks, intimidation, creating unpleasant work environment.

**Religious programmes** – Magacin’s resources cannot be used for religious programmes and meetings organized by associations or other entities that are of a religious character in their primary orientation or that advocate a particular religion.

**Political parties** – Magacin cannot be used either by a political party or an organization for realizing programmes that promote a political party.

**Privatization of the space** – Magacin is a common resource used by a large number of people and organizations, and therefore any privatization or appropriation of one or more spaces is impermissible.

**Profit Making** – All the spaces and activities in Magacin are free of charge for users and audiences, so it is not possible to realize programmes of commercial character, i.e., activities and programmes that are charged.

By its example, Magacin emphasizes the importance of **joint management and cooperation**, and its users decide jointly about it, according to the defined **organizational structure and decision-making rules**.

# MANAGEMENT AND ORGANI- ZATIONAL STRUCTURE

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MAGACIN'S MANAGING BODIES ARE THE **MAGACIN USERS' ASSEMBLY** AND THE **MAGACIN COORDINATING BODY**

**Magacin Users' Assembly** is the main managing body of Magacin and it consists of all regular users of the premises. The User's Assembly manages the space and makes decisions regarding Magacin's activities, its

development, regular maintenance, conditions of use, joint actions and other topics important for the operation and functioning of Magacin, except for public advocacy and project financing, on which the Assembly must agree with the Coordinating Body. The Assembly meets regularly at minimum once a month, and the Assembly sessions are scheduled by the Magacin coordinator. At **regular monthly sessions**, the Assembly does not require quorum, but decisions on current issues regarding the Magacin's spaces are made by simple majority vote among the members present. Decisions on strategic topics, introducing innovations into the work of the existing model or those concerning important strategic issues for Magacin, are made at the Assembly strategy sessions, where the Coordinating Body (with a minimum of 3 members) must be present. At the Assembly strategy sessions, decisions are made by simple majority vote among the members present. **Strategy sessions** are scheduled as needed and must be announced a minimum of one month in advance. Emergency topics that imply an urgent reaction are discussed at emergency sessions of the Assembly. **Emergency sessions** are scheduled by the Magacin coordinator on the proposal of the Users' Assembly (with a minimum of one quarter of regular users supporting the scheduling of an emergency session) or by the Coordinating Body. Decisions on strategic issues cannot be made at emergency sessions.

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The **Magacin Coordinating Body** is a body that ensures continuous communication between the Magacin Users' Assembly and the Managing Board of the Association of ICSS. The Association of ICSS represents the Magacin Cultural Centre, participates in projects on behalf of Magacin and ensures the presence of Magacin in other networks and initiatives along with the Assembly of Regular Users, until the legal status of Magacin is resolved.

The Coordinating Body is responsible for the formation and coordination of work groups regarding public advocacy for the status of Magacin and project financing of Magacin's activities and infrastructure.

**Regular users** are all the users (organizations and individuals) that use the space regularly, have direct access to the open calendar, officially agree to the conditions of using the space and participate in the work of the Assembly and the maintenance of the space.

Regular users do not have preemptive right to use Magacin. Every regular user must have their account on the Open Calendar and must use it according to the set rules and guidelines, respecting all other regular users and their programmes.

**New and occasional users** can become regular users if they show interest to use the space regularly, if they agree to the conditions of use and maintenance of the space, if they act in accordance with the values of Magacin, and if the User's Assembly at a regular session, after the pre-

sentation of a new user and their activities, has no objection to the work of the organization or individual applying for the regular user status.

**Work groups**, formed by the Magacin Users' Assembly, specifically deal with individual topics or spaces of Magacin. Currently, the following work groups work at Magacin: Dance Hall Work Group, Ostavinska Work Group, Practice Work Group, Cowork Work Group, Equipment Fund Work Group. Individual work groups meet as needed, deal with the assigned tasks and regularly report to the Users' Assembly about their work.

## THE MAGACIN'S OPERATING BODIES ARE COORDINATOR, TECHNICAL MAINTENANCE TEAM, PR TEAM AND PHOTO DOCUMENTATION TEAM

All functions of the operating bodies are rotating functions and they are performed by individuals from among regular users, who receive a financial compensation, the amount of which depends on the current financial capacities of Magacin; the amount of compensation is decided by the Users' Assembly.

The function of **coordinator** is an operational function that provides communication and support for new users, coordination of regular users' activities, coordination of regular monthly sessions of the Assembly; the coordinator also performs the function of a treasurer, who manages the current finances of the space. The coordinator is elected at



regular monthly sessions of the Users' Assembly. It is a rotating function with a mandate of one month, and is selected from among the users who apply for the function.

**Technical maintenance** implies the planning and execution or coordination of work on the maintenance of the space (electricity, water, internet, mobiliary, equipment, locks, interior partitions and removals, ventilation, heating, etc.). This function is carried out by the Technical Maintenance Team, which delegates a member, each month, to be the Technical Maintenance Coordinator. Any regular Magacin user with the necessary knowledge and skills for the maintenance of the mentioned technical systems of Magacin can become a member of the team.

The **PR Team** is responsible for a series of activities related to the overall communication of Magacin with the audience. These activities imply: communication through social networks; website maintenance; gathering materials from users needed to compile and send newsletter announcements of public events in Magacin spaces; gathering photographs and video, audio and textual documentation about the programmes produced by Magacin users; coordination of photographing of public events, work drives, etc.

The Photo Documentation Team photographs important events in Magacin in coordination with the PR Team – public events, work drives, and ensures the continuity of documentary photographing of Magacin.





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10 years of Cirkusfera, in front of the entrance to MKM4

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97. Belgrade Critical Mass, in front of the entrance to MKM4

# SPACE CAPACITIES



## MKM 4

The largest part of the Magacin Cultural Centre is located at 4 Kraljevića Marka Street. The building itself is owned by the City of Belgrade, and previously it was the storage area of the Nolit publishing house; it covers an area of 2,000 m<sup>2</sup>, including the ground floor, basement and attic. The attic space, with a surface area of 274 m<sup>2</sup>, is still non-functional. The ground floor and basement are divided into the following 8 units:

**Central space** is a multifunctional space that is used for rehearsals, practice sessions, shows, performances, exhibitions, debates, film screenings, etc.

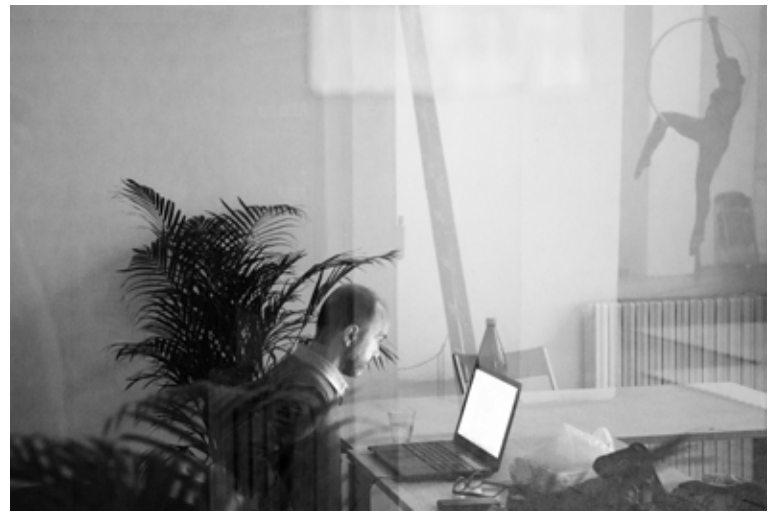
**Dance Hall** is a space that has professional dance floor and is mainly used for

dance rehearsals, performances, practice sessions and education. The Dance Hall is used following the specific model of 6/12/18, i.e., users are limited to the maximum number of hours per week for different types of activities: 6 hours for education, 12 hours for creative processes, and 18 hours for rehearsals for a premiere or public performance.

**Cowork** is a space for joint office work, but it is also used for meetings, workshops, lectures, reading rehearsals. Cowork is reserved for regular activities of co-workers from 10 a.m. to 6 p.m. on workdays and from 10 a.m. to 1 p.m. on Saturdays, and is available to everyone at any other time.

The **Meeting Room** is an office-type space and is used for meetings, workshops, lectures and reading rehearsals.

**Illegal cinema** is the first space of the Magacin Cultural Centre with a specific use. It is primarily intended for screenings, but can also be used for rehearsals, exhibitions and performances.



The **Basement** (without the Small Scene) is a combined space for storage of materials and equipment, but the free space in the Basement can also be used for various activities: exhibitions, installations, performances. In the Basement, there are lockers in which Magacin's regular users store their belongings, equipment and printed material; lockers with shared technical equipment and raw material; a zone in which the Magacin mobiliary is stored and a part with an improvised dance floor.

The **Small Scene** is the part of the basement space with an improvised dance floor and it is used for theatrical and reading rehearsals, as well as dance and physical activities that do not require a professional dance floor. It can be used for public performances.

The **Deaf Room** is a room located on the ground floor of the Magacin Cultural Centre, and is used for keeping technical equipment and props that are frequently used. It is not in the calendar as a separate space and is not intended for carrying out activities.



## MKM 6

At 6 Kraljevića Marka Street, there is another basement space of the Magacin Cultural Centre, covering an area of 350 m<sup>2</sup>. Like the space of the Magacin Cultural Centre at 4 Kraljevića Marka Street, it is part of the former Nolit warehouse.

**Practice / Workshop** is an open workshop, equipped with universal tools and machines; it has the sectors for working with metal, wood, electronics, textiles, and printing and cycling sectors. For the sake of security of both the users and tools, Practice is not directly available through the open calendar, but through open days (Tuesdays to Saturday from noon to 6 p.m.), when the “workshop hosts” are on duty.

At 8 Kraljevića Marka Street, there is a space of 128 m<sup>2</sup>, which is physically partly separated from the rest of the Magacin Cultural Centre. In 2007, this area was assigned to organizations working in the Magacin Cultural Centre, but in 2013, the Youth Centre gave it to the Goethe Institute for the realization of the project “Urban Incubator”. The contract expired at the end of 2016, when the users of the

Magacin Cultural Centre returned to that space, which continued to work under the name of Ostavinska.

**Ostavinska** is most often used for exhibitions, but its programmes can include performances, rehearsals, meetings, and various talk programs. The space can be reserved for a maximum of a week. If it is an exhibition, the users are obliged to ensure that the space is open at least 4 hours a day; the recommended time is 5 – 9 p.m.





# COMMUNITY

The Magacin users' community is comprised of numerous organizations and individuals in the field of contemporary culture, but also in areas of wider social significance, such as urban development, environment and sustainable development, human rights, education, media, and the like. Many organizations that use the resources are members of the Association of the Independent Culture Scene of Serbia, whose role is to legally repre-

sent Magacin in negotiations with representatives of the authorities. All users, regardless of whether they are part of the Association or not, act and create in Magacin thanks to the open calendar model that allows all users unhindered access to and equal conditions for work and production of programmes. Anyone who has the need for using resources, willingness to participate in joint activities and regular work of the Users' Assembly, which is the managing body of Magacin, can become a regular user.

Thanks to the open calendar model, the number of organizations has significantly increased in the past few years, so today it involves more than 100 organizations and informal groups that use the space in the course of a year, there is about 15 activities a day or more than 4,000 a year. In Magacin, numerous programmes of performing arts, contemporary dance, visual arts are carried out; debates, workshops, meetings, residences, film screenings held; scenographies, art works in wood, metal, textiles made, and members of Magacin's community keep this complex space functional and structurally improve it on their own.



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