

# REPORT

## Annual Congress and General Assembly 2025

5-8 November

Mozarteum University, Salzburg



# The sound of Future Music Education

Leadership   Innovation   Wellbeing



mozarteum  
university ●



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# INTRODUCTION

The AEC Congress 2025 in Salzburg was a celebration of music education in step with the challenges and opportunities of our time. Set against the beautiful backdrop of the historic city of Salzburg, the Congress invited participants to explore how leadership, innovation, and wellbeing are shaping future music education.

The congress programme was carefully curated around three interconnected themes.

The first was The Healthy Musician in a Sustainable World, with contributions offering new perspectives on wellbeing within the educational journey and the music profession.

The second theme, Educating Professionals between Tradition and Innovation, highlighted innovative ways to build bridges between learning and the music profession. The programme featured initiatives such as the “Sound” incubation hub from the Rhythmic Music Conservatory in Copenhagen, as well as work on digital education formats. Another session explored the role of Artificial and Artistic Intelligence, raising questions about the creative potential of technology in shaping future practices.

Leadership and Advocacy in a Global World formed the third major theme of the congress. Sessions included discussions on leadership in collaborative transnational contexts presented by the IN.TUNE alliance, insights from the advocacy partnership between AEC and ELIA, and a round table with leaders from Africa and Asia who shared their perspectives on global music education.

The Congress offered several student-led sessions organised by the European Performing Arts Students Association (EPASA), providing a vital platform for the next generation of artists and leaders.

The AEC Congress 2025 also offered the opportunity to meet inspiring guests and thought leaders from across Europe. Their insights enriched the congress with perspectives from science, politics, and cultural advocacy.

As always, the congress was filled with live music performances and countless opportunities to connect with colleagues. Participants were encouraged to actively shape the programme and contribute to the shared dialogue through the Opening Brainstorming Sessions, the Information Forum, the regional meetings, and of course, the General Assembly.

Moreover, participants could take part in yoga, meditation, hiking, and other health and wellbeing activities throughout the congress hosted by the Mozarteum Institute for Coaching and Career.

# Trailer



[Watch the trailer](#)

## Congress Committee

AEC Council: **Deborah Kelleher**, Royal Irish Academy of Music, Dublin, Ireland (AEC President)

AEC Council: **Jeffrey Sharkey**, Royal Conservatoire of Scotland (AEC Vice-President)

AEC Council: **Małgorzata Sternal**, Academy of Music in Krakow

AEC Council: **Anothai Nitibhon**, Princess Galyani Vadhana Institute of Music, Thailand

EPASA: **Miranda Harmer, Monica Vejgaard, Nathalie Roe**

AEC Office: **Finn Schumacker, Sara Primiterra**

Host institution: **Elisabeth Gutjahr**, Mozarteum University Salzburg

# Wednesday 5

## Pre-Congress Workshop – MusiQuE Peer Reviewers Training

This three-day workshop offered training and professional development for potential and current MusiQuE Peer Reviewers. The training consisted of one online session followed by two in-person days. Participants were guided through all key phases of a MusiQuE review: reading and analysing the Self-Evaluation Report (SER), preparing for and conducting a site visit, and drafting the final review report. Interactive methods such as role play, group work, discussions, and the World Café were used throughout, ensuring an engaging and collaborative learning experience.

The training was open to representatives and students from higher music education institutions, representatives of music schools and organisations from the music profession with an interest in quality assurance and accreditation in conservatoires. Representatives from performative arts departments affiliated to higher music education institutions were also invited to participate in the training.

Facilitated by:

- **MusiQuE Board:** Ankna Arockiam, Lies Colman, Orla McDonagh, Jacques Moreau
- **Experienced Peer Reviewers:** Celia Duffy, Martin Prchal, Iñaki Sandoval, Don McLean, Mistborkelsdóttir
- **MusiQuE Office:** Linda Messas, Ana Alvarez, Crina Mosneagu, Basia Kowalczuk, Daniel Rivera



# Pre-Congress Workshop – DEI – Diversity, Equity and Inclusion in Higher Music Education: An Invitation for Action

As part of AEC's commitment to promoting Diversity, Equity and Inclusion (DEI) as fundamental priorities within Higher Music Education (HME) institutions, the DEI Panel of Experts facilitated a series of workshops under AEC's new Creative Europe funding period (2025–2028). These workshops aimed to share experiences, identify good practices, and collaboratively envision institutional change in relation to DEI in HME. They also sought to address imbalances related to gender, ethnicity, disability, neurodivergence, sexual orientation, economic background, political and religious beliefs, and all other intersecting dimensions.

The AEC DEI Panel of Experts acknowledged that issues related to equitable and inclusive teaching and learning environments have rapidly diversified in recent years due to various local and global challenges and trends.

This necessitated space and time for collegial reflection on how institutions are navigating—or wish to navigate—such changes in a future-oriented way.

The workshop provided an opportunity for HME staff and students to discuss how to build and maintain equitable and inclusive practices, and how such practices can support previously excluded individuals, minority groups, and communities. Drawing on the resource package launched in 2023, titled *Diversity, Equity and Inclusion in Higher Music Education: An Invitation for Action*, the workshop placed a particular focus on addressing resistance that may emerge when such changes are envisioned and implemented in institutions. The workshop consisted of plenary sessions as well as small group discussions in a world café setting, with the ultimate goal of encouraging participants to take action to enhance DEI within their own institutions.

Facilitated by members of the **AEC Diversity, Equity and Inclusion (DEI) Panel of Experts:**

- **Dr. Jennie Henley**, Royal Northern College of Music, Manchester
- **Xiangning Lin**, National University of Singapore, Singapore
- **Enric Aragonès Jové**, Escola Superior de Música de Catalunya, Barcelona
- **Alfonso Guerra**, European Association of Conservatoires, Brussels



[View the presentation](#)



[Mentimeter](#)



## Read the notes!



notes  
NOT  
here

Email AEC  
to ensure the  
inclusion of this  
workshop in the  
Math Congress Program

Reach out to student  
representatives/leaders  
to better understand  
barriers to participation

Finding opportunity  
and opportunities to  
explore with  
students

Being  
a Change  
Makers  
together

listen  
see  
hear

STUDENTS WITH  
DIFFICULTIES OR  
BECOME TUTORS  
FOR OTHERS

Organizing  
workshop like  
this at our  
institution!

Learn more  
about resilience  
and share

Creating a  
working group  
with students  
on these issues.

ur  
ntation

be kind

Sharing the  
AEC resources  
with my colleagues!!!

notes  
NOT  
here

Here going on  
arising the  
uncomfortable  
topics that  
must be addressed

Create  
Mandate

listen  
see  
hear

TELL OTHERS  
OF MY  
LEARNINGS

Take  
The conversation  
of this  
Afternoon  
home!  
And do it  
over with our  
teachers

Spread  
the  
word!

Encourage  
the students  
to empower  
themselves

ALWAYS  
STUDENTS  
FIRST

Reinforce  
the student  
community

To start a regular  
DEZ council with  
students and  
staff

HAVING A  
BROADER  
MINDSET  
WHICH  
WORKING

TALK MORE  
TO PEOPLE

# Thursday 6

## Pre-Congress Workshops

### **A. Empowering tomorrow's talents – paving the way. How to strengthen the interconnection between the levels of musical education**

The Bologna process established competence-based education with agreed-upon learning outcomes for music studies within Higher Music Education (HME) institutions in Europe. However, pre-college music education lacks a standardised approach. The Polifonia pre-college working group suggested back in 2007 competences aligned with HME outcomes, serving as a theoretical model requiring further development. In the framework of an Erasmus+ project, YMTE and AEC picked up on that need.

The project endeavoured to establish a European reference framework and ensure quality assurance for the specialized pre-college level of music education, fostering a cohesive curricular alignment between pre-college music education and higher music education. It sought to pinpoint, deliberate, and establish key competences, learning outcomes, and standardized quality measures that strengthen the interconnection between the levels of musical education.

The workshop offered participants the opportunity to gain insight into the project, including the preliminary results of a comprehensive mapping of learning outcomes and admission requirements from institutions across Europe.

Based on this, participants were invited to reflect, share personal experience, and together formulate recommended measures that could be put in place to reduce barriers and to strengthen diversity, equity, and inclusion in the transition between pre-college music education and higher music education.

In collaboration with [YMTE](#)

The workshop was designed as a combination of presentations, case study analysis and small group discussions (Delphi rounds):

- Welcome & Context Setting
- Presentation and Case Study Snapshots
- Delphi Round 1 – Small Group Discussions
- Plenary Sharing & Consolidation
- Delphi Round 2 – Prioritisation & Refinement
- Final Validation & Next Steps
- Closing Reflections



The workshop contained a presentation of the current YMTE Erasmus+ project, a short introduction to the Polifonia Report on pre-college Music Education in Europe, and highlights from the ongoing mapping and analysis of pre-college music education and higher music education across Europe (HME).

During a combination of group discussions and plenary sessions, participants identified desired (including emerging) competences, engaged in critical discussion, and formulated recommendations regarding enhanced DEI competences and corresponding learning outcomes.

By the end of the workshop, participants gained a deeper understanding of the barriers within the musical ecosystem, as well as their roots in tradition and established practices. Through their engagement in the workshop's analyses and discussions, participants made a significant contribution to fostering stronger connections between educational levels and promoting more diverse participation. Ultimately, this led to improving the access and broadening recruitment base for music education across Europe.



[View the presentation](#)



[Read the notes](#)

## B. EPASA Workshop on Student Leadership

What is student leadership? Why should students be involved in leadership roles? And how can different leadership styles help everyone grow, as individuals, teams, and communities?

In this interactive workshop, students and student representatives came together and were given the opportunity to explore these key questions. Through discussion, reflection, and practical activities, participants developed a deeper understanding of leadership in all its formats, from formalised roles to everyday influence. The discussion included leadership roles both within the Performing Arts sector and non-creative sectors to get a broad range of views. Participants had the opportunity to connect with each other, and share their own experiences of what it means to be a young leader.

At the end of the workshop, the group was joined by a panel of former student leaders at different stages of their careers for a fireside chat which reflected on how they honed their leadership skills in a conservatoire setting.

Students left this workshop with a new perspective into leadership, connections with other participants, and questions and ideas which they could take back to their own institutions and artistic communities.

With EPASA representatives:

- **Iveri Kekenadze Gustafsson**, EPASA Board Member
- **Marloes De Nul**, EPASA Board Member
- **Mimi Harmer**, EPASA Vice-President
- **Monica Vejgaard**, EPASA President
- **Natalie Roe**, EPASA Board Member



[View the presentation](#)

## C. Music and Medicine

Musicians are characterised by exceptionally intensive professional training, which usually begins in childhood. By the time they start their studies, they have usually already spent around ten thousand hours practicing their instrument. This leads to a high level of technical expertise but also brings with it specific health challenges.

While there are now established structures with specialised sports physicians for professional athletes, medical care for musicians has not yet been standardised across the board. Fortunately, there are now specialised physicians and centres that focus on the specific needs of musicians.

This session examined the medical characteristics of musicians from various perspectives. One focus was on hearing health, which is of central importance to musicians and plays a crucial role for orchestra musicians in particular, as they are exposed to high noise levels.

- **Prof. Dr. Simone Graf** (medicine)
- **Prof. Dr. André Lee** (medicine and music)
- **Dr. med., M.Mus. Johanna Doll** (medicine and music)
- **Prof. Isabel Gabbe** (music)

Participants could also look at rare but significant movement disorders such as musician's dystonia, a complex neurological disorder that can significantly impair the ability to play music. It was explained what is known about the development, diagnosis and treatment of this condition and what preventive measures can be taken to minimise the risk of developing it. The programme was supplemented by practical movement exercises that can be easily integrated into the everyday working lives of musicians and non-musicians alike and can help prevent muscle tension and promote general health.



[View the presentation](#)

## Welcome to Newcomers

### with members of AEC Council and AEC Office Team

As in previous years, the AEC Annual Congress and General Assembly 2025 provided a moment for AEC member institutions to get familiar with the network's activities and latest developments. The session served for newly granted AEC members to introduce their institutions, as well as to know more on how to access their institutional profile on the AEC website, to learn about AEC newsletter and other communication channels and to recap the in-presence and online sessions offered in the conference programme. The Swapcard app was presented as main source of information and communication for the Congress and the brand new Buddy System for AEC Congress Participants was introduced: more experienced participants had been paired with newcomers.



[View the presentation](#)

## Welcome to Students

### for student delegates, with EPASA and members of the Congress Committee

With EPASA representatives **Iveri Kekenadze**, **Gustafsson, Marloes De Nul**, **Mimi Harmer**, **Monica Vejgaard**, **Natalie Roe**



[View the presentation](#)

# Opening event

## Music introduction and welcome words



### Welcome words by:

- **Elisabeth Gutjahr**, Rektorin of Mozarteum University
- **Monica Vejgaard**, EPASA President & **Mimi Harmer**, EPASA Vice-President
- **Deborah Kelleher**, President of the AEC

## Green travel winners announcement

This initiative, introduced for the first time on occasion of the IRC AEC meeting 2025, encouraged and normalised low-carbon travel, such as by train, bus, or shared mobility—as a sustainable alternative to air travel. It reflected the AEC's ongoing commitment to reducing its environmental footprint.

The Green Travel Incentive for the AEC Congress was awarded to Ema Proso Šepc (Academy of Music, University of Zagreb), Joris Blanckaert (Hogeschool Gent School of Arts), and Daniel Abrahamsson (Malmö Academy of Music).



[Watch the session](#)



[View the presentation](#)

# Keynote speech – The Healthy Musician in a Healthy European Society

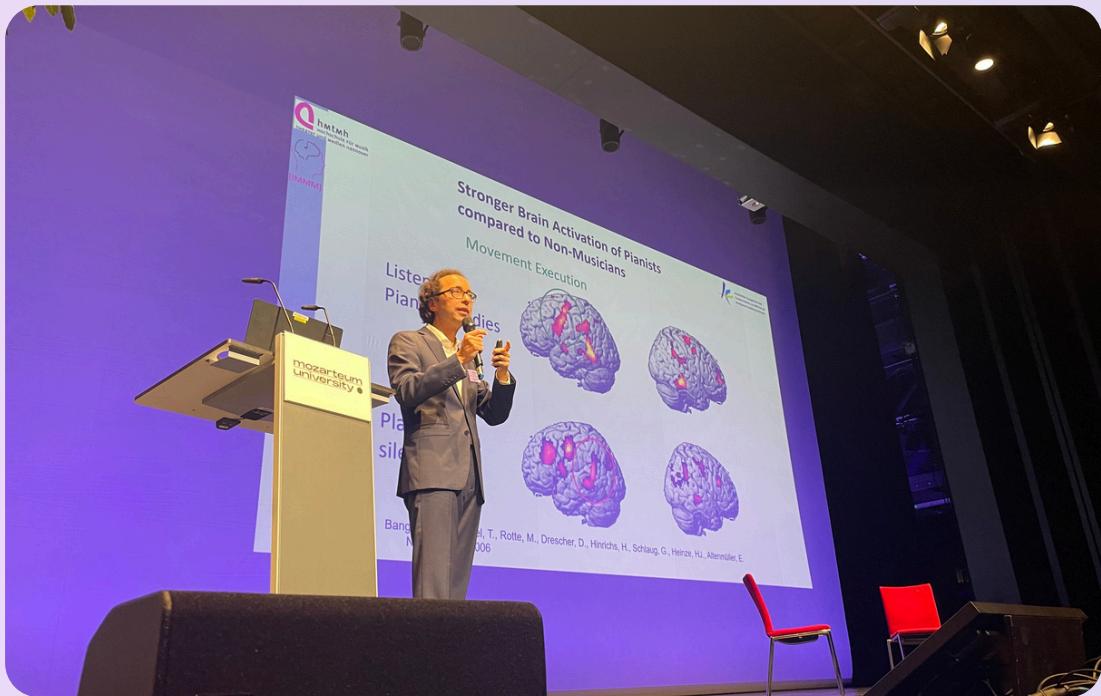
Music has been an essential part of human culture and development throughout history, serving as a universal language that connects individuals and societies. Modern neuroscience has provided compelling evidence that musical engagement induces lasting structural and functional changes in the brain, influencing cognition, emotion, and motor skills. Professional musicians represent a particularly unique group, exhibiting specialized neuroplastic adaptations due to their intensive training and performance demands. Consequently, they often face specific medical challenges related to their profession, including playing-related musculoskeletal disorders, hearing issues, and neurological conditions.

In this keynote lecture, participants could examine the profound effects of musical activity on the human brain and overall health, with highlights from recent scientific findings in neuroimaging and clinical studies. The session also addressed common playing-related complaints among musicians and explored innovative approaches in music medicine aimed at diagnosis, prevention, and therapy. Emphasizing the importance of tailored healthcare strategies, this presentation aimed to shed light on how understanding the intersection of music and medicine can improve the well-being and performance of musicians while advancing the knowledge of brain plasticity and human resilience.

**Prof. Dr. med. André Lee**



**Prof. Dr. med. André Lee** is head of the Institute for Music Physiology and Musicians' Medicine at the University of Music, Drama and Media Hanover. His main research interests are movement disorders in musicians, in particular focal, task-specific dystonia and task-specific tremor, on which he wrote his habilitation at the Department of Neurology at TUM Klinikum Rechts der Isar in Munich. He also conducts research into pain perception and pain processing in musicians. He studied medicine at the TUM Klinikum Rechts der Isar in Munich, specialising in neurology and was a founding member of the interdisciplinary outpatient clinic for musicians' medicine there in 2015. He has been playing the violin since the age of six and received lessons from Prof. Wilfried Laatz (Lübeck University of Music) and Prof. Ingolf Turban (Munich University of Music and Drama), among others. He continues to perform with various orchestras and chamber music ensembles.



[Watch the session](#)

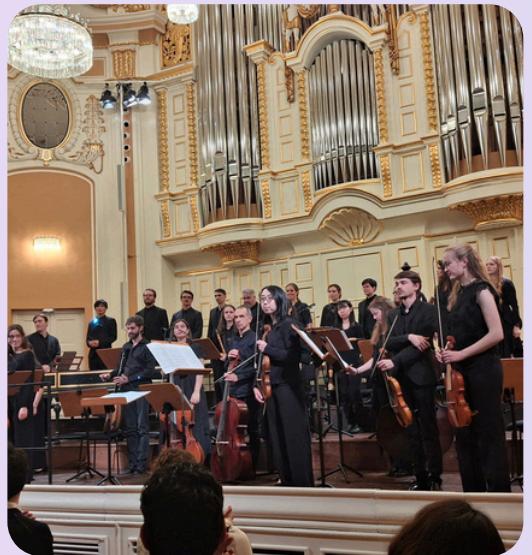


[View the presentation](#)

# Opening Brainstorming

Themes	Facilitators	Material
<b>1 – Music education's (potential) societal impact</b>	Jens Knigge (moderator), Annika Mylläri, Aparajita Dutta	 
<b>2 – Inclusive Music Education: Diversifying Curricula and Student Profiles</b>	Daniela Eder (moderator), Petter Sundkvist, Edson Jiménez Cornejo, Enric Aragonès Jové	
<b>3 – Community, Participation, and Expression in HMEIs</b>	Aleks Szram (moderator), Barbara Preis	
<b>4 – Mental Health and Well-Being in HME</b>	Małgorzata Sternal (moderator), Joanna Latala, Luca Macchi, Lies Colman, Leila Hooton	 
<b>5 – From Studies to Worklife</b>	Blair Stevenson (moderator), Iván Álvarez Mendieta, Maria Piirainen	
<b>6 – Artistic Intelligence as a Service for Society</b>	Monica Vejgaard and Mimi Harmer	
<b>7 – Vision made reality: a new master model</b>	Susanne van Els	 
<b>8 – How to develop and/or maintain a quality culture in our institutions</b>	MusiQuE Music Quality Enhancement	
<b>9 – How to improve the understanding of Higher Education in the Arts by the EU bodies and Erasmus agencies, in order to increase the chance of success of our applications</b>	Isabelle Replumaz	
<b>10 – Artistic Research in Master's and Bachelor's curricula : Sharing challenges, Creating pathways</b>	Stefan Gies	 
<b>11 – Digitalizing the Erasmus Programme EASY MO and the AEC Position Paper on EWP</b>	Sara Primiterria, Ly Tran, Noemi Parraghy, Lucia di Cecca, Jose Luis Fernandez	
<b>12 – Safe Space</b>	Steven Faber and Tuan Hao Tan	

# Concert – ORA Festival



[Read the programme](#)

# Friday 7

## Plenary session I

### Musical introduction



[Watch the music introduction](#)

### Welcome Words by Anothai Nithibon – SEADOM



[Watch the session](#)

### Three Keynotes introduced by Finn Schumacker on:

- The Healthy Musician in a Sustainable World: **Cliodhna O'Connor**
- Educating Professionals between Tradition and Innovation: **Paul Feigefeld**
- Leadership and Advocacy in a Global World: **Stella Mendonça**, MUSIARTE, Maputo, Mozambique



## 1 - The Healthy Musician in a Sustainable World

If the purpose is to support musicians to create long, sustainable, successful and happy careers, how is it possible to articulate what actually matters? There are innate challenges in building a career around music performance. What should be accepted, what should be changed and how can musicians be practically prepared for both?



**Clíodhna O'Connor**, Royal Irish Academy of Music, Dublin

*Clíodhna O'Connor is a leading Irish coach and coach developer with over 15 years' experience across elite sport and performance. Head of Athlete Performance for the Irish Senior Women's Hockey Team, she works with the Irish Institute of Sport to prepare athletes for the International Hockey Pro League and 2026 World Cup. She also serves as an Elite Performance Coach at the National Opera Studio in London, supporting young artists' development. A former Dublin Senior Ladies Gaelic Football goalkeeper (2002–2014), she won the All-Ireland Championship in 2010, captained in 2011, earned two All Stars, and was named to the Team of the Decade. Holding master's degrees in Strength and Conditioning and International Communications, she is pursuing a Professional Doctorate in Elite Performance. Her work focuses on helping athletes and performers thrive in demanding environments while maintaining wellbeing through collaborative, evidence-based coaching.*



[View the presentation](#)

## 2 – Baroque'n'Roll – Educating Professionals between Tradition and Innovation

The lecture explored how not only today, but also historically, significant creative developments always emerged from transdisciplinary processes. Building on tradition and tacit knowledge, innovative education thrives in messy and unfinished environments in which it is possible to measure the world with musical instruments while learning to understand and play technical media as an orchestra. Realizing and activating these diverse agencies, techniques and spaces enables to develop focussed, yet open-ended educational methods.



**Paul Feigelfeld**, Mozarteum Salzburg

*Paul Feigelfeld is a cultural and media scientist. After studying cultural studies and computer science in Berlin, he held various positions at the Centre for Digital Cultures Lüneburg, the Art University and the University of Basel, the Strelka Institute Moscow, the University of Applied Arts and the University of Vienna. In 2021-2024, he held the professorship for Knowledge Cultures in the Digital Age at the Institute for Design Research at HBK Braunschweig and was a visiting professor at the Chair of Media Theories at Humboldt-Universität zu Berlin.*



[View the presentation](#)

## 3 – Leadership and Advocacy in a Global World

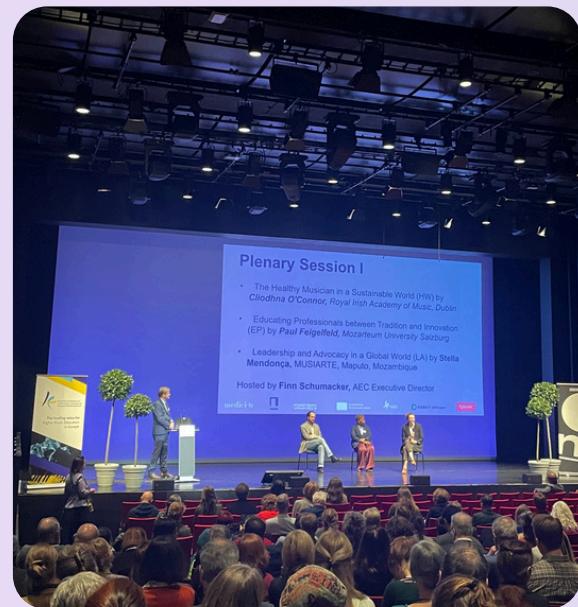
Globalization connects nations through education, trade, investment, technology, and the exchange of ideas, demanding leaders who can navigate complexity, inspire across cultures, and act with shared responsibility. True leadership today is measured not by authority, but by the ability to listen, inspire, empower, and advocate for creativity, empathy, and human dignity. Through such leadership, music becomes a universal language, shaping not only musicians but citizens of a more harmonious world.

**Stella Mendonça**, MUSIARTE, Maputo, Mozambique

During this panel, special attention was given to leadership in Africa, where youth, creativity, and cultural richness are essential to shaping a more balanced global future in higher music education. Defending quality music education remains a major challenge, as government priorities often focus on basic needs such as infrastructure and literacy.

Stella's path in music education grew from these realities, using the opportunities her country offered her to explore new ways of seeing and making music. At a time when art music in Mozambique was often seen as Western and reserved for the elite, she had the chance to introduce it to broader audiences. Challenging this perception became an act of advocacy, affirming that music education belongs to everyone. This belief inspired the creation of MUSIARTE, Mozambique's first music conservatory, envisioned as a space for inclusion, creativity, and shared learning.

*Opera Singer, Artistic Director, and Cultural Innovator, Founder of "Fundação MUSIARTE – Conservatório de Música e Arte Dramática" (Mozambique), Stella Mendonça is a Mozambican soprano and cultural leader who has performed internationally across Europe, Africa, and the United States. With acclaimed roles such as Mimi, Violetta, Magda, Aida, Carmen among mothers, she has worked with artists including Grace Bumbry, Magda Olivero and Dennis Hall. Trained in Paris and Graduated in Lyon, Conservatory, he pursued advanced voice studies at the Juilliard School in New York, she holds a master degree in voice and she combines artistic excellence with a strong commitment to music education. Founder and director of the MUSIARTE – Conservatory in Maputo, she leads projects in cultural cooperation and capacity building, notably the Erasmus+ KA171 partnership with Italy's Agostino Steffani Conservatory promoting equitable artistic exchange, joint curriculum development, and mobility. For her contributions to the arts, Mendonça was awarded the Medal of Merit by the Portuguese government in 2016. Her work highlights the power of music to inspire, educate, and connect across continents.*



[View the presentation](#)



[Watch the three keynotes](#)

# Parallel sessions

## Educating Professionals between Tradition and Innovation

### 1 – How can we use digital innovation to improve our educational formats in Higher Music Education?

What skill set are needed to blend Artificial intelligence with Artistic intelligence? What possibilities and challenges emerge when hiring a ChatGPT as a choreographer?

How does collaborating with large language models affect the creative process and what opportunities and challenges does the collaboration bring?

How can internationalized digital competencies enhance and innovate HEIs?

These were some of the questions addressed in this insightful panel discussion.

Thomas Ballhausen (Mozarteum University) opened the discussion with "Teaching Future Skills in the Digital Age. An Artist's Perspective on Innovation, Complexity, and Artistic Intelligence." He argued for an art-driven pedagogy that embraces speculation, imagination, and the complexity of innovation as essential components of future skills. By integrating ethical reflection and the concept of Artistic Intelligence, his contribution invited a rethinking of teaching and learning as creative and context-sensitive acts within the digital condition.

Petr Vašků (Ph.D. student of Janáček Academy of Performing Arts Brno) presented insights from the Prompt Dancer project, an experimental collaboration between a group of artists and ChatGPT-4 in creating a live dance entirely choreographed by AI. Can a deep language model, devoid of human emotions and experiential nuances, truly encapsulate the complexity of bodily knowledge and artistic performance? What possibilities and limitations emerged in such a co-creative process and what does it tell us about creativity and authorship in the digital era? The study highlighted both the artistic potential of generative systems and the need for critical awareness of their conceptual biases, offering valuable implications for artistic pedagogy.

Michelangelo Galeati (Conservatorio Santa Cecilia di Roma / Conservatorio di Palermo) introduced MUSIC4D – Music, entrepreneurship, Creativity, For the Digital revolution, a PNRR-funded initiative at the Conservatorio di Musica Alessandro Scarlatti in Palermo. The project exemplified how digital infrastructures, international collaboration, and innovative curricula can modernize the Italian Higher Arts Education system. By fostering digital competence, creativity, and sustainability, MUSIC4D aimed to empower a new generation of musicians to act as cultural innovators in a connected world.

**Thomas Ballhausen,**  
Mozarteum Salzburg,  
**Michelangelo Galeati,**  
Music4D PNRR project by  
Conservatorio di Palermo,  
and **Petr Vašků**, doctoral  
student at the Janacek  
Academy, Brno  
Moderated by **Barbara Willi**,  
AEC Council Member



[Watch the session](#)



[Presentation: Thomas Ballhausen](#)



[Presentation: Michelangelo Galeati](#)

## 2 – Enhancing performance training through state-of-the-art simulation and science

This session outlined how the tools and technologies of Performance Science have been embedded within performance training at the Royal College of Music, with particular focus on its state-of-the-art Performance Laboratories. These spaces recreated the visual, acoustic, and social elements of performance, allowing performers to experience dynamic performance environments in controlled settings while collecting data through advanced performance capture technologies. This session outlined the implementation of such spaces within and beyond the conservatoire curriculum to enhance training and understanding of musicians' health and professional skills, to foster radically interdisciplinary exchange, to drive enterprise, and to stage innovative multimodal concert experiences.

**George Waddell,**  
Performance Research and  
Innovation Fellow at the  
Royal College of Music

Moderated by **Thom Gilbert**,  
chair of the AEC Digitisation  
WG



[Watch the session](#)



[View the presentation](#)



Other useful links:  
[See the Performance Laboratories on the BBC](#)

[Read more about the Performance Laboratories](#)

[Read more about the Centre for Performance Science](#)



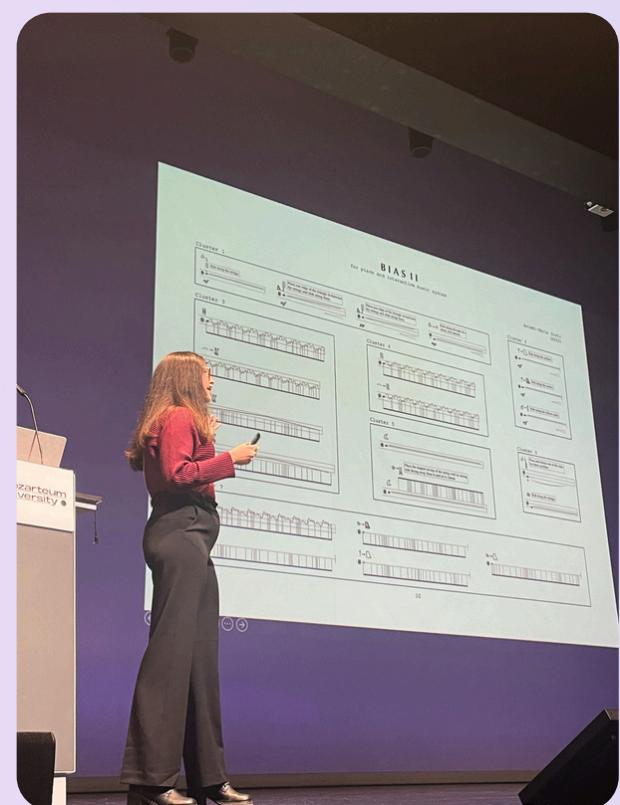
### 3 - (A)&AI: Artificial and Artistic Intelligence

This workshop combined an open discussion with a lecture by composer and researcher Artemi-Maria Gioti on her artistic research exploring critical perspectives on AI gained through practice-based inquiry. In her lecture, Gioti delved into critical themes explored in her works, questioning the notion of generalizability—the presumed capacity of machine learning algorithms to apply insights from training data to novel contexts—and deconstructing data, by challenging their neutrality and highlighting their material and processual dimensions. More broadly, the lecture explored the intersection between artistic practice and critical discourse on AI, by addressing the questions: What can artistic research reveal about the mechanisms and assumptions underlying AI? And how can such critique shape broader conversations on technology?

In the workshop segment, participants actively explored how research in and on music can contribute to critical AI studies. Through discussion and collaborative reflection, attendees considered how artistic practices can reveal algorithmic biases, question data assumptions and open new perspectives on the societal impact of AI. The session encouraged a dialogue between theory and practice, fostering insights into how music research can contribute meaningfully to critical discourse on emerging technologies.

**Artemi-Maria Gioti,**  
Mozarteum University

*Artemi-Maria Gioti is a composer and artistic researcher conducting critical research at the intersection of music and artificial intelligence (AI). She is Professor of Artistic Research in Music at Mozarteum University Salzburg.*



[Watch the session](#)



[View the presentation](#)

## 4 - Beyond Roots: linking education and profession between tradition and innovation

This round table explored the dynamic relationship between musical tradition and the evolving professional landscape. Panelists from AEC platforms (EMP, IRC, PJP, EPARM, TFG) reflected on what tradition means today and how it can remain impactful without losing its avant-garde potential. The discussion examined the role of institutions as creative incubators, connecting students with peers and fostering experimentation. Participants also addressed the challenges posed by technological change and shifting labor markets, questioning how education equips students for future professional realities. Through interactive dialogue, alumnae contributions, and audience engagement, the session sought to highlight innovative strategies for linking education and profession. Participants explored ways to honor roots while embracing the possibilities of change, imagining the next phase of music education and professional life.

Round Table with representatives of the AEC platforms:

- **Claire Michon** (EMP)
- **Jan-Gerd Krueger** (IRC and Education and Profession WG)
- **Jere Laukkanen** (PJP)
- **Matthias Hermann** (EPARM)
- **Anothai Nitibhon** (TFG)

Moderated by **Keld Hosbond**, AEC Council Member

With contributions by **Miranda Harmer** and **Monica Vejgaard**



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## 5 – What happens when students take the lead in shaping the future of music?

### Students led projects – “Sound” incubation hub (Rhythmic Conservatoire in Copenhagen) and “On the Road” (Mozarteum University)

Student-led projects are powerful engines of innovation in higher music education: they test new formats, expand artistic practices, and connect music with wider society. This session introduced two institutional frameworks that nurture such initiatives: the “Sound” incubation hub at the Rhythmic Music Conservatoire in Copenhagen, presented by Mads Ravnsbæk (Daily Manager, SOUND), and “With Dylan on the Road” at Mozarteum University Salzburg, presented by Eugen Banauch and Maria Herz (Research Management Team, University Mozarteum).

From within these hubs, students pitched their own projects: from Denmark, Det Åbne Ensemble, presented by Thomas Mulcahy Andersen, which brought improvisation workshops into psychiatric care; and from Austria, Ecophonic Atelier, presented by Maurice Cazzolli and Simon Kantner, which fused audioreactive visuals with nature-inspired music and sounds. Both projects were discussed with a panel of peers and experts, opening the dialogue on potential, challenges, and opportunities on how such projects can grow and continue to make a real difference.

From there, the session turned interactive: participants were invited to take part in a facilitated workshop, exploring the guiding question: How can HMEI community help student-led projects move forward? Together participants identified different pathways of support, from resources and networks to recognition and sustainability.

- **Mads Ravnsbæk**  
**Soerenen**, Daily Manager, SOUND
- **Eugen Banauch** and **Maria Herz**, Research Management Team, UMozarteum
- **Thomas Mulcahy**  
**Alexandersen**, the Åbne Ensemble
- **Maurice Cazzolli** and **Simon Kantner**, Ecophonic Atelier

Moderated by **Monica Vejgaard**, EPASA



[Watch the session](#)



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## 6 – Challenging the Master/Apprentice Model

The master/apprentice model remains deeply rooted in higher music education: a hierarchical framework where a teacher (the “master”) guides, critiques and shapes the development of the student (the “apprentice”). While this model has nurtured generations of musicians, it is increasingly questioned in light of today’s values of equity, student agency, cultural diversity and collaborative creativity. Does it still meet the needs of 21st-century students? What can be learned from international experiences where the model is being re-examined, adapted or defended?

The main themes of discussion focused on power dynamics, social safety, and the promotion of student voice and agency within teacher–student relationships. Participants explored alternative roles for teachers, including mentor, collaborator, facilitator, or co-learner. Comparative perspectives were shared from conservatoire systems in Western Europe, the Nordic countries, China, and Singapore. Finally, practical strategies were proposed for institutions to rethink traditional structures while maintaining artistic excellence.

Participants gained a deeper understanding of how cultural, institutional, and regional contexts shape teaching models, and left with diverse perspectives and concrete ideas for evolving beyond—or productively transforming—the master/apprentice paradigm. The session encouraged dialogue among students, teachers, and administrators on how to build more equitable, inclusive, and innovative pedagogical relationships in higher music education.

- **Marianne Lokke Jakobsen,**  
Royal Danish Academy of  
Music Copenhagen
- **Wei Boon Tan,** NUS Singapore

Discussion moderated by **Iveri Kekenadze Gustaffson** and **Marloes de Nul, EPASA**



Marianne Løkke Jakobsen, Director of Global Engagement, Royal Danish Academy of Music, also brought the Nordic perspective while adding her research expertise on Chinese conservatoires and the wider Chinese music education landscape.

Wei Boon Tan, Deputy Director (Student Life), Yong Siew Toh Conservatory of Music, NUS Singapore, contributed perspectives from a highly international and diverse setting, offering alternative approaches from Asia and beyond.

Joris Blanckaert, Head of training programme commission, researcher, teacher at Hogeschool Gent School of Arts Belgium Gent, shared an example of composition students with different teachers at KASK & Conservatorium.

Thora Einarsdottir, Dean of School of Film, Music and Performing Arts at the Iceland University of the Arts, explained how her institution works at challenging and enhancing the master-apprentice model.

Marloes De Nul, EPASA board member, student at Conservatorium Maastricht, brought a perspective rooted in Western European educational milieu and expertise as a co-founder of Social Safety Council.

Iveri Kekenadze Gustafsson, International Officer at Malmö Academy of Music, AEC IRC working group & EPASA board member, contributed experience of studying and working in both Eastern Europe (Georgia) and the Nordics (Sweden, Finland).



[Watch the session](#)

# Parallel sessions

## The Healthy Musician in a Sustainable World

### 1 – Under Pressure: coaching performers from sports to performing arts

A lot can be learned from comparing and contrasting the worlds of high performance sports and performing arts. Presenting key principles and approaches utilised in sport allowed for an exploration of how effectively they can translate to music conservatoires.

Some topics addressed were:

- Defining high performance
- Principles of developing talent
- Framing the endeavour for individual impact
- Collaboration and cohesion to create a highly effective interdisciplinary support team.

How is it possible to define the jobs of teachers, coaches or practitioners supporting performers? In order to effectively support ambitious athletes or musicians, it is needed to be able to state what matters, identify how it can be measured, and understand how to change it.

**Cliodhna O'Connor**, Royal Irish Academy of Music, Dublin

Moderated by **Deborah Kelleher**, AEC President



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## 2 – Institute for Coaching & Career: Resilient Between Stress Management and Future Skills

The Institute for Coaching & Career brings together teaching, workshops, courses, and coaching programs that promote students' physical and mental well-being, provide foundations in self-management, and support the transition from university education into professional life. A key factor for building a long-term, healthy career is strengthening personal resilience, which goes beyond mere stress management: it is the interplay of mental fitness, conscious self-leadership, and awareness of one's own abilities. Not only stress- and self-management tools are crucial: those who know their strengths and can apply them flexibly are better equipped to navigate transitions with confidence and to seize opportunities for new, flexible career paths beyond traditional trajectories. Franziska Wallner, Head of the Institute for Coaching & Career, presented the work of the institute and connected insights on stress management and self-leadership with findings from labor market research. She offered a glimpse into her work with music students and her research on "transferable skills," deriving strategies to strengthen both individual and collective future readiness, while also reflecting on the evolving self-concept of classical musicians today.

**Franziska Wallner**, Institute for Coaching and Career, Mozarteum University

Moderated by **Elisabeth Gutjahr**



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[View the presentation](#)



### 3 – Healthy Community through music: Live Music Now

“Music, amongst all the great arts, is the language which penetrates most deeply into the human spirit, reaching people through every barrier, disability, language and circumstance.... This is why it has been my dream to bring music back into the lives of those people whose lives are especially prone to stress and suffering so that it might comfort, heal and bring delight.”  
Yehudi Menuhin

Live Music Now was founded in 1977 by Yehudi Menuhin and Ian Stoutzker in England. Young highly talented professional musicians were selected to perform in places where people do not have access to live music: hospitals, prisons, retirement homes, asylum seekers homes, etc. These musicians gain performance experience, come in direct contact with people who experience challenging circumstances, deepen their empathy and learn about music's deep and immediate impact. The audiences in turn experienced a brief time-out from their everyday suffering and might even gain new strength and hope. Today Live Music Now thrives and has associations in eight countries all over Europe (England, Scotland, Austria, Germany, France, Czech Republic, Netherlands, Switzerland).

- **Stefanie Lanzdorf**, President of Live Music Now, Salzburg
- **Nancy Smith**, Live Music Now Munich, project coordinator of Community Music Networks, Munich

Moderated by **Elisabeth Gutjahr**



[Watch the session](#)



[View the presentation](#)



## 4 – An introduction to Body Mapping – Helping students to play with freedom and to avoid injury

Body Mapping provides a particularly effective way for musicians to gain the anatomical awareness that fosters the free movement to underpin a healthy and injury-free musical career. This session introduced participants to the fundamentals and demonstrated the positive impact this training could have in a Conservatoire/Hochschule environment.

*Diane Daly and Alison Wells were the first two string players in Europe to become Licensed Body Mapping Educators. Diane Daly is Head of Strings at the Royal Irish Academy of Music, and Alison Wells Sharkey is on the faculty of the Royal Conservatoire of Scotland.*

- **Liza Bec**, BMV Records
- **Áine Maloney**, Royal Irish Academy of Music
- **Enric Aragonès Jové**, Escola Superior de Música de Catalunya (ESMUC), Member of the AEC Diversity, Equity and Inclusion (DEI) Panel of Experts

Moderated by **Margit Dirnberger**, Austrian Erasmus+ National Agency



- **Diane Daly**, RIAM, Dublin
- **Alison Wells Sharkey**, RCS, Glasgow



[Watch the session](#)



[View the presentation](#)

## 5 – Including Students with Barriers

The session invited participants to reflect on two powerful personal testimonies by Áine Maloney and Liza Bec, both young professionals and graduates of Higher Music Education (HME) institutions. Through their experiences, the session explored what it means to access, feel welcome, and succeed as a musician when facing challenges such as Special Educational Needs (SEN) or other personal and structural barriers. The session was moderated by Margit Dirnberger, who also highlighted the role of Erasmus+ in promoting inclusion and diversity within higher education. Her contribution outlined how Erasmus+ supports equitable access to mobility opportunities, including the funding schemes and practical measures available for students with fewer opportunities or specific needs. The discussion was complemented by insights from Enric Aragonès Jové, who connected these testimonies to broader reflections on inclusion within HME and to the outcomes of the DEI pre-conference workshop. Together, these perspectives enabled participants to better understand the practical implications of diversity, inclusion, and well-being in everyday institutional life.

[Presentation: Áine Maloney](#)

[Presentation: Liza Bec](#)

[Presentation: Enric Aragonès](#)

[Presentation: Margit Dirnberger](#)



[Watch the session](#)



# Parallel sessions – Leadership and Advocacy

## 1 – Why might young people want to be leaders? What is the future of leadership?

By 2030, Millennials and Gen Z will make up nearly three-quarters of the global workforce. Yet only 6% of Gen Z workers say their primary career goal is to reach a leadership position. Does this point to a leadership pipeline crisis – or simply a redefinition of what leadership means?

For many young people, success is no longer measured by climbing to the top but by pursuing values such as meaningful work, financial security, and genuine wellbeing. Rather than chasing traditional hierarchies, they often prioritise learning and development, work-life balance, and lateral growth.

Paradoxically, younger workers already embody many of the traits organisations claim to want in leaders: continuous learning, openness to diverse perspectives, and a willingness to question the status quo. They look for leaders who have taken unconventional paths – leaders who inspire through fresh ideas rather than rigid titles. These are mindsets and competencies which are facilitated and fostered through creative arts education.

**Monica Vejgaard and  
Miranda Harmer, EPASA**



In this session, members of the EPASA board shared their own perspectives on leadership: why they did – or did not – aspire to leadership roles, what motivated them, and the challenges they encountered as young people navigating artistic education and careers.



[Watch the session](#)



[View the presentation](#)

Through dialogue and reflection, participants asked themselves: What motivates young people to lead today? What kind of leadership do they envision for tomorrow? And how can institutions adapt to support these emerging forms of leadership?

## 2 – 'Whatever it is I'm Against It' 2.0: An Intensive Case Study Change Management Workshop

This hands-on, intensive case study-based workshop equipped HME leaders with practical change management tools and a clear grasp of core frameworks and methodologies. Through four real-life case studies drawn from AEC participants, colleagues better understood how to overcome resistance, lead change from within, and apply proven models to real HME organizational challenges. By the end, leaders were better prepared to navigate and drive transformational change across today's rapidly evolving HME landscape.

- **David Bahanovich**, Associate Provost, Curtis Institute of Music
- **Manus Carey**, Deputy Principal, Royal Northern Conservatory of Music



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## 3 – Are we alone? (open session)

As leaders in higher arts education, one often finds oneself navigating a rapidly shifting landscape. Budget cuts, political pressures, global uncertainty, and the growing demand for internal well-being have created a complex environment where traditional roadmaps no longer apply.

How is it possible to lead when the territory is unknown? How to navigate the isolation that often comes with responsibility, especially when the situations faced are unpredicted?

This Open Space session invited honest conversation about the realities of leadership today. Participants were encouraged to propose topics, raise difficult questions, and reflect on how leadership must evolve in response to these pressures.

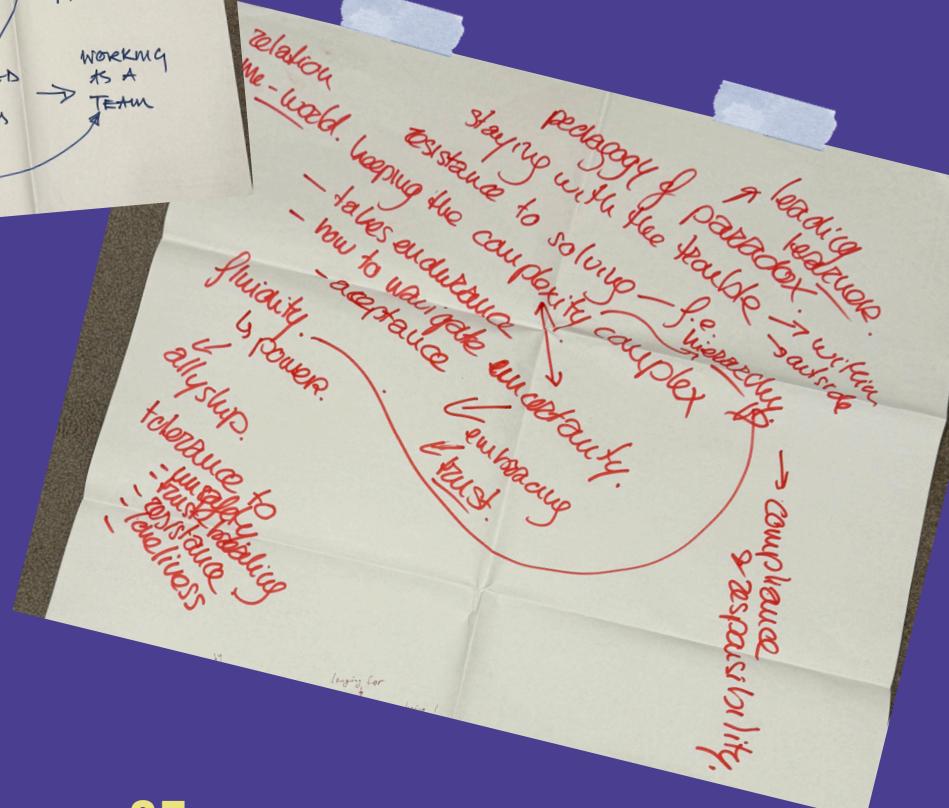
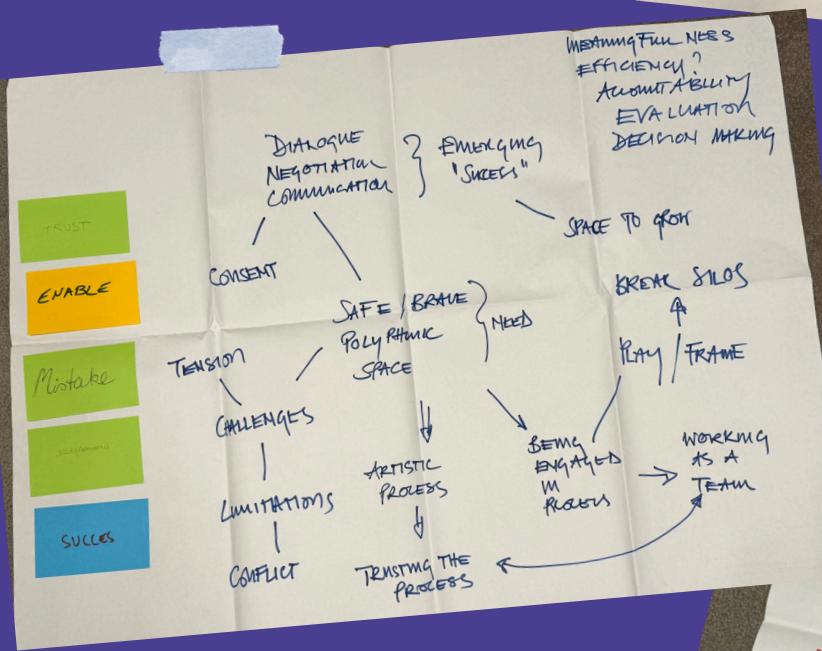
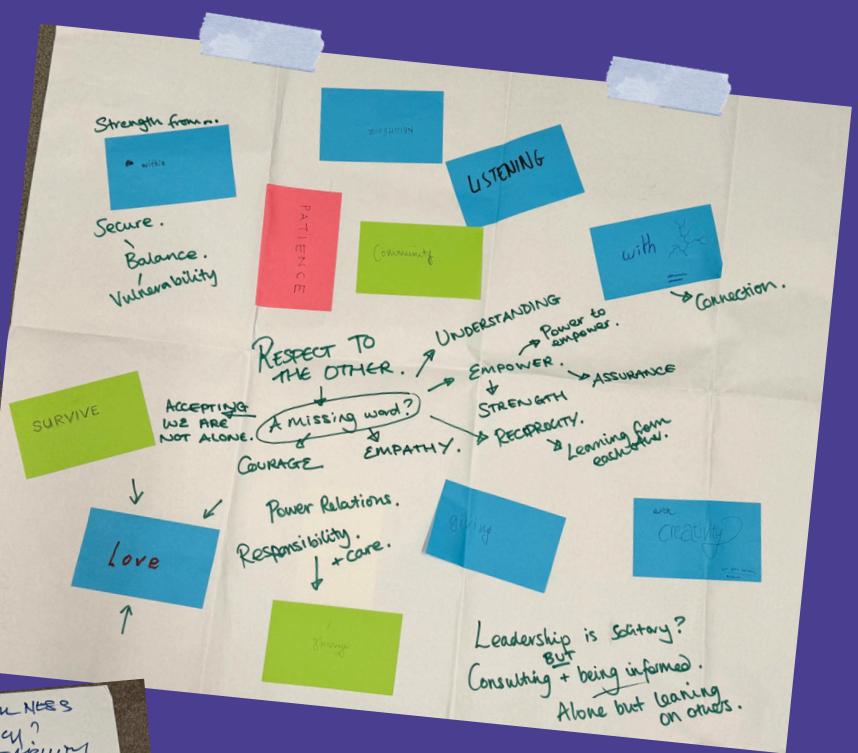
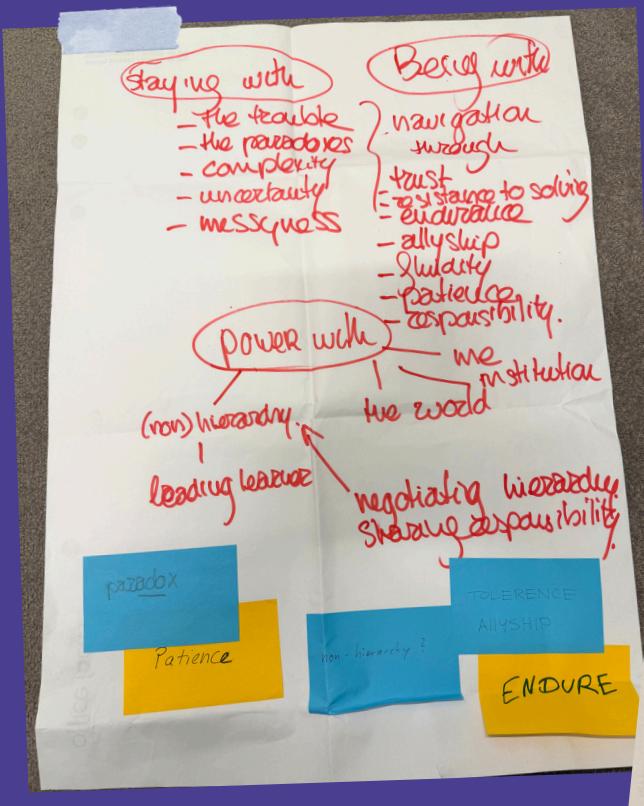
This session built on and deepened the dialogue initiated at the ELIA Leadership Symposium in mid-October. Moderator Lars Ebert carried forward a provocation from that symposium to spark further reflection and exchange.

- **Lars Ebert**, moderator (CAE)
- **Maria Hansen**, ELIA
- **Natalie Roe**, EPASA



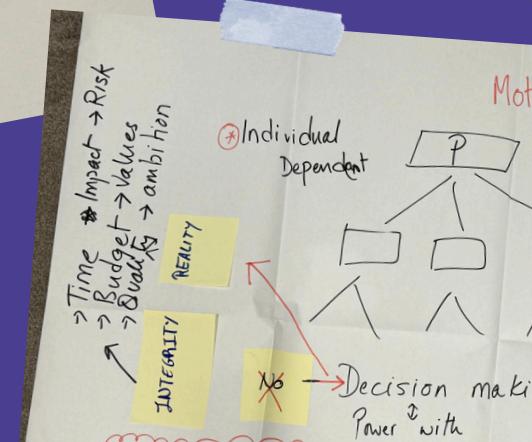
[Watch the session](#)

Read the notes from the session!



How can we share leadership?  
 Balance between "power of" and "power with"  
 → communicate your results  
 → co-responsibility  
 → follow-up  
 → accountability

LEGITIMACY  
 CONFIDENCE  
 POWER MENT



\* Responsibility sharing  
 \* Dual leadership = gives strength  
 ↓ create ownership  
 ⇒ "SERVING LEADERSHIP"  
 ↓ Enabling the others to excel  
 ↓ Invest time

\* Creative thinking  
 \* Critical thinking  
 \* ACKNOWLEDGEMENT

## 4 – Bridging Worlds: Towards Equitable Partnerships between Europe, Asia and Africa in Global Music Education

This session brought together, for the first time, leaders from higher music education institutions in Africa and Asia to explore the opportunities and challenges of building sustainable partnerships with institutions in Europe. Moving beyond traditional collaboration models, the discussion focused on strengthening mutual understanding and fostering intercultural creativity. Together, participants examined shared potentials for artistic and academic exchange, as well as the structural and cultural factors that shaped such partnerships. By reflecting on current initiatives and envisioning future possibilities, the aim was to lay the groundwork for more equitable and enduring collaborations.

- **Amos Asare Darkwa**, University of Cape Coast, Ghana
- **Sylvia Buinders**, University of Cape Town, South Africa
- **Anothai Nithibon**, Princess Galyani Vadhana Institute of Music, Thailand
- **Katherine Chu**, The Tianjin Juilliard School, China

Moderator: **Rose Martin**, D@rts Project, Nord University, Norway



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## 5 – Leading Change In Tune: Effective leadership to advance institutional transformation through transnational cooperation

### Panel discussion delivered and moderated by the IN.TUNE European Universities Alliance

What if the internationalisation tools already used (Erasmus+, mobility, exchanges, etc.) could be transformed from isolated activities into strategic levers for institutional change? This is the question at the heart of IN.TUNE, the only European Universities Alliance for music and the arts. Formed by eight institutions, IN.TUNE isn't just a collaboration – it's a long-term commitment to testing new models of intensive, meaningful internationalisation that can drive innovation and change in higher music education.

This session showcased how effective leadership and vision, coupled with transnational collaboration, can turn innovative ideas into sustainable change. Leaders from IN.TUNE partner institutions presented concrete examples of transformation in action. These included harnessing cutting-edge digital platforms to enable real-time, low-latency music teaching across borders, co-creating new joint courses, intensives and curricula, comprehensive professional development initiatives to build faculty and staff capacity, and fresh approaches to lifelong learning and sustainable career support. Each example illustrated a targeted initiative that institutions could replicate by strategically leveraging available Erasmus+ funding and partnerships, guided by a clear transformative vision on internationalisation.



[Watch the session](#)



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- **Astrid Kvalbein**, rector Norwegian Academy of Music and chair IN.TUNE Governing Board
- **Nuria Sempere**, director ESMUC and member IN.TUNE Governing Board
- **Emilie Delorme**, director Conservatoire de Paris and member IN.TUNE Governing Board
- **Ulrike Sych**, rector Universität für Musik und darstellende Kunst Wien and member IN.TUNE Governing Board
- **Markus Utrio**, dean (interim) Sibelius Academy – Uniarts and member IN.TUNE Governing Board
- **Lies Colman**, director Royal Conservatoire The Hague and member IN.TUNE Governing Board
- **Lucie Lou Camps**, student Norwegian Academy of Music and representative of the IN.TUNE Student Council

Set against the Congress theme of leadership and innovation, the session inspired institutional leaders, teachers, and stakeholders to reflect on what is possible when institutions embrace a bolder vision for transnational collaboration. Attendees were invited to identify areas where they could apply these insights in their own context, fostering a culture of innovation and continuous improvement that keep higher music education in tune with the future.



## Climate Salon

This workshop combined practical skill-building, collaborative group work, and the exchange of good practices to support the green transition in higher music education. It explored how institutions are adopting and implementing green practices, drawing inspiration from the **Play Green!**

**recommendations** created by the ARTEMIS AEC Goes Green WG. Participants reflected on lessons learned, challenges encountered, and success stories, while examining concrete examples of strategies and initiatives that advance sustainability. The sessions provided both inspiration and practical guidance to help institutions build a more sustainable future.

The participants were offered practical tips and strategies for shaping effective policies that embed sustainable practices into everyday work. Through collaborative group work, attendees designed a draft of green policy, set priorities, and exchanged experiences and ideas. The session aimed to move participants from awareness to action, fostering a shared understanding of how individual and collective efforts can reinforce long-term sustainability goals while sharing solutions and best practices.

- **Ashkhen Fixova, AEC**
- **Maria Kalleitner-Huber, Mozarteum Salzburg, Play Green group**



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# Plenary session II

## Education in Europe: global ambitions and national interests

### Music Introduction



“United in diversity” – the official motto of the European Union – symbolises that Europeans have come together for peace and prosperity while celebrating their many different cultures, languages, and traditions. How is it possible, through the continued development of the European education system, to ensure that the cultural sector and its industries help strengthen Europe’s position and values in a world where international competition is increasing and the rules of the game are being rewritten?

- **Karoline Edtstadler**, Governor of the Province of Salzburg and former Austrian Minister for Europe
- Video contribution by **Hannes Heide**, Member of the European Parliament, (CULT Committee on Culture and Education)

With **Finn Schumacker** and **Elisabeth Gutjahr**



[Watch the session](#)



# Regional Meetings

As every year, participants had a chance to discuss relevant issues in Regional Meetings chaired by AEC Council Members.

Discussion Questions:

## 1. Lifelong Learning

- Coordination: How could it be possible to increase awareness across AEC membership about what AEC institutions offer in terms of LLL to various audiences (from amateurs to freelance artists to their own staff members)?
- Completing the range of continuing professional development: Which themes need to be prioritised the most (e.g. advocacy, DEI or digitisation) at institutional as well as AEC level?
- How could institutions and AEC collaborate with external partners to offer more cross-cutting topics such as leadership development, personnel policies, strategy or fundraising?

## 2. Feedback on the Congress program and contents

- How helpful is the Congress programme and content so far for the participating institutions?
- What will you be able to bring back to your colleagues and how?
- How can AEC support you in sharing what you have learned?

## 3. Quality assurance and accreditation

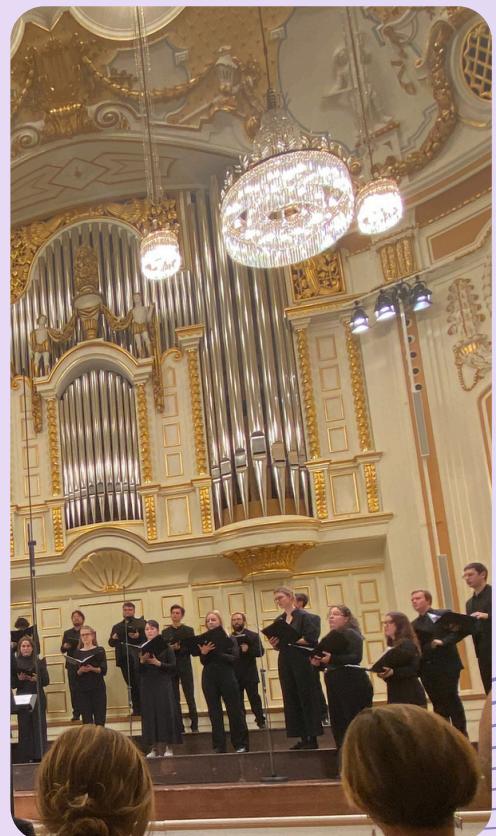
- Do the arts institutions in this regional group have to be accredited or externally evaluated? Is it at institutional or programme level, or both?
- Is there any possibility for your institution to choose the agency that conducts the accreditation process?
- Are there any difficulties in working with national requirements? Is there enough flexibility for arts institutions?
- Do institutions in this regional group have any specific needs in the field of quality assurance and accreditation which AEC and MusiQuE could help address?

## Regional Groups and Chairs:

Austria, Germany, Switzerland	Elisabeth Gutjahr, Jan Philipp Sprick
United Kingdom, Ireland	Jeffrey Sharkey
Slovenia, Croatia, Montenegro, Serbia, Bosnia & Herzegovina, Romania, Bulgaria, Kazakhstan, Georgia, Armenia, Ukraine, Moldova, Greece, Cyprus	Ivana Perković
France, Luxembourg	Claire Michon
Italy	Riccardo Ceni
Norway, Sweden, Finland, Denmark, Iceland, Estonia, Latvia, Lithuania	Keld Hosbond
Spain, Portugal	Bruno Pereira
Czech Republic, Poland, Hungary, Slovakia	Malgorzata Sternal, Gyula Fekete, Barbara Willi
Netherlands, Belgium	Lies Colman
Canada, USA, Israel, UAE	Abra Bush
Australia, China, Singapore, South Korea, Thailand, Turkey, Lebanon, Egypt	Anothai Nitibhon

# Concert: "Designing Voices for Our Lives" From Osaka to Salzburg: A Concert from the Osaka Expo Project

As part of the 2025 AEC Congress in Salzburg, a special concert featured 27 student singers from the Designing Voices for Our Lives project. Following their performances at the World Expo in Osaka, these young artists from across AEC member institutions reunited to share a multilingual, a cappella programme that celebrated cultural exchange, artistic collaboration, and the unifying power of music.



# Saturday 8

## Information Forum and Market

### Musical Introduction



Welcome Words by **Tayloe Harding**, President of the National Association of Schools of Music (NASM).

Plenary presentations by AEC Member institutions moderated by Deborah Kelleher, AEC President, followed by Q&A with the speakers in the form of "market place"

- Martin Prchal, Koninklijk Conservatorium Den Haag, **IN.TUNE Alliance: Innovative Music & Arts Universities in Europe**
- D@rts – **dialoguing@rts**
- Philipp Ahner, Staatliche Hochschule für Musik – Trossingen, **MidiR and Netzwerk 4.0 der Musikhochschulen Projects**
- Salvatore Gioeni, Conservatoire royal de Bruxelles (CRB), **Harma hub KA220 project**
- Avri Levitan, Musethica e. V., **Practicing 'Artistic Citizenship': What Musethica Brings to Higher Music Education**
- MusiQuE, **Latest News from MusiQuE**
- Eloisa Capezzuto and Simon Prunet-Foch, Centre de musique baroque de Versailles, **Celebrating Lalande's tricentenary: a networking opportunity**
- Piyawat Louilarpprasert, College of Music, Mahidol University, **IntAct Festival**
- Joseph Bowman, College of Music, Mahidol University TIJC – Thailand, **International Jazz Conference (January 2026)**
- Chee Kong Ho, Yong Siew Toh Conservatory of Music, National University of Singapore, **Performers(') Present Symposium 2026@YSTCM**
- Sabine Göritzer, University of Music and Performing Arts Graz, **Performance Practice in Contemporary Music Instrumental / Vocal / Live Electronics – Three paths to the Future**

- Fabien Degoumois, HEM, Noémie Robidas, HEMU, and Nancy Rieben, HEM: **New Master of Arts in Music Project Creation**
- Replumaz Isabelle and Roser Graell, Conservatoire National Supérieur Musique et Danse de Lyon (CNSMD), **IMPACT master**
- Kirsi Kaunismäki-Suhonen, Metropolia University of Applied Sciences, **Summer Schools 2026 in Metropolia**
- Stefan Josipović, Faculty of Music Belgrad (FMU), **Music in a context of social upheaval, and student societal engagement – a postcard from Belgrade**
- Oleh Kopeliuk, Kharkiv I.P. Kotlyarevsky National University of Arts, **Art in Defiance of War: The experience of the Kharkiv I.P.Kotlyarevsky National University of Arts**
- Erato Alakiozidou, State Conservatory of Thessaloniki, **Thessaloniki State Conservatory – A New Era**
- Quiterie Thiollier, Académie Musicale de Villecroze, **The Académie musicale de Villecroze: promoting rising talents**
- Anothai Nitibhon, **Princess Galyani Vadhana Institute of Music, PGVIM**
- Gordon Munro, The Hong Kong Academy for Performing Arts, **Update from the Hong Kong Academy for Performing Arts**
- Charlotte Saelemakers, AP University of Applied Science and Arts, **What's cooking at RCA**
- Sylva Stejskalová, Academy of Music and Performing Arts in Prague, **Artistic Research in the Field of Recording Direction**
- Joanna Latala, Gothenburg University, **Achieve Performance Mindset: Stronger Minds, Better Performances – The First Mental Training Blog for Musicians in Europe.**
- Philipp Gerschlauer, Music and Arts University of the City of Vienna, **Microtonality and Jazz – doctoral research**
- Luca Macchi, Conservatorio di Musica "Claudio Monteverdi", **From score to team: an artist's journey to leading new creatives – doctoral research**
- Maria Vincenza Cabizza, Conservatorio di Musica "Claudio Monteverdi", **Can the perception of contemporary music be free from prejudice? – doctoral research**
- **Medici.tv**, Anaïs Mercier, SPONSOR
- **Nkoda**, Kieran Timbrell, SPONSOR
- **Muvac**, Luis Perandones, SPONSOR
- **ASIMUT**, Mads Skovbjerg Paldam. SPONSOR
- **Erasmus Orchestra**



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# Discussion groups

## A – Safe&Brave Space

The term *safe space* refers to an environment where participants can feel confident that they will not be exposed to discrimination, harassment, or other risks of emotional or physical harm. At AEC events, the Safe Space took the form of a facilitated discussion group, offering participants the chance to share feedback on the event with a particular focus on diversity, equity, inclusion, accessibility, gender equality, and non-discrimination.

• **Tuan Hao Tan and Steven Faber, AEC DEI Allies network**

These sessions were facilitated by members of the AEC DEI Allies network, who ensured an open and respectful setting for dialogue. The Safe Space also provided an opportunity to reflect on the Code of Conduct for AEC events, to raise concerns about behaviours that may not align with its principles, and to exchange personal experiences and practices related to equity, inclusion, and power dynamics in the field of Higher Music Education. Participants were warmly invited to share their comments or concerns with the facilitators at [moderator@aec-music.eu](mailto:moderator@aec-music.eu), before, during, or after the session took place.

## Quiet Room at AEC events

AEC events can be both exciting and overwhelming. That is why a quiet room was set up, a calm and comfortable space available throughout the event for anyone who needed a break from the busy agenda. Whether it was needed to recharge, clear the mind, or simply enjoy a moment of peace, this space was open to all, especially when feeling tired or in need of a pause.

Quiet Rooms are part of AEC's commitment to creating events with an inclusive and caring approach to participants' well-being. The environment needs to remain peaceful, with noise to a minimum level, and avoidance of using laptops and phones. The space is not intended for meetings, conversations, or calls, but only for personal quiet time, since it is created for participants needing to step away for rest, reflection, or self-care.

## B – From Shortage to Sustainability: Collaborative Leadership in Music Teacher Education

Across Europe, the shortage of qualified music teachers is becoming a pressing challenge that threatens access to music education and, with it, the cultural, social, and economic value that music brings to society. Many schools struggle to recruit and retain qualified music teachers, leading to cancelled lessons, reduced provision, or reliance on non-specialist staff. The consequences are clear: diminished opportunities for young people to engage with music, widening inequities in access, and growing uncertainty about the future of the musical talent pipeline.

This session examined the shortage not as an isolated workforce issue but as the result of interconnected structural, political, and economic factors. Low remuneration, precarious employment, and administrative barriers discourage new entrants and drive attrition. At the same time, competing curricular priorities, funding pressures, and insufficient policy attention marginalise music within education systems. These conditions combine to weaken the attractiveness and sustainability of music teaching as a profession.

The focus of the discussion was on identifying constructive solutions. How can remuneration and working conditions be reformed to make the profession more viable? What political strategies are needed to secure music's place in teacher training? How can education systems and stakeholders collaborate to modernise recruitment, teacher education, and career pathways? By addressing these questions, the session sought to generate a shared advocacy agenda for strengthening music education in Europe, ensuring that every child has the opportunity to experience the transformative power of music.

- **Univ.Prof. Dr. Isolde Malmberg**, Universität für Musik und darstellende Kunst Wien – mdw
- **Tayloe Harding**, Dean, School of Music, University of South Carolina
- **Finn Schumacker**, Executive Director AEC



[View the presentation](#)

## C – Managing Institutions in Difficult Contexts

This group discussion started with two examples of how academic institutions in Central and Eastern Europe navigate political pressure, institutional transformation, and social crisis while striving to preserve autonomy, integrity, and community. In Hungary, recent reforms have transferred many state universities to foundation-based governance models (“public interest trusts”), creating uncertainty about access to EU higher education funds and raising concerns about political influence.

The Liszt Academy in Budapest stands out as one of the few institutions that has resisted this transition, choosing instead to remain a state university. In December 2022, its Senate unanimously reaffirmed its commitment to university autonomy and academic freedom, rejecting the foundation model despite governmental attempts to influence leadership elections. The case illustrated both the vulnerabilities and the resilience of institutional governance in a politicized environment, as well as the moral stance of faculty members defending academic principles.

In Serbia, the Department of Musicology at the University of Arts in Belgrade faced a different form of crisis when national protests erupted after a tragic public accident in 2024. Amid widespread student demonstrations, prolonged university closures, and restrictive government decrees, the department confronted the challenge of sustaining academic and artistic life under severe constraints. Through initiatives such as the student-led movement “Defending (with) Knowledge,” the academic community sought to reaffirm the value of dialogue, empathy, and shared purpose in times of moral and institutional uncertainty. Together, these cases illuminated how universities and their leaders can respond to external pressures—political, social, and ethical—while managing the fragile balance between institutional survival and the defense of academic freedom.

- **Ivana Perkovic**, University of Arts in Belgrade
- **Gyula Fekete**, Liszt Academy of Music in Budapest



[View the presentation](#)

## D – What is the sound of future music education?

What might conservatoires and higher music education look like in 2050? In this session, participants took inspiration from the themes that have run through the conference – leadership, innovation, and wellbeing – to reimagine the holistic conservatoire of the future. Together, participants asked themselves bold questions: What should be achieved by 2050? How to get there? And what is missing in 2025 that could prevent this? This was a space to share ideas, provocations, and reflections from the previous days. Through collective imagination, a timeline of milestones was built – charting not just possible futures, but desirable ones.

- **Miranda Harmer and Natalie Roe, EPASA**



# General Assembly

At the **2025 AEC General Assembly**, the AEC members gathered to hear updates on recent developments and to make key decisions concerning the association.

Following an introduction by AEC President Deborah Kelleher, AEC Executive Director Finn Schumacker presented the advocacy work carried out in 2025, outlined the political priorities of the EU agenda, and explained how AEC's key issues align with them. After his presentation, AEC General Manager Linda Messas provided an overview of the various projects and programmes undertaken by AEC this year.

The floor then passed to Communication Manager Alessandra Callegari, who presented the AEC 2030 Communication Strategy and highlighted key communication topics.

The GA also featured contributions from MusiQuE Chair Jacques Moreau and Board member Orla McDonagh, who offered further perspectives on ongoing developments with MusiQuE.

During the General Assembly, AEC active members voted on several important documents, including those related to key financial issues such as the proposed AEC budget and the updated membership fees for 2026.

The Assembly also formally endorsed the **AEC Diversity, Equity and Inclusion (DEI) Policy 2030**, presented by Alfonso Guerra, AEC Network and Finance Manager. This marks a major step forward in ensuring that DEI principles are firmly embedded in the organisation's daily activities, long-term planning, and decision-making processes.

Moreover, the General Assembly welcomed the 2025 cohort of new members, raising the total **AEC membership to 314, with 271 active members and 43 associate members**. This marks a new record for the organisation, highlighting its expanding reach and influence.



[Watch the session](#)



[GA Documents](#)

# AEC Council Elections

The active members of the AEC also voted in the Executive Committee and Council elections.

## Executive Committee:

- **Deborah Kelleher** from the Royal Irish Academy of Music (Ireland) was re-elected as AEC President,
- **Jeffrey Sharkey** from the Royal Conservatoire of Scotland (UK) was re-elected as AEC Vice-President,
- **Ivana Perković** from the University of the Arts Belgrade (Serbia) was re-elected as AEC Secretary General. Following the vote, all three candidates.

## Council:

- **Riccardo Ceni** from Conservatorio di Musica Giuseppe Verdi Milano (Italy) – re-elected,
- **Keld Hosbond** from the Royal Academy of Music (Denmark) – re-elected,
- **Sandrine Desmurs** from Cefedem Auvergne Rhône-Alpes (France) – newly elected,
- **Vicent Sanchis Caparrós** from Conservatori Superior de Música "Joaquín Rodrigo" de València (Spain) – newly elected.

Congratulations were extended to the newly elected Board, with best wishes for a successful and fulfilling term.

Following the 2025 General Assembly, the AEC Council has the following composition.

- AEC President: Deborah Kelleher ([Royal Irish Academy of Music](#), Dublin, Ireland),
- AEC Vice-President: Jeffrey Sharkey ([Royal Conservatoire of Scotland](#), Glasgow, United Kingdom),
- AEC Vice-President: Elisabeth Gutjahr ([Mozarteum](#), Salzburg, Austria)
- AEC Secretary General: Ivana Perković ([Faculty of Music](#), University of Arts, Belgrade, Serbia)
- Riccardo Ceni ([Conservatorio di Musica "Giuseppe Verdi"](#), Milan, Italy)
- Sandrine Desmurs ([Cefedem Auvergne Rhône-Alpes, Lyon](#), France)
- Gyula Fekete ([Liszt Ferenc Academy of Music](#), Budapest, Hungary)
- Keld Hosbond ([Royal Academy of Music](#), Aarhus/Aalborg, Denmark)
- Vicent Sanchis Caparrós ([Conservatori Superior de Música "Joaquín Rodrigo" de València, Valencia](#), Spain)
- Jan Philipp Sprick ([HfMT – Hochschule für Musik und Theater](#), Hamburg, Germany)
- Małgorzata Sternal ([The Krzysztof Penderecki Academy of Music in Kraków](#), Krakow, Poland)
- Barbara Maria Willi ([Janáček Academy of Performing Arts in Brno](#), Brno, Czech Republic).
- Co-Opted members: Abra Bush, ([Indiana University Jacobs School of Music](#), United States), Anothai Nitibhon ([Princess Galyani Vadhana Institute of Music](#), Thailand),
- Two representatives from [EPASA](#)

The AEC Council and AEC Office expressed their sincere gratitude to Claire Michon ([Pôle Aliénor](#), Poitiers-Tours, France) and to Bruno Pereira ([ESMAE – Porto's Superior School of Music and Performing Arts](#), Polytechnic Institute, Porto, Portugal), who concluded their term on the Council. Gratitude is expressed for their dedication and outstanding contributions to the AEC Council and the AEC membership at large.

# Student wrap up

The **EPASA – European Performing Arts Students’ Association** Conference also took place on 8–9 November, featuring a series of interactive sessions, open discussions, and creative laboratories that explored the realities, challenges, and ambitions of students in the performing arts.

The conference provided students with the opportunity to engage directly with the issues that mattered the most to them. During the *Burning Topics* Panel, participants took part in discussions with peers and experts, addressing ideas shared collectively. In the Thematic Sharing: Student Realities session, students shared their stories, challenges, and successes, creating a space to reflect, learn from one another, explore the challenges and opportunities faced by students across Europe, connect with peers from different institutions and countries, and build networks that extend beyond the conference. Finally, the Creative Problem Solving Lab invited participants to bring their most pressing questions—from burnout and sustainability to DEI policies—for collaborative, hands-on workshops led by EPASA Board members. Attendees worked together to generate practical solutions that could be implemented at their own institutions.

The EPASA Annual Conference also served as the occasion for the EPASA General Assembly, during which the new board was elected. President Monica Vejgaard, Vice-President Miranda Harmer, and Board Member Iveri Kekenadze Gustafsson have been thanked for their invaluable dedication and contribution to EPASA.

As per the 2025 EPASA elections, the EPASA board got the following composition:

- **Natalie Roe** (Royal Welsh College, Wales) as President
- **Marloes De Nul** (Conservatorium Maastricht, Netherlands) as Vice-President
- **Jack Mahony** (MTU Cork School of Music) as Secretary General
- **Louise Schröder** (The Royal Academy of Music Aarhus, Denmark), **Berta Homs** (ESMUC, Spain), and **Carlo Mazzini** (Conservatorio Giuseppe Verdi di Milano, Italy) as Board Members.



# Closing session

The venue and dates of the AEC Congress 2026 were announced:

**The Hochschule für Musik und Theater Hamburg, Germany, on 4-7 November 2026**

The closing session represented also the occasion to formally thank the following people: Claire Michon, Bruno Pereira, Miranda Harmer, Monica Vejgaard and Alfonso Guerra.



[Watch the session](#)

## Dinner at Residenz Castle

The day ended with a dinner at Residenz Castle, which marked the official closing of the AEC Congress.



# Wellbeing Support Programme

## **Walking tour on the Mönchsberg**

The walking tour on the Mönchsberg offered an easy and beautiful walking opportunity on the Mönchsberg in Salzburg. It offered wonderful views over the city of Salzburg and the surrounding area.

This session has been carried out by Franziska Strohmayr – Startup and Foundation Service, Mozarteum University Salzburg – and Franziska Wallner – Head of the Institute for Coaching & Career, Mozarteum University Salzburg.

## **Inner balance in everyday life**

The connection between body and mind is made tangible with mobilization exercises. Body scan and mindfulness training help to develop inner balance and counteract professional tension.

This session has been carried out by Bernhard Hagspiel, trombonist, physiotherapist and mental coach. He has been teaching physiotherapy and mental coaching as well as performance training and the Lecture Recital seminar at the Mozarteum University since 2019, works as a freelance musician, and practises as a physiotherapist in his own practice.

## **The Feldenkrais Method in the context of making music**

The Feldenkrais Method is a body-oriented form of treatment that can be used to fundamentally improve the quality of movement and posture.

This session has been carried out by Simone Irmer, a trained Feldenkrais teacher and music and dance educator. She has been accompanying musicians individually and in groups for 25 years.

She is an expert in functional bodywork for musicians at the Mozarteum University and a Feldenkrais coach for participants and the jury of the International Mozart Competition.

## **Yin Yoga**

Yin yoga is a slow-paced, passive style of yoga that involves holding poses for extended periods, typically 3 to 5 minutes, to target deep connective tissues like fascia, ligaments, and joints. It's a meditative practice that aims to increase flexibility, mobility, and improve overall well-being by releasing tension in the body and quieting the mind.

This session has been carried out by Stefanie Haas, who deepened her yoga practice during her MultiMediaArt studies in order to better deal with her exam anxiety. After completing her studies, she trained as a Hatha Vinyasa teacher and has been teaching yoga in the city of Salzburg ever since, focusing on intensive and grounding slow yoga classes.

### **Qi Gong Session**

Qi gong is a Chinese form of meditation, concentration and movement.

Instrumentalists and singers in particular can benefit from practising Qi Gong, not only to cope with or prevent stress at work, but also to reduce muscular tension.

This session has been carried out by Thomas Riebl, an internationally renowned violist and professor of viola at the Mozarteum University. In order to meet the demands of performance on and behind the stage, he has been practicing various relaxation methods for years and passes on his experience as a Qi gong teacher to musicians in particular.

### **Alexander Technique**

The Alexander Technique is highly effective at helping musicians prevent injury, manage performance anxiety, and perform with greater freedom and ease. By improving body awareness and addressing harmful habits of tension, it can support healthier practice and more sustainable performance, as well as students' artistic growth and long-term well-being.

This session has been carried out by Nina Rotner, an ATVD-certified Alexander Technique teacher and Senior Lecturer in the Department of Music Physiology at the University of Music and Performing Arts Vienna (mdw). She draws on her background as a jazz musician (UdK/Hanns Eisler Berlin) and many years of teaching experience to help musicians explore awareness, coordination, and choice in their work. Her approach encourages curiosity and balance, guiding performers toward more useful, authentic, and sustainable ways of making music.

# Networking opportunities



## SPONSORS

AEC would like to extend our heartfelt gratitude to all our sponsors for their contributions to the success of the Congress. It was a pleasure to have you with us!

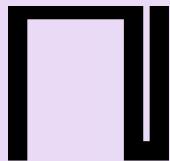
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# Thank you!

We would like to express our sincere gratitude to all our members and partners who travelled from near and far to attend the event. AEC would also like to thank all speakers, moderators and the Congress Committee members who contributed to making this event a success!

Many thanks also to the Mozarteum University for hosting us, to **Elisabeth Gutjahr**, **Christian Breckner**, **Katrin Meraner**, **David Hummel** and **Franziska Wallner** for the coordination work and onsite help to ensure a great setup and to the conservatoire's student representatives for their support.

## WHO

The Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC) is a European cultural and educational network with around 314 member institutions for professional music training in 64 countries. The network is co-funded by the Creative Europe Programme.

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## Wednesday 5 November

12:30 Registration pre-Congress workshops – **Registration desk at Foyer Solitär**  
**Pre-Congress Workshops**

13:00 – 18:00 – MusiQuE Peer Reviewers Training – FOR REGISTERED PARTICIPANTS ONLY – **Bösendorfersaal**  
 (+ Rooms 2016, 2049, Lounge)

14:00 – 18:00 – Diversity, Equity and Inclusion (DEI) in Higher Music Education – FOR REGISTERED PARTICIPANTS ONLY – **Kleines Studio**

## Thursday 6 November

09:00 Registration pre-Congress workshops – **Registration desk at Foyer Solitär**

09:30 – 13:30 Continuation of the Pre-Congress Workshop – MusiQuE Peer Reviewers – **Bösendorfersaal** (+ Rooms 2015, 2016, Lounge)

09:30 – 13:30 Pre-Congress Workshop

- A. Empowering tomorrow's talents – **Room 2046**
- B. EPASA Workshop on Student Leadership – **Room 2049**
- C. Music and Medicine – **Room 2047**

13:00 Registration starts – **Foyer Solitär**

13:15 Optional guided tour – **Meeting point: Registration desk at Foyer Solitär**

14:00 – 14:50 Welcome to Newcomers – **Bösendorfersaal**

14:00 – 14:50 Welcome to Students for student delegates – **Kleines Studio**

15:00 – 15:30 Opening Event – **Max-Schlereth-Saal**

15:30 – 16:00 Keynote speech – The Healthy Musician in a Healthy European Society by André Lee – **Max-Schlereth-Saal**

16:00 – 16:30 Introduction to Opening Brainstorming – **Max-Schlereth-Saal**

16:30 – 18:00 Opening Brainstorming Discussion Groups – Several rooms: Please check **Swapcard** for Rooms

18:00 – 19:00 Dinner Reception – **Foyer**

19:30 – 20:30 Concert – ORA Festival – **Großer Saal, Stiftung Mozarteum Schwarzstrasse 28**

## Friday 7 November

08:45 Registration for late comers – **Registration desk at Foyer Solitär**

09:00 – 10:00 Plenary Session I – Keynotes on Health&Wellbeing, Education&Profession, Leadership&Advocacy – **Max-Schlereth-Saal**

10:15 – 11:30 Parallel Sessions A

- HW1** – Under Pressure: coaching performers from sports to performing arts – **Solitär**
- HW2** – Institute for Coaching & Career: Resilient Between Stress Management and Future Skills – **Bösendorfersaal**
- EP1** – How can we use digital innovation to improve our educational formats? – **Max-Schlereth-Saal**
- LA1** – Why might young people want to be leaders? What is the future of leadership? – **Hörsaal**
- LA2** – 'Whatever it is I'm Against It' 2.0 – **Kleines Studio**
- Climate Salon** – **Room 2045**

11:30 – 12:00 Informal Networking – **Foyer**

11:30 – 12:00 Meet our sponsors! – ASIMUT – **Faistauersaal**  ASIMUT software

## 12:00 – 13:15 Parallel Sessions B

**HW1 – Healthy Community through music:** Live Music Now – **Kleines Studio**  
**HW2 – Enhancing performance training** through state-of-the-art simulation and science – **Bösendorfersaal**  
**EP1 – (A)&AI: Artificial and Artistic Intelligence** – **Max-Schlereth-Saal**  
**EP2 – Beyond Roots linking education and profession** between tradition and innovation – **Solitär**  
**LA1 – Are we Alone?** Open Session: follow up from the **ELIA Leadership Symposium** – **Hörsaal**  
**Climate Salon** – **Room 2045**

13:15 – 14:45 Networking Lunch – **Foyer**

## 14:45 – 16:00 Parallel Sessions C

**HW1 – An introduction to Body Mapping:** Helping students to play with freedom and to avoid injury – **Bösendorfersaal**  
**HW2 – Including Students with Barriers** – **Solitär**  
**EP2 – Students led projects** – “Sound” incubation hub and “On the Road”- **Room 2045**  
**LA1 – Bridging Worlds: Towards Equitable Partnerships between Europe, Asia and Africa** in Global Music Education – **Kleines Studio**  
**LA2 – Challenging the Master/Apprentice Model** – **Hörsaal**  
**LA3 – Leading Change In Tune. Effective leadership to advance institutional transformation through transnational cooperation** – **Max-Schlereth-Saal**

16:00 – 16:30 Informal Networking – **Foyer**16:00 – 16:30 Meet our sponsors! – Nkoda – **Faistauersaal** 16:30 – 17:30 Plenary session II – Education in Europe: global ambitions and national interests – **Max-Schlereth-Saal**

## 17:30 – 19:00 Regional Meetings with Council Members – Please check Swapcard for Rooms

19:00 Social Event for Students – **Student Lounge (2nd floor of the main building)**20:30 – 21:30 Concert: “Designing Voices for Our Lives” : Echoes from Osaka – **Große Saal of the Mozarteum Foundation**

## Saturday 8 November

09:15 – 11:30 Information Forum – **Max-Schlereth- Saal**11:30 – 12:00 Networking with refreshments with Information Market – **First Floor Balcony**

## 12:00 – 13:00 Discussion groups

**A – Safe&Brave Space** – **Kleines Studio**  
**B – From Shortage to Sustainability: Collaborative Leadership in Music Teacher Education** – **Hörsaal**  
**C – Managing Institutions in Difficult Contexts** – **Max-Schlereth-Saal**  
**D – What is the sound of future music education?** – **Bösendorfersaal**

13:00 – 14:30 Networking Lunch – **Foyer**14:30 – 16:30 AEC General Assembly 2025 – **Max-Schlereth- Saal**14:30 – 16:30 EPASA General Assembly – for student delegates – **Kleines studio**16:30 – 17:00 Informal Networking – **Foyer**17:00 – 17:30 Closing session – **Max-Schlereth- Saal**19:00 Dinner – **Residenz Castle, Carabiniersaal, Residenzpl. 1**

## Sunday 9 November

09:00 – 13:30 EPASA Conference – for students – **Kleines Studio**

# The sound of Future Music Education

Leadership Innovation Wellbeing

## Wellbeing Support Programme

### Friday 7 November

07:30 – 08:30 **Wellbeing Support Programme:** Walking tour on the Mönchsberg – **Meeting point:** Mirabellplatz 1

14:15 – 15:15 **Wellbeing Support Programme:** Inner balance in everyday life – **Paris-Lodron-Strasse 9, 4th floor**

15:45 – 16:45 **Wellbeing Support Programme:** The Feldenkrais Method in the context of making music – **Paris-Lodron-Strasse 9, 4th floor**

20:00 – 21:00 **Wellbeing Support Programme:** Yin Yoga – **Paris-Lodron-Strasse 9, 4th floor**

### Saturday 8 November

08:00 – 09:00 **Wellbeing Support Programme:** Qi Gong Session – **Paris-Lodron-Strasse 9, 4th floor**

12:00 – 13:00 **Wellbeing Support Programme:** Breathing and voice training – **Paris-Lodron-Strasse 9, 4th floor**

14:30 – 15:30 **Wellbeing Support Programme:** Alexander technique – **Paris-Lodron-Strasse 9, 4th floor**