

SUMMIT 2026

CONSIDERING APPROPRIATION

JUNE 12

DAY 1

ACADEMY **SECOND** MODERNISM
GRAPHIC RECORDING **BY** BARBARA OTT

AKADEMIE
zweite
MODERNE



WHO DOES IT
HURT?

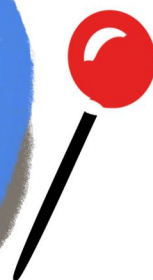


WHERE IS THE
KNOWLEDGE



① PERSONAL POSITIONING?

WHAT QUESTIONS* DO YOU HAVE?



HOW DO WE
TALK
ABOUT IT?

WHO HAS THE
POWER?



WHO IS SEEN?



IS MY
APPROACH
ENOUGH?

CAN I BE **MORE**
INTENTIONAL?

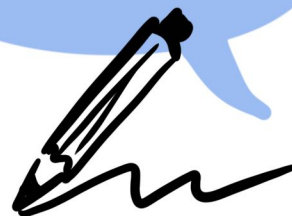
WHAT ARE OUR
VALUES?



RESISTANCE



PRACTICE



2

**PERSONAL
POSITIONING?**

HOW DOES IT RELATE TO YOUR WORK



DIGNITY
FREEDOM
SAFETY

CAN I BRING
MY CULTURE
TO EUROPE?

RESPONSIBILITY
FOR THE
STORIES
I'M TELLING



③ **PERSONAL
POSITIONING?**
HOW DOES IT RELATE TO ME AS A PERSON?

LIVED EXPERIENCE

CREDIT THE ARTISTS!
DON'T JUST BENEFIT.

BE COURAGOUS +
INSPIRED,
BUT HUMBLE
AND HONEST

CROSS-CULTURAL
COLLABORATIONS
ARE VITAL

VIA VIDEO CALL

NILOUFAR
NOURBAKHS

"HISTORY IS LIVING
AND ACTIVELY
SHAPING US"

ERASURE OF
AFRICAN ORIGIN
OF ELECTRONIC
MUSIC

HALIM
EL-DABH

NYOKABI KARIŨKI



MITHU SANJAL & PAULA VILLA BRASLAVSKY

KEYNOTE

BETWEEN APPROPRIATION
AND APPRECIATION

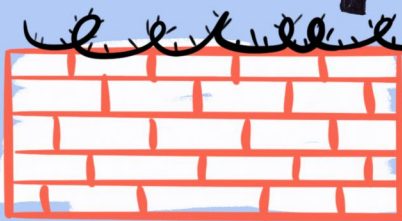


WHAT IS "A" CULTURE?

EVERYTHING IS
MIXED ANYWAY



CULTURE
TRIES TO
MAKE
SENSE
OF THE



THERE'S NO WALL
BETWEEN CULTURES

ACKNOWLEDGE
STRUCTURE!
RACE, CLASS etc.

WE NEED EACH
OTHER
FOR UNDERSTANDING

CULTURAL
APPROPRIATION
AS ATTITUDE

4/5
OF THE KNOWLEDGE
IS HIDDEN

MEANING ONLY
IN RELATION WITH
SOMETHING

ACT OF
TALKING
ABOUT IT
OPENS
FIELDS



LET
PEOPLE
LIVE.

MITHU SANHAL

ART NEEDS
INSPIRATION
IMITATION
IS LEARNING

ABSTRACTION:
WHEN THE CHANGE
PRODUCES VALUE
IT BECOMES AN
ISSUE



TRANSFER → MAKE READABLE
BUT IF TRANSLATION IN
UNEQUAL POWER

SANDEEP
BHAGWATI

YOU CAN'T EXPLAIN
YOURSELF IN THE DOMI-
NANT LANGUAGE/
CULTURE, IT'S TRANS-
LATED FOR YOU



WELL-MEANING
DISCOURSE

WHITE GUILT

CULTURE
≠
PRACTICE

REAL
ENGAGEMENT
MAKES IT
YOURS

TRADITION +
AUTHENTICITY
IS FICTION

"DIVERSITY" IS
ALREADY EVERYWHERE



AI

(WHOLE NEW TOPIC!)

MAKE WITH
EACH OTHER

(AS EQUAL AS POSSIBLE)



MAXIMES

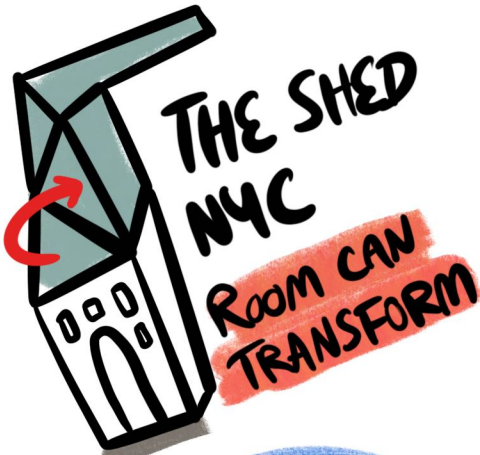
- 1 PRACTITIONER PRESENT
- 2 SHARED
AUTHORSHIP + CREDIT
- 3 LESS ABSTRACTION
MORE ENCOUNTER
- 4 SAME
VISIBILITY
- 5 ECONOMIC
TRANSPARENCY
- 6 NO STUBBERNESS
- 7 LONG ENGAGEMENT

SANDEEP BHAGWAT

WORKSHOP

CONSIDERING, TRANSFORMING & REIMAGINING
w/ MITHU SANJAL

ASK: WHY IS
BLACKFACING
IMPORTANT TO THE
PRODUCTION?



SOME PEOPLE
CAN LITERALLY
NOT ENTER



I'm deaf.

WE PLAY THE
CLICHÉ
→ FEEDBACK
LOOP THROUGH
ART

WILL WE LOSE
SPACES?

HEALTH IS THE
MAIN MARKER
OF A FULFILLED
LIFE

WE WILL ALL
MAKE **X**
MISTAKES



CREATE
SAFE SPACES
→ MEDIATORS?



~~SAFE~~
~~BRAVE~~
ACCOUNTABLE
SPACES!

WHO'S INVITING?
WHO'S BEING
INVITED?

MAKE THINGS **HAPPEN**



WORKSHOP

LISA GAUPP

HONEST
CURIOSITY

CREATE SPACES

ONLY

FOOD

IS GOOD
APPROPRIATION

GREY
AREA:

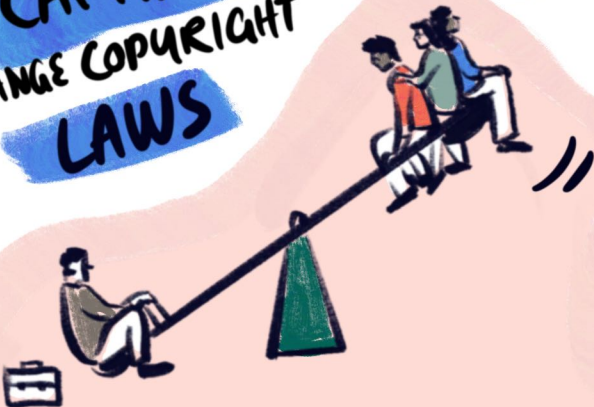
WEDDINGS?

CRITIQUE OF
CAPITALISM

CHANGE COPYRIGHT
LAWS

NOT OKAY

- > TOKENISM
- > STEREOTYPING
- > SHALLOWNESS



UNEVEN POWER DYNAMICS

CELEBRATION OF WHITE COMPOSERS
FOR APPROPRIATED MUSIC
BUT NOT THE PEOPLE WHO INVENTED IT

TALK

MORE



PAULA VILLA BRASLAVSKY

AMBIVALENT
FEELINGS:

- > FUNNY > DESPAIR
- > CRINGE
- > HURT



NEGOTIATE

I DON'T
KNOW...

IN REALITY:
PARALYZING

PERFECT ANSWER:
LET'S
ENGAGE!



WHAT'S THE
INSTITUTIONAL
SETUP?

LESS
FEAR

BE
HUMBLE

FEHLERKULTUR



RESPECT + Sensitivity

WORKSHOP

WHO IS
ENTITLED?

WHO IS
LISTENED
TO?



OTHER CULTURAL
MUSIC IN WESTERN
MUSIC

SENSITIVITY
COMES FROM
EDUCATION



IS
JAZZ

APPROPRIATED
?

WORKSHOP

TERRI HRON

WHO'S
POULING
?

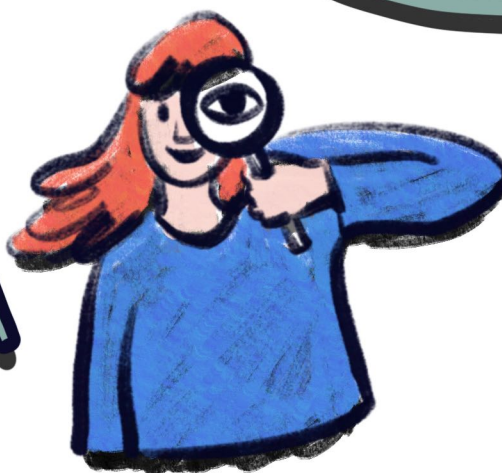


WHO CAN
TELL THE
STORY?

UNLEARNING
& RE-LEARNING

IMPORTANT:
LINGUISTICS

LESS PUNISHMENT
MORE **CURIOSITY**



SUMMIT 2026

CONSIDERING APPROPRIATION

JUNE 13

DAY 2

ACADEMY **SECOND** MODERNISM
GRAPHIC RECORDING **BY** BARBARA OTT

AKADEMIE
zweite
MODERNE





MUSIC IS
NOT A UNIVERSAL
LANGUAGE!



BORROWED SOUNDS, SHARED WORLDS

Shir & Tan & Ulrike Hartung

ARE WE APPROPRIATING
SOMETHING ELSE?

INTERCULTURAL
COLLABORATION
VS
CULTURAL APPROPRIATION

DEI → EDI

WHO IS **PROFITING**?
WHAT IF CURIOSITY AND
PRACTICE MAKES **MONEY**?

DOES IT REENFORCE INEQUALITY?

WHAT
PRIVILEGE
ARE YOU WILLING
TO GIVE UP?
(NOT RIGHTS)



WHO'S HOUSE
IS BURNING?

CASE BY CASE

EVERYONE IS COMPLICIT.
→ HOW DO WE PRIORITIZE?

DO YOU HAVE
SKIN IN THE
GAME?
LITERALLY.

SELF-APPROPRIATION
ARE YOU INVESTED IN
LEARNING?

"INSPIRED" IS NOT
AN EXCUSE

USE THE
SYSTEM FOR
MICRO
ACTI-
VISM



RESEARCH, CO-PUBLISHER: HOW DO WE DEAL W/ DIFFERENT
MOTIVATIONS, WANTS, REPRESENTATIONS?

LIVED EXPERIENCE

TANIA LEÓN

TOOK
3 YEARS
TO LEAVE
CUBA



"WHERE IS YOUR
GRANDMOTHER?"



NEW
YORK
CITY

THEY
BELIEVED
IN ME!

COMPOSER
FIERCE

SCHOLARSHIP

WOMAN
CONDUCTS
ORCHESTRA!

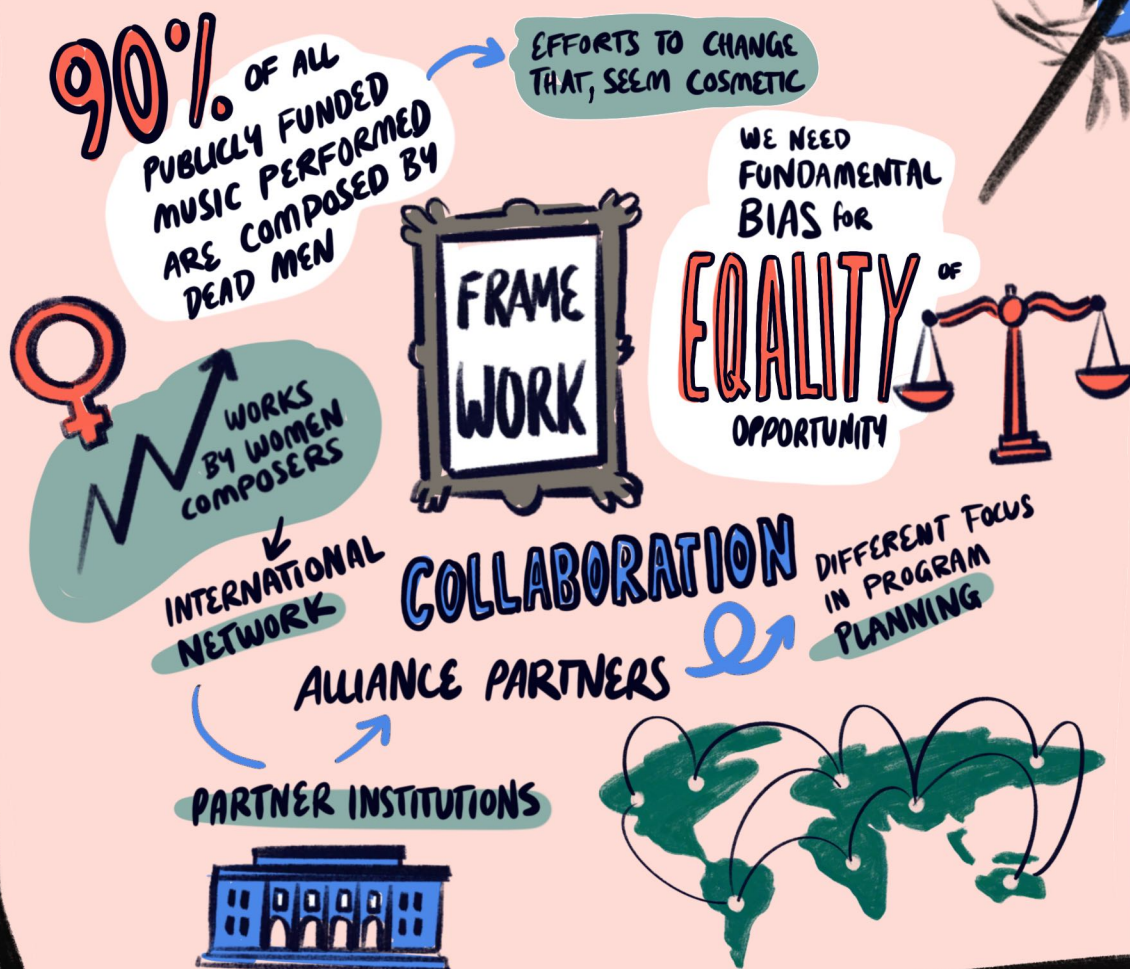
ENERGY

THE ACADEMY DECLARATION

AS A **TRANSFORMATIVE** TOOL

SANDEEP BHAGWATI + JANA BECKMANN

MUSICKING IN ABUNDANCE —
A DECLARATION TOWARDS A **GREATER**
DIVERSITY IN MUSIC CURATION



SANDEEP BHAGWATI

ABOUT CREATING THE DECLARATION

3-6 PEOPLE
AS STARTING POINT

LIVE WRITING
PROCESS



STORYTELLING

OBLIGATION OR
INVITATION?



FOR INSTITUTIONS

SIGN IT

AUTOMATIC SELF-COMMITMENT?

NO

WHAT IS POSSIBLE
FOR EVERYONE?

MULTIPLICITY
OF FORMS OF
MUSIC

REIMAGINE
FORMS

! EQUAL PAY! !

→ HOW TO GET DIFFERENT PERSPECTIVES
INTO THE INSTITUTIONS?

→ WHERE DOES THE MONEY COME FROM?

"WE HAVE
TO BE VERY
OPTIMISTIC"



WE NEED
BOLD
PROGRAMMERS



STORYTELLING



LUNCHBREAK

WELL-BEING
OF
COMMUNITY

LEGACY OF ANCESTORS
AND GENERATIONS
TO COME

"IN A GOOD WAY"

CARE AND RESPECT IN
INTERCULTURAL RELATIONSHIPS

TERRI HIRON AND BOGLÁRKA PECZE

"I'm a Canadian
SETTLER!"

- > UNLEARN
- > RELEASE EGO
- > DECENTER
- > ALLOW LEADERSHIP
FROM OTHERS

ERASING INDIGENOUS
MUSIC BUT ALSO
FETISHIZING IT

PEER ASSESSMENT
↳ "WHOSE CONSENT?"

TOKENISM



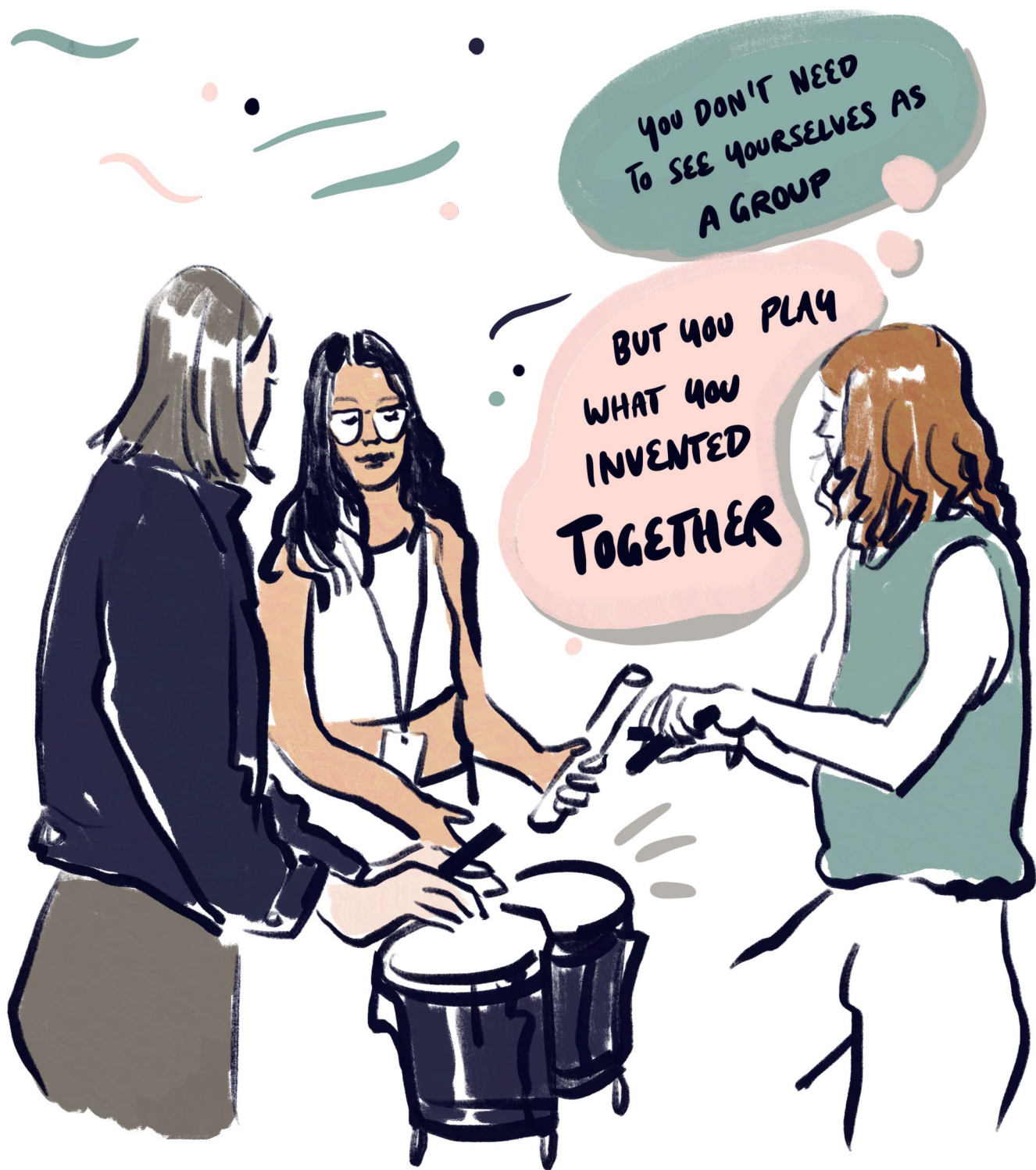
APPROPRIATING WITH
CULPABLE IGNORANCE

INDIGENOUS MUSICAL
SOVEREIGNTY

CANADIAN APPROACH
IN CULTURAL SECTOR
IS SHIFTING

CANCEL CULTURE
↳ FOCUS ON
REPARATION RATHER
THAN SHAMING





WORKSHOP

**SANDEEP BHAGWATI:
MUSICKING**

KETAN
BHATTI

WORKSHOP

MIMESIS



"NOTHING IS ALIEN BETWEEN US..."

TRICKSTER
ORCHESTRA

SEARCHING FOR A
CONTEMPORARY
MUSIC LANGUAGE

WITH INSTRUMENTS
FOUND IN

BERLIN



Fluid
CULTURE

HOW CAN WE
INTERACT?

BROKEN
GAME

TRANSFORMATION,
NOT JUST COPYING



HOW DO WE APPROPRIATE?
QUESTION OF MONEY ONLY.
FOCUS ON SIMILARITIES

"POST-MIGRANT MUSIC"



CONTEMPORARY MEANS
DIVERSITY

STABLE - UNSTABLE

IS THE LINE 



WHEN I WAS
COMPOSING I WAS
IN MY MID 30S

IDECIED THAT
THIS WAS MY
FOCAL POINT



"DIWATA":
LISTEN AND TALK -
FEUZ ANNE REYES MACANIS

WORKSHOP

"FINDING
A VERSION
OF OURSELF
THROUGH THE
OTHER"

- SHZR EE TAN

TRANSLATION IS
NECESSARY!

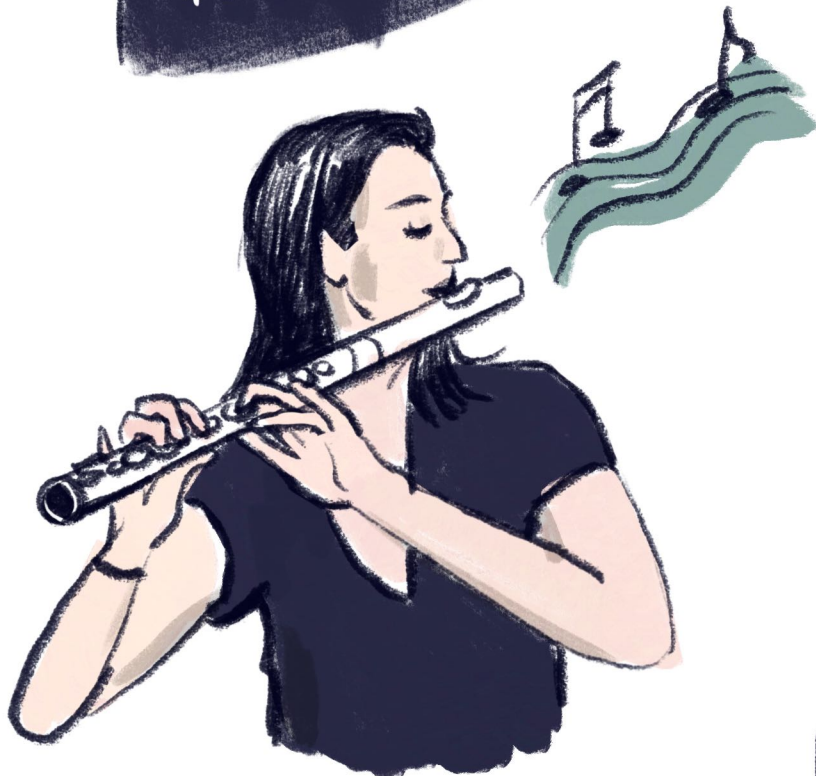


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