

Development Meeting Report – Accreditation Master of Music PCC

Date: 11 May 2026

Format: Online meeting

Participants

- Chair Visitation Panel
- Member Visitation Panel
- Manager Master of Music
- Manager Bachelor of Music
- Advisor PCC
- Course Leader Performance
- Course Leader Entrepreneurship
- Chair Assessment Comité PCC

1. Opening and Introduction

The meeting opened with a reflection on the positive accreditation feedback received four months earlier. The manager Master of Music expressed pride and satisfaction with the panel's evaluation and emphasized the value of continuing the dialogue on future development of the programme. All participants briefly introduced themselves before moving into the main discussion points.

2. Main Discussion Points

2.1 Differentiation Between Strands

The discussion began with the panel's recommendation to continue reflective dialogue about the conceptual boundaries of the programme strands. The panel members noted that PCC is already taking courageous and forward-looking steps compared to many other institutions. A central question raised was how the programme wishes to organize and define its strands in the future. It was acknowledged that there is no single ideal solution, but rather an ongoing developmental process.

Several perspectives emerged during the discussion:

- Strands may serve different purposes: organizational structure, students' (artistic) identity, or external communication and marketing.
- Current distinctions between genres and disciplines may become increasingly less relevant as professional practice evolves.
- The "non-classical" field is rapidly developing, particularly under the influence of technological and societal changes such as AI.
- Professional identities of future musicians are expected to become increasingly hybrid and interdisciplinary.

The panel suggested that the existing strands may partly reflect historical structures and teacher identities rather than the realities and ambitions of contemporary students. Students increasingly move fluidly between genres and practices. One possible future direction discussed was maintaining a single organizational structure internally while continuing to communicate different profiles externally. Another suggestion was to move away from genre-based distinctions altogether and instead organize the curriculum around learning outcomes and professional identity development.

The manager Master of Music noted that these themes are already being discussed within the management team. The possibility of letting go of genre categories and focusing more strongly

on learning outcomes and student-centered professional identity was recognized as an important direction for further exploration.

The panel emphasized that whatever structure is chosen, it is important that the programme has a clear rationale for maintaining, redefining or letting go of strands.

2.2 Positioning and Naming of the NYJazz Strand

The discussion then focused specifically on the NYJazz strand, which the panel had previously described as potentially too narrow in profile.

Panel members explained that the term “Jazz” itself may unintentionally limit inclusivity and attract only a specific type of student profile. It was noted that many institutions are reconsidering genre-based terminology for similar reasons.

Participants reflected that:

- The current name may not fully reflect the diversity of contemporary non-classical practices.
- The “NY” reference may also create limitations in terms of regional relevance and inclusivity.
- Names inevitably shape expectations and student recruitment.

The manager Master of Music indicated that the programme is already considering removing the “NY” element and developing a broader profile with stronger regional relevance.

The discussion also connected to wider European conversations within the music education sector regarding the terminology of “classical” versus “non-classical” education. Participants acknowledged the growing need to move beyond rigid genre labels.

Alternative concepts such as “performer-creator” were mentioned positively as potentially more future-oriented and inclusive descriptors.

Overall, the panel encouraged PCC to continue opening up the strand structure and narrative while preserving the innovative qualities that already distinguish the programme.

2.3 Entrepreneurship Course and Integration Within Graduation Work

The panel’s observations regarding differences in the depth and integration of entrepreneurship within graduation projects formed the next topic of discussion.

Course leader Entrepreneurship acknowledged that there is considerable variation in entrepreneurial competence among students. Since entrepreneurship currently represents the smallest course component within the programme, some students struggle to reach the desired level.

The discussion highlighted several important themes:

- PCC’s approach is not focused solely on business skills, but rather on cultural entrepreneurship and entrepreneurial mindset development.
- The programme emphasizes questions such as: Why do students create? How do they position themselves professionally? How do projects emerge from artistic practice?
- Entrepreneurship should ideally be integrated into artistic identity rather than treated as a separate add-on.

Panel members noted that successful professional musicians increasingly require both artistic and entrepreneurial competence. This expectation should therefore already be clearly communicated during admissions and onboarding.

Particular attention was given to the specific challenges within the classical music context:

- Jazz and non-classical students often already recognize the necessity of entrepreneurial activity.

- Classical students may still perceive entrepreneurship as secondary to artistic practice.
- At the same time, entrepreneurship may actually be even more essential for classical graduates, given current professional realities.

The discussion also emphasized the important role of teachers and coaches. Participants questioned whether educational cultures primarily prepare students for future innovation or preserve traditional professional models.

Examples of possible future-oriented developments included:

- innovative chamber music practices,
- global collaboration,
- interdisciplinary work,
- health-related artistic contexts,
- and improvisation within classical training.

Improvisation for classical musicians was highlighted as a particularly significant area for future development that is still insufficiently integrated within many conservatoire structures.

The panel advised continuing conversations with staff and students about the meaning and expectations of entrepreneurship across different musical contexts.

2.4 Balance Between Performance, Research, and Entrepreneurship

The current credit distribution within the programme was discussed:

- 15 EC Performance
- 10 EC Practice-Based Research
- 5 EC Entrepreneurship

The panel acknowledged that PCC already allocates relatively substantial space to research and entrepreneurship compared to many other programmes. One panel member suggested that a more balanced relationship between Practice-Based Research and Entrepreneurship could be desirable, while maintaining artistic development as the largest component.

At the same time, the panel emphasized that future curriculum design might benefit from becoming more integrated and dynamic rather than maintaining strictly separated course categories. Ideally, all programme components should connect directly to the student's own artistic practice and professional development. Internships and practical professional contexts were also mentioned as potentially valuable additions, particularly in later semesters.

3. Additional Discussion Points (AOB)

Further reflections emerged regarding the relationship between the Bachelor and Master programmes. Participants agreed that although both programmes share an overarching vision, they do not necessarily need identical curricular designs. The Bachelor programme may begin from a more instrumentally focused foundation while gradually evolving toward the more integrated and professionally oriented approach, such as visible within the Master. The importance of onboarding students without prior entrepreneurial experience (within the bachelor program) was also discussed.

Additional comments included:

- The term "Rhythm" has proven useful in communication because it appealed to students combining classical and non-classical practices, though concerns about inclusivity remain.
- The current assessment structure was not identified as a major concern by students, but participants questioned whether all existing assessment procedures are necessary or proportionate.

- The panel repeatedly emphasized that PCC is already in a strong and innovative position within European music education.

The panel encouraged the programme to:

- continue developing the narrative collectively with the teaching team,
- further open and broaden the NYJazz profile,
- and explore elements from the NAIP model as inspiration for future development.

Finally, the panel strongly supported the idea of developing the Bachelor programme further in line with the innovative philosophy already visible in the Master.

The meeting concluded with the observation that programmes like PCC's are highly valuable for the future development of the European conservatoire sector.

4. Closing

The meeting closed with appreciation for the open and reflective dialogue. Participants agreed on the importance of continuing these discussions as part of the programme's ongoing development and positioning within contemporary music education.