



Transculture Express.

The Artistania podcast with your hosts Frida and Abilaschan.

Episode 2 : pandemic party culture

In episode 2 we are talking with the amazing band La By'le and Lewamm Ghebremariam from the Berlin Clubcommission about all the things we miss about the club culture in Berlin and how we can make it even better when the pandemic is over. The episode also features a live performance with La By'le that will make you dance in your living room!

Abi-So welcome to the second episode of Transcultural Express. Today it's going to be about the vibrant club culture scene here in Berlin and how will the pandemic impact the party scene and the musicians on the long run. Dance floors are a space of possible temporary utopia, ecstasy and freedom and expression, lift, escapism and for many marginalized positions and communities, safer space, shelter and sanctuary. It's a collective sharing and growing moment in solidarity. Rebuilding what was there or rethinking or creating new forms of club experience.

Frida- That is what we want to talk about with you today. And to do that we have some wonderful guests. We have the band **La By'le** and we have **Lewamm Ghebremariam from the Club Commission**. Welcome.

Hello, thank you.

Frida- Yeah, thank you for being here with us today. We're actually not only going to talk, we also will have a live performance with Labylle. Performance that at least maybe in our minds can bring us back to sweaty dark clubs, nights in basements and early mornings at Kottbusser Tor. At least that's what I hope. OK, so talking about the dance floor, I think if there was one place that the music of **La By'le** is at home, it is the dance floor. They play a mix of Brega funk and bi Lo funk and it's influenced also by other energetic sounds and styles of the global South. The band members have cultural roots from many places in the

world and La By'le is breaking these borders with their music through fun, humor and a very provocative style with a lot of well-deserved confidence in what they're doing. They released their first EP in 2018, and in recent years they have been supporting act for international artists as well as organizing local dance workshops. La by'le is actually not a band to be described, it's more a band to be experienced. So even though we cannot bring the great dance moves available to you at home, in this podcast at least we can with our ears experience some of that label magic today. And so, with us we have Kara Muru.

Hello,

We have Sarah Carlo

yes hello

And Lana, Mandy, Keira

Hi.

We also have two band members via zoom from at home, Babicz and PETA

Hello.

Abi-And from the organizers or like club culture organizing and advocating in the interest of party organizers and collective, we have another guest that we warmly welcome **Lewamm Ghebremariam** , Board member of the Berlin Club Commission and founder of the Awareness Academy program, and you have so many other functions. Also, storyteller at Change.org, an NGO, and your moderate and hosts and curator. And you're also Founder of the PEN party collective: Feminist bipa queer Centered Collective focusing on 90s house music. Is that right?

That is right. Yes sums it up.

Abi- For all the others who are not aware of what the club Commission in Berlin is doing, it's a club association founded in the 2000 and has 189 members clubs in Berlin and it's like the first contact of the interests of the free club scene and promoters and representative in mediation of local political affairs.

Frida-To begin with we have a little segment on the podcast which we do with all of our guests because this is a podcast also about music. We are starting every podcast by asking our guests what was their last musical discovery so you can name a song or a band that you recently discovered and share it with us and our listeners.

It's all private.

(lAugher)

Do you know? Yeah I do. I do. So I discovered recently, an artist called Carla Prata and a title of a song is Owner and she's doing it's a mix of Afro beats and a bit of kizomba and maybe kind of Pop and it's really cool. So yeah, you should check it out for sure.

Frida-I will check it out and we can also link to it in our Spotify playlist

Abi-Which will grow by the time with the next episode. Because we're going to Add all the recommendations of our guests.

So I'll go next. I found this song called you might need to help me out here. We want to go to the loo by 40 and Madison, Mcferrin. And yeah, I've been having this song on repeat. I think it's absolutely beautiful.

Abi-Madison Mcferrin is also blast. She's so great, yes.

No, it's my turn, I'm alright. Actually, I just gonna talk about somebody we're experiencing right now as a musician and view recording. It's a really special person. Like really intelligent, really with a lot of cool input. Still, there is nothing you can find on Spotify. I'm talking about a rapper Ventura he is he gonna twist the kind of whole hip hop game from the direction from the approach he's doing. I won't talk about all the secrets right now but we have a lot of fun recording with him.

Yeah, so you said I'm more into the house and hip hop scene when I'm like techno scene when I'm creating but I'm like through this pandemic rediscovering hip hop and R&B and soul. Basically, my roots. So, I have been rediscovering a lot like playing old songs. But I also discovered this French Chanson singer her name is Iselle. She is bomb. like a friend of mine he just produced her Colors Berlin video. That's how I came across her and it was like really like goose Bumpy. Honestly, and the whole presence and the body positivity and everything around her is just like breathtaking actually. So watch out for her.

Abi-Definitely going to be added to the list.

Frida-Thank you for All of these yeah. Nice recommendation. I feel at least, I needed some inspirations in all kind of fields, so it's good to have some

And therefore it's also nice to get some yeah, musical inspirations from you guys. We want to talk about club culture today. And of course, the moment in time that we're in now, I don't think it would be an exact duration to say that it's definitely a time of crisis for club culture. It's maybe the thing that Berlin is most famous for and many people moved here because of the culture scene and the parties and all the kind of parallel universes that used to exist here. But the clubs were among the first places that had to close last year. It's almost yeah, it's more than a year ago and they still haven't opened and I don't know what do you think? How is Berlin without the clubs? Without the parties, without the music?

Just creepy? I mean, I have been going out at night and I don't feel safe all of a sudden because there's no one outside. There is no one eating a kebab drunk, there no people dancing. I don't know like there's certain things that I'm used to. I live in the city because it's vibrant and it's active in nighttime, not only in clubs, so I missed that a lot. And yeah, I think it's creepy.

Frida-Yeah, it's also changing the rest of the city, right? Like you said, it's the streets look different because there is no nightlife.

Because also we as we have our studio in Neukölln and normally it was really vibrant at night. Now it's like, OK, nobody's around you just want to pass really quick back home with all my equipment or my stuff. You know, it's like you say it doesn't feel safe. I have a I would call it one of these vaporize machines that you would have for the parties and smoke machine. And sometimes we just turn it on back home and try to imitate our little rave.

(Laughter)

Yeah, and it's not expensive, so it's You should get it.

I have the feeling It's a huge part that is missing and you cannot exchange it. You can just try to yeah keep on and hope one day going to be different, yeah?

Yeah, exactly. I'm definitely missing it too. But at the same time, it's just making me focus, a little bit more on myself and not really just, I don't know, escape, so I k I'm learning how to deal with myself. I'm also learning how to celebrate myself with myself by myself and I kind of like going to clubs but I also enjoy being my own DJ at home and knowing that the next song in my playlist is one that I'm absolutely going to love and just, you know, break a sweat in my bedroom, dance however, I want have enough space, not bump into anybody I mean. So that's a positive side for me, but at the same time I do miss the club culture of Berlin. It's one of a kind and it's some. Yeah, It's not really there right now. It's missing.

Yes, for me too. Definitely I think the fact that I'm dancing and I'm a dancer and also someone that enjoys to dance in a club and club during the night. I miss it. I mean I think you can cope. I mean you can accept you accept the situation, but there is definitely a part of me which is not expressing because I think there is a huge difference when you dance with people. It's a huge difference when you dance in groups, it's a use different when you dance at night. Uhm, in certain environment with a certain decibel or certain volume. I mean it's effects. Like I, I realized

that I don't know you come to this point of being in a trance. I mean that's my part because I really like enjoy dancing in clubs. So yeah, it's definitely missing. And it's actually weird to imagine that we really could party a year ago like and it was normal. You know he wasn't on, let's just go out and now it's like. Oh, let's not one friend have this machine. Also bought something like a little light thing that you plug and then you have some light like

yeah, so there is a real craving I think even if it's maybe underneath, it's maybe not that spicy like I don't wake up in middle of the night and miss it but like you know there is like this kind of craving for this thing that we can't really reproduce.

Abi- I just stumbled upon this interview by club commissions. Chairperson Pamela Shabbat, which was published in the Tats. Where in the interview She says the new normal with open clubs will be in winter 22. What do you think about this kind of a prognosis then?

Well, we are all not virologists, so I don't know if the process is right. Sorry Pamela and but I mean it's a very sober look into the future. Like, let's be honest, The vaccines are going slower than we expected. The club Commission and stakeholders in politics and politics that are actually club political speakers for parties, etc. They've been working on concept for a year. It's not like they're not trying. And I, I don't think it's good to get peoples hopes up. But I know for a fact that people are working on different from different. Yeah, you know. Ways to do that? I don't think the fire is out. It's like give us tell us what we can do and we will do it like everyone is like basically waiting for the gate to open like let's do everyone is ready to have a test center in front of the club. They don't care like let's test everyone. It doesn't matter. It's like I like of course I said it's creepy but also I just miss being next to sweaty strangers like just you know enjoying and like you know music that I said all music is. Intimate for me it is, you know, discovering music can be such an intimate thing, you know, but it can also be like such an intimate thing with a stranger, you know, and that that kind of feeling, you know, just being on the dance floor, closing your eyes, not know English next to you, and just enjoying the same music. I missed that. And I don't want to wait till winter 2022. So let's all work together to make it happen. You know? Yeah, that's definitely. Probably yeah we should all work together to make this happen and. I mean, music is my life performing is my life, but my health is also my life. So I'm really just trying to be patient and take it one day at a time. I know at some point the clubs will open. I'm going to go hard. It's going to be a good time. Until that day comes. You know, I just gotta take care of my health, find ways to stay creative, you know, and also earn and dumb. Yeah just just I mean positive ITI is is. Key at this point and just knowing that you know each individual has the power to help prevent the spread of this thing. So yeah, let's be accountable. Yeah, I think patience is really important. If I see my mom, she's like 70 and still dancing. So whatever is happening, you know I would take the same energy. So we're waiting importance that we all have Lee and that we are happy. And so I'm at the start of the pandemic. I'm I'm part of the Building Music Commission and I'm also the creator there. So we had discussions with all the. Clubs and about this topic.

And there were like some opinions of like first like provide people with money which is called important. But The thing is like in a situation where it's kind of extreme, it's also possible to create new structures which are totally necessary because you never know how long this whole thing is going to go and how we gonna still keep culture alive or how we keep creativity going, how we inspire other people and to new things. So we have to take this extreme and orders extreme come come new ideas. You see a lot of development in this in this short time. The VR in the AR sector, which is really good Aetna, for example,

which was also in really amazingly the idea. And all these ideas are coming up and it's extreme situation. Of course I want the clubs back or scores on the real thing, but we let's think about what might happen in one or two years, and putting these two things together that we have learned through the time with electronic and all these things. So we have we have, we could create something new, fresh and interesting. And yeah, it's going to create. Awesome new job possibilities, yeah. I mean that's being said like you were also already giving possible examples how alternative concert formats can look like. I mean, we all like getting all these streaming events that we are now getting to know, but what is your experience with that? And for your own also at artistic practices, for example, something that works for you? Or is there like certain limits that you figured out? I mean, I think. One thing that I noticed was that dumb, I guess earlier in the in the PET debit crisis, there was basically two options to either give free concerts from home you know. Or like a club experiences from home over the Internet, or kind of have smaller events in larger venues and then Jack up the prices. And for me, I didn't like those extremes so much because I felt like it was. It was imposing some kind of exclusivity, and even classism on you know, people who usually had access to this kind of culture who no longer could have access to it, because now, you know, if you want to be part of these 15 people to enjoy this cool concert, you got to pay €30. And it's like I actually want to see my colleague perform, and I can't even afford to see my colleague perform. Like, you know, it's just these places where you usually get. Inspiration there no longer accessible to you and then for your own like band practice as liberally like how did you like solved out these hard times. And also like in rehearsing or when was your last concert. And yeah, when was your last concert last like physical concert with with an audience was not couture. Yeah, with Tactical team was like listen listen audience. Yeah we had an audience of how many like between 25 and 30 people. Yeah pretty people could show up.

We followed those on the health regulations as as best as we could and it was actually a very very intimate and and fun night. Yeah, we had some experience also with the streaming things I can remember like me and Sarah. For example. We had lesson concert on the sofa. It was really different thing. But then with the steam machine and the light and everything will just kind of cool. I was laying on the sofa, I could do my beats and everything. So for one time it was OK and then we had another streaming experience with bileti bossa and Yom which was great for us because the sound system is great but like not everybody got the same sound system at home or got neighbors. You can accept it to put sound system out loud, so it was even if it was streamed for everyone, which is nice. It's feels like more for them. Who's performing, of course audience is missing, but you're like, oh again sound, I can dance and everything. And, uh, yeah. And the more we did, the streaming things also like just you feel a bit disconnected I think. And also there are a lot of tries. How do you connect the audience again to it, which I can understand but the end is not the same as least as we had the option to talk to clipboard two and two perform and let other people form because our idea is also as a collective is to support young young artists. It was for us in this way a success. So at least at this stage they could try and all they want to so many people. But everybody was there, wanted to be there, so at least you know it was great and come yes. I can imagine that you to certain extent can

recreate if people have some tools at home. I say some light and maybe one person with them and stuff you can. I think to some extent, as a UM, create a feeling of being together.

I think it's improving more and more and come and maybe it's also a fact of accepting that it's changing. And I mean, change is not always easy to accept, so I was super resistant. OK, so I'm not going to. I was like zoom class online. OK so but. But it's it's I did it. I tried it and and actually it was. It's cool. It's it's nice. Yeah there was a lot like in this round and I think two things came to my mind. One being to stay positive is also a bit tiring. Like for me personally I feel like I need to grieve sometimes, like one day I'm like it's OK I need to be patient I'm going to keep this optimistic positive vibe. Also for the community and the other day I'm like ***** you know. Uhm, and just wanna stay in bed, you know, and I think we need to also feel these feelings because a big part of my life is just gone for over a year now and it's it's like you need to grieve it. You know it's not just, you know, it's just a party. That's what people say. But we're talking culture, right? We talking your creativity. We talking my creativity. We're talking music, we're talking art. We talking people coming together like the the spectrum of people that come together in a club that have no way of crossing. Paths at this point, right? I don't think we lack creativity or the will to change right? And I don't want to say, oh let's go all digital and that's it, right? But I feel like even after or like you had three streams still running, but there is a global nighttime recovery group that is actually working globally together. How can we actually revive this sector? This, you know, culture and that makes me hopeful. Thanks for that contribution. Thinking of that, I really would appreciate like to see these kind of like measurements that have been taken that it will give us an opportunity or like a glimpse of a hope for the future and

just wanted to talk about the experience as a band and rehearse which you also ask. UM, so mean Sarah, we tried four at the beginning a way of rehearsing through the Internet. I already tried it in 2014, how work and the latency was horrible night because of the situation this. Program though, like from backbends aspects and they improved a lot in short time and you can rehearse if it's in the city and it's the kind of, or maybe the same house. Everything you can rehearse together. It's possible for us as like tropical based collective is not so interesting, but like for others it could be really interesting and it works. Just have to try at the beginning of was a bit problematic but we made it we could like reverses vocals and we could play an instrument player sampler. So this is a really nice part of it and I think in future time we're going to be improved. So you're absolutely right, Kara. There definitely creative ways to kind of bring that live feeling back by using technology. To me it's not the answer yet. You know. I mean still like when we had contracts at home we were streaming. I was missing this like this energy circle you get when you're performing live. All of these different vibes in the air. It's really, you know, it can't be described, but I think step by step if we're willing to kind of break this idea of going back to normal and really just thinking forward. There's definitely possibility awaiting our discovery. That being said, they, like we have like cravings for live music and we have you here being part of this beautiful round with experts in this realm and we would gladly like to. Have a try and taste of your music. That would be great, but of course.

Oh, that was so amazing. It really felt like, yeah, like, how would you say bomb not bomb like buy them food easily?

Yes, it just gave us a glimpse of what we can maybe looking forward if we can come together again and just celebrate live music, vibes and just like this just interaction within you like we were only three of us like in the den. In the end, I felt like private concert, though I'm like you made it Mama, I made it.

Yeah, but you were the best audience in 2021, wow.

This this was my first concert in almost two years there. Wow, I mean it's life setup is really making a difference definitely and then also like feeling the urge to move with you while you're performing this. Really like healing. I would really say healing, but this was like a little compilation or like medley of different songs and some of them are already like most of them were already released. As far as I know but also looking or regarding in this like special circumstances. How is it for you? Also with publishing new music today is a special day. Today we released our newest track, our cipher bosvelt cipher called Elephant. And it's featuring a ton day and Alice D and dumb. Yeah, we were celebrating **** ** social media.

Yeah, yeah, we made a really, really cool music video, so it's kind of nice to at least celebrate the vibes that that visual gives you with all the bright colors and the cool animations and just all the different personalities. What is good is also like we keep on creating and also the part of the because dance is important part and when I can talk about it too that we create, our choreography is the situation of making really short sets like 15 minutes and stuff made us like because it's a different kind of music. If you don't play just three tracks, tracks, 2 lengths of 15 minutes when you have this kind of music, you know. So you have to think more like a DJ. Normally I can meet every Friday and zoom and we talk about our talk about how we feel because it's really important. The first thing I think think it's not only about creativity, but how we emotionally inside what? What problems we have or how we could support at least listen to the other one. And then we also come to the creative part and we share it or what success we made. So we're working. We we have made some. Cool stuff and there's a lot of tracks waiting to get out, so we broken on it. Yeah, so the way that you are creating has changed a bit. Uh, I was wondering what about your inspirations? I mean, because I feel like your music is transporting so much of this kind of this Berlin lifestyle and and you know you're him to compose at. Oh and and all those ***** references, UM, like is it hard to find inspiration for writing this kind of music in this time? Or do you just kind of have like a reservoir of all of those feelings? And you can tap into them when you're writing, even though the circumstances are different now. I mean, we we have a huge repertoire of music that we already written

before the pandemic, and as a yeah you need time to create these tracks and put them out and so they also has like they're just not out there. You have to redo professional and everything so needs time so we can go onto this little sales. Have we gotten take the ideas? But I understand like there's a huge impact that is like missing

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from. From which you experience on parties, but the on the good side. Like there's a lot of happening online, so you get got all these information and you work with this. So they're coming up other trends. I think we work off of energies a lot. And I think even I think the perspective is changed a bit, so it's not so much about being confronted with these inspirations, you know. Before our eyes outside, it's more about what we remember and how they made us feel and kind of like tapping into this kind of aura and then creating a story that references that feeling from ages ago. I think like that's that's the perspective. At least I have when I'm writing, and I'm I'm. I'm looking for inspiration and it doesn't happen to be in front of me. From what I I I I see with our band is that we are like 5 people, so it helps. A lot if we have to create something or like a song and we literally can have like the inspiration of five different people living different things. And I think we can always like use that. I mean you can also do music talking about the situation. Now I like turning into something which is enjoyable not only 90 pressing and stuff like that. So I mean depends, but you can. And an yeah I, I think there is still like a cover of like things and inspiration and things to talk about that and not exactly around

this situation right now. And we can still celebrate. Potting without really being in a club, I think because we definitely all of us have this spirit in US and then also like lab really we kind of we have topics that we directly and indirectly talk about all the time in our songs. So it's kind of like we we kind of rotate through these topics

a lot and come. You know the the pandemic hasn't really changed. Those things. So yeah, there's there's. There's. There's plenty of inspiration between the five of us. Inside of us outside of us, it's still there. I am noticing a lot of changes in myself. Do you notice? Like you changing like permanently. We don't know permanently. Don't say that. Don't say no. I mean like no. But you know, like picking up new hobbies like doing other stuff, letting go of people, etc. Like it's I think it's super interesting because uhm, I think sorry you said it before that you starting to like focus more on yourself and like looking within. And so I think that there is something also very positive happening like not so much escaping but like actually looking in the mirror and be like them. That's me, and that's all of it, because there's no other people to reflect off, right? So? I think there's also. Yeah, I don't know good stuff. Also going on in that sense. So just wondering if other people also felt feel this vibe or definitely I mean there's not as many distractions. So, uhm, you know you gotta look at yourself in the mirror everyday and and and you know, I think what I've learned during the pandemic is how to optimize my discipline. Now I really recognize when I'm not practicing or when I'm putting something off. Like I, I can't, you know, I just can't escape that. And so now it's learning the goodness and having a routine and and creating that discipline for things to just keep growing. It's a good journey, but that's a good point, saying that it's a journey. So it's about really like the future, right? The Berlin night life had a lot to offer, but not everything was sunny and great, especially in terms of diversity and awareness. Can it be changed to create spaces where everyone can feel good and safe like I would like to address this question to you. Lamb, for example, with your working with the Awareness Academy and planned project, also with your collective brain. Like what is the current status for you and the plans in the future. First of all, it's a loaded question that I cannot answer in like totality or it's just a reflection. I hope that's clear. If you want your space to survive then you should go there and pay entry and drink there and you know all that comes with it. And I'm referring also not to like. Obviously Berlin is a place where people with little rest with this, like me with Brandon Pong. We had no money and we still mostly don't have money, so nothing has changed. It's very like a like a project that we just love to do and and I think they will never be a shortage of these things, right? But I think like if you, if you're saying I love this this particular space, it caters to my community beat by bogged QA then you should go to these parties. If the clubs are reopening then you should actually support these places. If you you know if you know of our collective struggling like it's also like reach out to people and ask them if you can collaborate. We are nothing without the people that actually running the clubs where nothing without the artist. We are nothing without the guests, so I strongly advise everyone to just be part of this process. You know, like if you have an idea that you've been dying to do for a year or just reach out to your favorite club and say like I think this could be a great way to start or. You know, and when you say about

how can we think differently, maybe this is a good time for collectives to start thinking about owning their own space, you know it's never too late, so I think we shouldn't be too afraid of there not being an opportunity. But we should actually look within us like me as a black queer woman, like seeing my community. Who's there. Who wants to start something? How can I support like what other resources that are missing? What are the infrastructures? How can I end my position of privilege on the Board of Commission? Also maybe help with funding or I don't know, just get the right people together in a room and I think everybody plays a role. That's not something that I can change in my role or club Commission can change for the Community or the scene. It's my my feeling so. But also when we think of this vibrant party and club scene in Berlin with all these different subcultures also coming together, there was also this term of decolonization. Also applied on club culture, especially in this place here in Berlin. What does that mean in general? Like for you, to which extend a club scene can reflect on that? And who's like profiting on certain things or legacies? Of in particular, queer by Pocs communities, for example well. I mean, considering that safety is quite relative, I definitely think UM venues can make safer spaces and uhm, I think there's like a lot of of accountability that needs to be taken when it comes to that. Uhm, I think decolonizing club culture has a lot to do with the venues themselves. Picking up practices that are anti racist and anti homophobic and dumb like creating you know codes of conducts or systems for just in case situations of accused discrimination or things like that. I haven't really seen that so much and I would love to see it. I would also maybe love to see you know more financial investment in in maintaining. This type of knowledge in in the club scene and maybe even opening up networks so that they can collaborate with people from from these marginalized communities to take them out of the margin and bring them into the center and make them really a part of the decision process. And you know, creating these quotas and and and guidelines until it becomes normal to have a diverse staff and to have you know diverse dormant to make sure that if the. The lineup is diverse because I believe that the the audience or the guests that come to the venue are definitely like a reflection of the venue itself and how it's being organized and how it's being marketed and advertised. So I definitely like I see a very reciprocal process. I see the queer community and the B PAC community being supported and and at the same time. The clubs therefore also being supported. I think I see a very beneficial relationship that has a lot of potential. That can be strengthened. I I also see that it's beginning. Uhm, I can imagine that the pace could be a little bit faster, but yeah. Uhm, in terms of like streamlining, maybe the efforts of clubs or having a code of conduct. I mean you and me. We spent yesterday night and the so-called awareness and Diversity Roundtable that is actually happening every two months, which is inviting full staff bars like from from like every staff member basically and institutions. And like all these stakeholders in club culture, they come together every two months and talk about different. Aspects of diversity or awareness like what what I've learned in my now third year with the club Commission is I cannot go and be like hey XYZ at club. This is the code of conduct. You put it on like you do this course is you get this stamp and that's it. It's not going to work like that. You know it has to kind of be a lift process of understanding why certain values or certain concepts should definitely be part of your club structure and. That would also

obviously include reflecting like I would like from where I'm standing today, even in the pandemic we're going with big steps forward like Awareness Academy was unthinkable three years ago. Last year it happened. Now we're, you know, we're holding online meetings with like 60 people during a pandemic, pandemic, 3 hours, hours, 60 people, basically like talking and sharing and listening to experts, experts being people that work in the club scene and I just I. When it comes down to diversification and awareness, I'm super like hopeful like I'm not even a little bit afraid because people take spaces though they come, they set the agenda they you know there's something happening that I don't think is happening in any other aspect of club culture at the same pace that is happening in that particular area. So very helpful. And it's really good to hear that you're confident that stuff is happening and changes. Yeah, change is coming. I was wondering if maybe Babicz would like to add something. Yes, I also like uh to relate it dense with the coloniality know as as I'm a dancer as well. I'm a performer, dancer painting but in LA Bailey I think and I dance and I think and dance funk, Brazilian funk no and it has to do a lot with pelvic movements. The dense that I make and I think this pelvic dance movements. Are linked to an ancient knowledge and other technologies, and I think it's important to understand the dance and the music as technology as well. For example, when when this dancing that I do with this pelvic movements thinking as technologies know they can facilitate the orgasmus when having sex lubricated the vagina. Uh, it bring happiness. Pleasures and and also can help during the childbirth, so you have a lot of knowledge that is not only the dance, but it's also important to see the dance not only associated to the sexuality. Also Jesus associated of sex. Pelvic movements they don't have to be a taboo and I think why not. We don't have this kind of dance and music like funk and ketos or schools, and by doing this stance I think it's important to bring safe place for women where they feel comfortable where they feel not ashamed or few repress it. Many womans when. Then sing in in, in quotes or an essential way has been erased or judged because of it. I think it's necessary to understand that the dance is not an invitation for the men, just sexuality. We need to accept this kind of tents in the same way in the same way that Paula is accepted by loreena's are not deeper sexually sated when they open their legs. I think Europe is too conservative with the body and consciously they care many Christian morals As for example in their Christian mythology the body is in a place of killed in the Afro. Brazilian mythology is in a place of celebration and celebrating my life. In my body, with respect is what I want. This is what I have to say. Thank you so much for bringing up these really yeah really illuminating points about dance and the history and also the the different cultural meanings and the politics of dancing. Really yeah, I just wanted to add something but she she said a lot of things. I always talk from my point of view. OK so as a as a dancer and a member of a band but performing dance and performing a certain type of tents which is highly cultural so. I think decolonizing is also maybe you know that that's. The dance, for example. It's not Just Dance. So if I performing and I use certain movements and they have actually a background, they have a culture. They are linked to certain people. They have a meaning, even if I'm not. Directly linked maybe to the culture, but the fact they have a meaning for me so, and I think it's also, but maybe it should be broader than just a colonizing. It's just like for example dance. But also like performing or like DJ ING. It's it's odd it shouldn't be.

She talked about ballet and it's so true in the dance world there is like ballet and contemporary dance and then the rest and then everything which is come from the street is not really. As the lead for a lot of people as like a classical standard dance. So in in the mind of burning people like that, they say like that so and I think it comes also from this is highly colonized, so it's it's just because it's not. It's coming from here coming from Europe it's considerably higher. When the rest, which has a probably more ancient background, it's not. So it's not about who is the best, it's not about that. It's not that it's just about respecting it as the same the same value. So if you book or you do show or you have a party and you have talking about my style Afro dancers just just pay them the same way you would pay like a contrary dancer, you know it's not less valuable. So, and I think this is highly colonized, you think certain type of dance, for example, or. Certain type of music are more valid Zimmer variable 10 than others and how it could be in a party variable is like to make a space for them like a real space, not the size space. Not like you have five minutes and you can show your thing like a real space the same way you would value something that you are your boy. It's like. I think it's sad and it's definitely come from the way you organized the party. The person that you take for the party, the space that you allow, the way it's presented. If you you know, sometimes you can just have like an intro saying this is distance and this is on this music. This coming from this country and this culture so and this is geographically hit here so you know it's it's words are powerful so so I mean to me so taking time to explain those things because they are important, just not say things. And also like I don't know, declining the way you talk, for example the music that we that we do, that it's not world music or whatsoever. You know what music this is not? I mean it's not a thing. So what about that? So it's also a man alleging that this person has worked as talent has value for what? ** *** they are doing and that's super important. I think this was like a good way to also sum up the round because it was so many valuable things and thoughts that were very fruitful for this conversation and hopefully also our listeners will

benefit from and to especially also give credit thinking and reflecting on the legacies and cultures of marginalized communities and also center them in into the spaces where they are performed that we also have to reconsider and think of like with measurements such as the round table which she awareness. It means doing for example, also rethinking dancefloor policies and in which way we can also like change in team structures or like also power positions in question of representation. So this means also like the process of decolonization and also diversification right. And to sum it up or like to round it up we have to aim for a club culture which is inclusive and able to admit that power structures in society are inevitably also existed. In club spaces right? We need to raise a sustainable awareness and diverse visions more than ever now and in a post pandemic future I would say yeah, and I think you brought up so many good ideas and also just things to remember for shaping that post pandemic future. So thank you so much for bringing all of those perspectives here today to trans culture express. I think Karen Marie wanted to say something, yeah, just a question. I was there because Peter wanted to say also something he would do it in Portuguese.

When we talk about colonization, we have to think also about the global aspect of Community organization and that language also is a big part of the colonization as English or even German. In the case of Berlin represent itself as a really global town which is throughout the language, it's not, and it's not including people which not speaking these colonizers languages, especially for Peter, who's coming from Brazil and not strong part. It's not their English language learners, he can communicate himself, but. To be included, it's a difficult point, and throughout finding a way of course through language and also maybe not through only language because some people come here through two months and they have to learn the language. How we make a club more inclusive for people who don't speak the colonizer languages. So this is basically one point is saying like this has to be. It would be an important change for the clubs and realizing it.

Yeah, that's a really important important point pictograms. For example, like rather working with pictures and images which are like non language specific. Also to communicate within like clubbing context if it has to be like nonverbal communication and just by like signs for example. This is like small thinking attempts, but they could actually also bring in that kind of change in those spaces as well. All of these networks and institutions they can. Be multilingual, how can they be inclusive of people who want to participate but don't speak the the dominant language of the society? And why isn't it normal for them to reach in their pockets or go through their resources to ensure that everybody can understand? I feel like that should be a norm and shouldn't be seen as an expense. Where these obstacles are like also hindering access to knowledge to participation due to participation to funding to to accessibility into spaces. It's it's all there, you know. But when you when you don't understand then you don't know it's there and then and if no one is bringing it to your attention then you miss all of these opportunities. And it's like oh sorry no no beep bop people applied, sorry yeah no queer people apply, you know and it's just like I think that there's a lot of work that needs to be done when it comes to decolonizing spaces, and I think it has so much to do with the institutions and the leadership. For example whenever we have. A party we always put on the bottom that, like we have zero tolerance for any kind of discrimination whatsoever, you know, and that's already just like it's a flag. You know we're trying to create this safer space. And if you can't deal with these rules then you can go somewhere else. I mean, it starts with the language and of course we put these, we we we write this not knowing what's going to happen, but at least when these people come and they take the risk to enter the space, they knew they know that the people who are organizing it are caring for them. And and are keeping these social issues in their mind and are ready to tackle

those issues if they arise. That's true. This aspect of like hearing that you mentioned, like maybe this pause this pandemic times also or this false break leads us to also deepening this process of rethinking and shaping new way of like celebrating and come together in

a better and more healthy way than we did before. Maybe now we come to the official end then. Although there were like 2 great Closings. And I do the closing now. Just asking like damn, this was like a novella. It's coming from those people accepted. I'm gonna I'm gonna just close it.

Transculture express will be back in a few weeks with Mandlha musician and active within the Trans People community here in Berlin. Until then you can follow us of course on social media. We are on Instagram and. And if you have any, like further suggestions or wishes that we should talk about slide in our DM's and please leave a review. Thank you to Kara Muru, Sarah Carlo and **Lewamm Ghebremariam** for being here from La By'le and Babicz and PETA on the phone. And of course, of our friend from the club Commission **Lewamm Ghebremariam**. Thank you for being here and thank you for inviting me. Thank you. Now, we have to. We have to say goodbye also.