



# **Self-evaluation report**

## **Institutional review**

**Estonian Academy of Music and Theatre**



ESTONIAN ACADEMY  
OF MUSIC AND THEATRE

**Site visit: 30 October – 2 November 2023**

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## Abbreviations

AEC	Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen
ANMA	Association of Nordic Music Academies
ASS2023	Alumni satisfaction survey, conducted in April 2023
BA	Bachelor's studies
BFM	Baltic Film, Media and Arts School of Tallinn University
CEES	Centre of Excellence in Estonian Studies
CMP	Classical Music Performance
CoPeCo	Contemporary Performance and Composition
CPPM	Contemporary Physical Performance Making
CV	Curriculum vitae
DIP	Doctors in Performance
DoRa	Doctoral Studies and Internationalisation programme
DP2025	EAMT Development Plan for 2021–2025
DreamApply	System for international students to submit admission applications
EAA	Estonian Academy of Arts
EAMT	Estonian Academy of Music and Theatre
EAS	European Association for Music in Schools
ECMTA	European Chamber Music Teachers' Association
ECTS	credit point (European Credit Transfer and Accumulation System)
EETEAL	Estonian Association of Performing Arts Institutions
EFK	Estonian Philharmonic Chamber Choir (Eesti Filharmoonia Kammerkoor)
EHIS	Estonian Education Information System (Eesti Hariduse Infosüsteem)
ELIA	European League of Institutes of the Arts
EMC	Estonian Ministry of Culture
ENCATC	European Network on Cultural Management and Cultural Policy Education
ENG	In English
EPARM	European Platform for Artistic Research in Music
EPTA	European Piano Teachers' Association
ERSO	Estonian National Symphony Orchestra (Eesti Riiklik Sümfooniaorkester)
ESS2022	Employee satisfaction survey, conducted in December 2022
ESTA	European String Teachers' Association

EST	In Estonian
ETAG	Estonian Research Council (Eesti Teadusagentuur)
ETIS / ERP	Estonian Research Information System / Estonian Research Portal (Eesti Teaduse Infosüsteem)
EU	European Union
FTE	full-time equivalent
GDPR	General Data Protection Regulation
HAKA	Estonian Quality Agency for Education
HEI	higher education institution
HR	human resources
ICTM	International Council for Traditional Music
IP	Intensive programme
IT	Information technology
LMTA	Lithuanian Academy of Music and Theatre
LO	Learning outcomes
MA	master's studies
MER	Ministry of Education and Research
NORTEAS	Nordplus network of Nordic and Baltic Performing Arts institutions in higher education
NPAPWS	Networking Performance Art Production Workshop
PhD	doctoral studies
RAPP Lab	Reflection-based Artistic Professional Practice Lab
RDC	research, development and creative activity
RO	Estonian National Opera (Rahvusoper Estonia)
RPL	Recognition of prior learning and professional experience
SAIS	Study Admission Information System for Estonian students
SER	Self-evaluation report
SIS	Study Information System
UdK	Berlin University of the Arts
Uniarts	University of the Arts Helsinki
WG	Working group

# Introduction

## The production of the self-evaluation report

According to the Higher Education Act of Estonia, all Estonian HEIs must undergo institutional accreditation at least once every seven years. The previous institutional accreditation of the Estonian Academy of Music and Theatre (EAMT) took place in autumn 2016 and was valid for 7 years. Therefore the Estonian Quality Agency for Education (HAKA) set the next accreditation for autumn 2023. As the aforementioned Act allows accreditation to be carried out by a competent quality agency of a foreign country, EAMT turned to MusiQuE – Music Quality Enhancement, making the relevant requests. On 20 October 2022 HAKA approved the request and in January 2023 a tripartite agreement between HAKA, MusiQuE and EAMT was signed. Among other details, this agreement set the general framework for the compilation of the Self-Evaluation Report (SER) and the overall time frame for the accreditation process. A detailed template for the SER was provided to EAMT by MusiQuE in February 2023. It was also agreed that the deadline for submitting the SER to MusiQuE will be early September, 2023, 8 weeks before the site visit of the Review Team.

On 21 February 2023, the Rector of EAMT issued an order setting the time frame, the composition of the working groups and the staff members responsible for the compilation of the SER. Three working groups were formed:

- WG 1, chaired by the Rector Ivari Ilja, responsible for the analysis of institutional mission and vision, organisational structure, resources and quality culture;
- WG 2, chaired by the Vice Rector for Academic Affairs and Research Margus Pärtlas, responsible for the analysis of educational process, student profiles, teaching staff and research;
- WG 3, chaired by the Vice Rector for Artistic Affairs and International Relations Henry-David Varema, responsible for the analysis of internal and external communication and public interaction.

In addition to the self-analysis at an institutional level, the SER also includes a self-analysis of four study programmes. The selection of study programmes was approved by MusiQuE after consultation with EAMT. The rector appointed the staff members responsible for carrying out the self-analysis of each study programme: Mihkel Poll for the Classical Music Performance MA programme, Mart Koldits for the Dramatic Art BA programme, Jüri Nael for CPPM, and Kristel Pappel for the doctoral programme.

On 22 June 2023 the draft of the SER was sent electronically to all EAMT staff members and to members of the Council and the Student Council. On 29 June a special seminar was organised at the Academy to introduce the main findings of the SER to the wider community of EAMT members. 90 people participated in the seminar including several from outside the formal WGs, many of whom gave valuable feedback on the report.

Vice Rector for Academic Affairs and Research Margus Pärtlas and Quality Manager Marion Mang were responsible for the final editing of the document. The final version of the SER was approved by the Rector on 4 September 2023.



## Executive summary

With its approximately 600 students, EAMT is the smallest among the six Estonian public universities. However, internationally it can be compared to medium-sized music and theatre academies. Furthermore, the selection of study programmes and majors also stands up to international comparison, comprising classical and contemporary music performance (orchestral instruments, piano, organ, harpsichord, accordion, Estonian kannel, vocal studies, choral and orchestral conducting, contemporary improvisation), composition and music technology (including electro-acoustic and audio-visual composition as well as recording arts), jazz studies, folk music, musicology, music pedagogy for primary and secondary school teachers, vocal and instrumental pedagogy for music school teachers, drama studies (acting, directing, dramaturgy), contemporary physical performance, and cultural management.

In addition to formal academic education, EAMT also offers in-service training, mostly for music teachers and musicians in Estonia. EAMT is the Estonian centre of academic and artistic research in music, but its research areas also include music education, theatre and cultural management. Most of the academic staff of EAMT are active and recognised either as artists or researchers. The students also participate in various EAMT creative projects, which are sometimes organised in cooperation with professional performing arts institutions.

During its more than 100-year history, EAMT has gone through many changes. Currently there are 4 academic departments with more than 30 main studies taught, plus the Centre for Doctoral Studies. The staff of EAMT numbers 261 employees (202 in FTE). Table 1 presents the key figures for EAMT in 2018–2022 and Table 2 all study programmes currently open for admission at EAMT.

**Table 1.** EAMT in figures

	2018	2019	2020	2021	2022
<b>EMPLOYEES</b>					
<b>Total number of employees (FTE)</b>	<b>197</b>	<b>201</b>	<b>193</b>	<b>195</b>	<b>202</b>
Academic staff (FTE)	122	118	115	116	129
Male/female proportion of academic staff (%)	N/A	N/A	N/A	N/A	48/52
Non-academic support staff (FTE)	75	83	78	79	73
Male/ female proportion of support staff (%)	N/A	N/A	N/A	N/A	33/67
Number of hourly paid teachers	108	121	121	109	105
<b>STUDENTS</b>					
<b>Total number of students</b>	<b>630</b>	<b>602</b>	<b>560</b>	<b>564</b>	<b>591</b>
BA studies	321	311	303	298	302
Male/female proportion of BA students (%)	43/57	42/58	40/60	39/61	38/62
MA studies	279	265	229	236	261
Male/female proportion of MA students (%)	36/64	36/64	36/64	36/64	36/64
PhD studies	30	26	28	30	28



	2018	2019	2020	2021	2022
Male/female proportion of PhD students (%)	37/63	27/73	32/68	34/66	43/57
Number of international students	165	165	155	154	161
Number of degrees awarded at all levels	175	163	176	169	169
Number of PhD degrees awarded	3	4	2	4	5
<b>CURRICULA</b>					
Number of curricula	20	21	26	26	26
of which joint curricula	3	3	3	3	2
<b>CONCERTS AND PERFORMANCES</b>					
Public concerts and performances organised	234	289	165	248	388
<b>FINANCIAL FIGURES</b>					
Operating income (millions of euros)*	14.0	12.2	10.1	9.2	10.6

\* In 2018–2020 includes investments in the new Concert Hall and Theatre building.

**Table 2.** EAMT study programmes open for admission, with the number of enrolled students 10.11.2022

	BA	MA	PhD
Department of Classical Music Performance	<ul style="list-style-type: none"> <li>- Classical Music Performance (EST)</li> <li>- Classical Music Performance (ENG)</li> </ul> <p style="text-align: right;"><b>TOTAL 127</b></p>	<ul style="list-style-type: none"> <li>- Classical Music Performance (EST)</li> <li>- Classical Music Performance (ENG)</li> </ul> <p style="text-align: right;"><b>TOTAL 129</b></p>	
Department of Composition and Improvisational Music	<ul style="list-style-type: none"> <li>- Composition and Music Technology (EST)</li> <li>- Composition and Music Technology (ENG)</li> <li>- Jazz and Traditional Music (EST)</li> <li>- Jazz Studies (ENG)</li> </ul> <p style="text-align: right;"><b>TOTAL 62</b></p>	<ul style="list-style-type: none"> <li>- Composition and Music Technology (EST)</li> <li>- Composition and Music Technology (ENG)</li> <li>- Jazz and Improvisational Music (EST)</li> <li>- Jazz and Improvisational Music (ENG)</li> <li>- CoPeCo (ENG)</li> </ul> <p style="text-align: right;"><b>TOTAL 38</b></p>	
Department of Musicology, Music Pedagogy and Cultural Management	<ul style="list-style-type: none"> <li>- Music Studies and Management (EST)</li> <li>- Music Education (EST)</li> <li>- Instrumental and Vocal Pedagogy (EST)</li> </ul> <p style="text-align: right;"><b>TOTAL 77</b></p>	<ul style="list-style-type: none"> <li>- Musicology (EST)</li> <li>- Music Teacher (EST)</li> <li>- Instrumental and Vocal Pedagogy (EST)</li> <li>- Cultural Management (ENG)</li> </ul> <p style="text-align: right;"><b>TOTAL 63</b></p>	



	BA	MA	PhD
Theatre Department	- Dramatic Art (EST) <b>TOTAL 36</b>	- Dramatic Art and Theatre Pedagogy (EST) - CPPM (ENG) <b>TOTAL 31</b>	
The Centre for Doctoral Studies			- Music and Theatre (EST and ENG) <b>TOTAL 28</b>

## History of the institution

The Academy was established by the Estonia Society in 1919 during the first year of the Republic of Estonia. Initially known as the Tallinn Higher Music School, in 1923 it was renamed the Tallinn Conservatoire. Theatre education began in 1938 and has operated continuously since 1957. The current name of the Estonian Academy of Music and Theatre was adopted in 2005.

The first generation of EAMT professors was mostly trained at the St. Petersburg Conservatoire. In the 1930s contacts with Western European music centres became more frequent. In September 1940 the school was required to transition to the Soviet curriculum, which brought about extensive changes in staffing and structuring. During the bombing of Tallinn on 9 March 1944 the school and its contents were all but destroyed. The war had a devastating impact on the country, and its music community was not spared. Many leading members of the cultural elite had left Estonia as refugees. In spite of all this the conservatoire survived. A sense of continuity with the pre-war institution was maintained thanks in large part to the older professors, and this contributed to the pervading spirit of resilience.

Political repressions intensified in 1948 when the Soviet government implemented a new cultural policy that saw the arrest and dismissal of large numbers of professors. From the mid-1950s the creative atmosphere began gradually to thaw. Several teachers who had been "temporarily absent" were able to return.

After the restoration of the Republic of Estonia in 1991 an extensive reform of the curricula and study process was introduced. In 1999 EAMT was finally granted what it had been waiting for for 55 years: a new building in the centre of Tallinn. The building meets contemporary acoustical requirements and makes EAMT an internationally competitive learning and research facility. Owing to the limited resources for construction works the original building did not include any larger performance venues, except Chamber Hall. However, in September 2019 EAMT opened its new performing arts complex (Great Hall, Blackbox) as an extension to the main building. This has raised the study environment of EAMT to a completely new level and has significantly increased the visibility of the Academy in the city of Tallinn and in Estonian cultural life.

In 2000 EAMT became the first [institutionally accredited](#) university in Estonia. In 2016 the Higher Education Assessment Board of HAKA awarded EAMT the HAKA quality mark, which is valid until the next accreditation in 2023. EAMT is listed among the top 100 universities in the world in the



[QS World University Rankings in the Performing Arts](#) category and is ranked as the [30th best in Europe](#).

## The national music and theatre educational system

The high artistic level of Estonian music is strongly rooted in the country's national music education system. There are about 90 primary level music and arts schools all over Estonia with more than 10,000 students, a number which accounts for about 6% of the age group 7–16. As Estonia has quite a high level of singing education in ordinary elementary schools, music schools are mostly focused on instrumental teaching. Primary level music schools are formally considered as hobby schools, but they also form the basis of the country's professional music education. Most of the primary level music schools are owned by and supported by local municipalities, and the parents of the children have to pay only relatively low fees. On the other hand, music schools are underfunded and the salaries of their teaching staff are therefore not very competitive. For this reason music schools located further away from the country's bigger cities (Tallinn and Tartu) have difficulties in attracting younger instrumental teachers.

There are no reliable statistics available for private instrumental teaching in Estonia. Traditionally the proportion has been very low, but the number of private music studios is increasing, especially in Tallinn.

There are two secondary-level music schools in Estonia with about 350 secondary music students in total: the Tallinn Music and Ballet School and the Tartu Heino Eller Music School. The Tallinn Music and Ballet School is the only institution in Estonia that offers both music education and general education from grade 1 to grade 12. The main role of secondary-level music schools is to prepare qualified students for the higher music education institutions. Most of the graduates of these schools apply to EAMT, while some prefer to continue their studies abroad.

Music-related programmes are offered by three HEIs in Estonia. Only EAMT offers degree programmes in different fields and styles of music at all three levels of higher education. There are about 500 music students at EAMT. All music curricula are designed according to the 3+2 system (180+120 ECTS). Doctoral studies last 4 years.

Music and music-related curricula at the University of Tartu Viljandi Culture Academy focus on folk/traditional music, rhythmic music, music technology and music education. Applied higher education studies (first cycle) last 4 years (240 ECTS) and master's studies 2 years (120 ECTS). The number of music and music technology students at the Viljandi Culture Academy is about 170.

Tallinn University offers integrated studies in visual arts, music and multimedia at BA level (180 ECTS) and classroom music teacher training at MA level. The latter is a joint degree, awarded in collaboration with EAMT.

Theatre is undeniably a very popular field of art in Estonia, both in terms of the number of audiences and of both professional and amateur theatre troupes. Theatre and performing arts programmes in HEIs are also very popular among high school graduates. In 2019, the last year before the COVID-19 pandemic, Estonian professional theatres gave a total of more than seven thousand performances, which were visited by 1.2 million people.



Theatre activities in schools or hobby theatres for school-aged children and youth in cultural centres and youth centres have long-standing traditions in Estonia. School theatre is an important part of the activities of the Union of Estonian Amateur Theatres. The activities of school theatres are nationwide, versatile and lively: unique nationwide school theatre festivals and regional theatre days take place regularly, as well as summer schools and poetry days. Theatre professionals often participate on the juries of such activities.

Although EAMT can be considered the leading HEI in Estonia in the field of performing arts, theatre-related programmes are also offered by other universities in Estonia. The University of Tartu Viljandi Culture Academy trains actors, directors, technical producers and specialists in visual technologies in applied higher education programmes in performing arts (first cycle). Tallinn University Baltic Film, Media and Arts School (BFM) trains choreographers, whereas the Estonian Academy of Arts (EAA) trains scenographers. Both offer first and second cycle studies.

## 1. Institutional mission, vision and context

### 1.1 Institutional mission and vision

**Standard: the institutional mission and vision are clearly stated.**

The [EAMT Act](#) is a unique piece of legislation that establishes the legal status, mission and functions of EAMT, the bases for its activities and its management bodies. The Academy is a legal person in public law which operates pursuant to the EAMT Act, the Higher Education Act, its statutes and other legislation.

The [mission](#) of EAMT is to sustain, develop and promote Estonian culture at the highest level, through music and theatre studies as well as creative activities and research.

The [vision](#) of EAMT is to be a prestigious and attractive educational, scientific and cultural institution with a high level of professionalism, dedicated to preserving national cultural traditions and to actively developing international cooperation, while at the same time being open to creative ideas, diverse academic research and innovative interdisciplinary projects.

EAMT's main functions and goals and the basis of its state financing are stipulated in the administrative contract concluded between EAMT and the Ministry of Education and Research of Estonia (MER). According to the present four-year contract signed in 2022, EAMT is responsible for the organisation, quality, development and popularisation of higher education at all three levels in the fields of music and theatre to meet the needs of society.

In addition to the legislative framework, the Academy's operation is based on its long term [Development Plan](#) (DP2025), which was approved by the EAMT Council on 22 December 2020. The aims and objectives of the DP2025 address the institutional mission and are closely related to the goals of the educational programmes published on the EAMT [webpage](#). The Rector's Office is responsible for the execution of the DP2025 and reports once a year to the EAMT Council and to the Senate. The Council has the right to introduce changes in the DP2025.

## **The Development Plan of EAMT 2021–2025 has five main strategic objectives:**

1. All specialist fields at EAMT have a motivated student body, top-level teaching staff and an inspiring learning environment. EAMT graduates can practise their profession both in Estonia and internationally.
2. EAMT curricula are coherent, and support services are well organised; well-functioning feedback systems make it possible to identify impediments in the organisation of teaching and learning and to plan improvement activities.
3. Research at EAMT and the creative activities of the faculty and students are at a high international level and make an important contribution to Estonian culture.
4. EAMT contributes to the development of Estonian culture and society through public concerts, performances, participation in public discussions and other activities. Society values the Academy as a custodian and developer of Estonian culture.
5. EAMT is a purposefully developing organisation whose members share common core values and support the agreed principles of quality culture.

The core values of EAMT were thoroughly discussed among its members, and their list with short explanations was integrated into the DP2025 in 2019. The core values of EAMT are: creativity, playfulness, proficiency, commitment, preserving national culture, openness, equal and respectful treatment.

Statistical information regarding DP activities is collected and published in the [EAMT annual yearbook](#) (see Annex 5. Fulfilling the goals of the DP2025). The data is analysed and used to track trends and plan improvement activities, if needed.

To achieve its objectives, mission and vision, the Academy:

- offers higher education opportunities based on study, research and development, and creative and artistic activities at all levels in music and theatre arts and related fields;
- promotes music and theatre arts and related fields, ensures the future development of these fields, guarantees opportunities for lifelong learning, and provides public services based on educational, artistic, and research and development activities;
- cooperates with other educational and other institutions in promoting music and theatre education, contributing to the spread of creative artistic thinking and supporting the continuation of the Estonian language and Estonian culture.

Internal quality assurance processes are driven by EAMT's mission and vision. The outcomes of the internal quality assurance system help to improve the process of curricula development and the effectiveness of teaching and learning. Creativity and innovation are valued in both core and support activities. The opportunities provided by digital technologies are increasingly used and activities are planned based on [the digital education strategy of the EAMT](#).

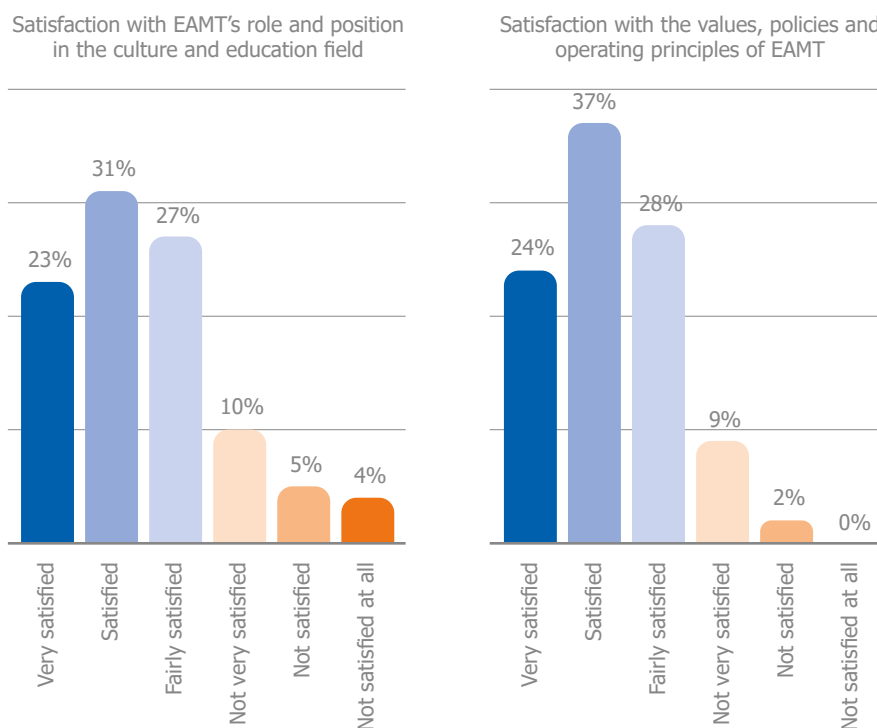
EAMT graduates are broadly satisfied with the preparation for professional work provided by the Academy and feel that the preparation they received is very helpful for the future (Figure 1).

Based on the employee satisfaction survey 2022, 84 of the respondents (89%) are satisfied with the values, policies and operating principles of EAMT. 76 of the respondents (81%) are satisfied with EAMT’s role and position in the cultural and educational field (Figure 2).

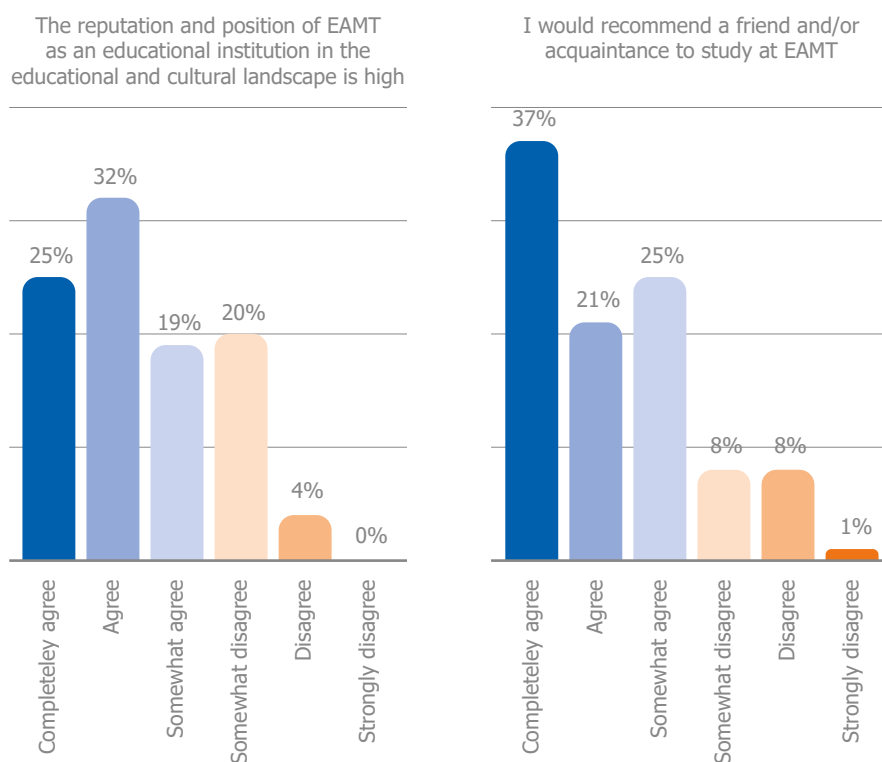
On average 83% of Alumni would recommend a friend and/or acquaintance to study at EAMT and 76% agree that the reputation and position of EAMT as an educational institution is high (Figure 3).



**Figure 1.** Assessments of the preparation for professional work provided by the Academy; survey of EAMT students of their final year before graduation 2022 (number of respondents 44)



**Figure 2.** Employee satisfaction with EAMT’s values, policies, role and position in the cultural and educational field (ESS2022, number of respondents 94)



**Figure 3.** The reputation and position of EAMT as an educational institution in the educational and cultural landscape is high (ASS2023, number of respondents 111)

## 1.2 Academic ethics

**Standard: The HEI has defined its principles of academic ethics, there is a system for disseminating these among its members, and there are guidelines for handling any cases of misconduct. The HEI has a functioning complaint handling system in place.**

In recent years, a lot of attention has been paid to questions of academic ethics both in the Estonian higher education sector as a whole and in EAMT. EAMT has joined the [Estonian Code of Conduct for Research Integrity](#) and is guided in its activities by the values and principles formulated therein. The document was prepared in 2016–2017 by a WG that included a representative of EAMT. It was signed on 1 November 2017, and at the time of writing 34 Estonian HEIs and research institutes have officially joined it.

The Senate has adopted two documents to specify and complement the principles and procedures formulated in the aforementioned Code of Conduct. These are [Equal Treatment Measures and Complaints Procedure at EAMT](#) (approved 15 June 2020) and [Procedure for Implementation of the Principles of Academic Ethics and Good Research Practice and Procedure for Handling Misconduct at EAMT](#) (approved 3 February 2021). As a further development of the latter, a WG was formed in the spring of 2023 tasked with developing EAMT’s Gender Equality Plan. A recently adopted document [Procedure for the Treatment of Copyright and Related Rights of EAMT](#) (approved 14 December 2022) is also closely connected to academic ethics.

The Academy's ethics policy is based on the notion that all its members have equal rights, irrespective of ethnicity, race, religion or belief, age, disability, gender identity, or sexual orientation. The Academy is committed to ensuring a safe and mutually respectful study and work environment, an important condition of which is the observance of the principle of equal treatment. The Academy does not tolerate any form of plagiarism or academic fraud, and uses all means at its disposal to prevent it, thoroughly investigating all cases of misconduct.

Information activities form an important part of the promotion of academic ethics. The Academy implements appropriate measures to raise the awareness of its members about the principles of academic ethics, ethical aspects of creative and research work, and the dangers of misconduct. Both the principles of academic ethics and equal treatment and current issues are regularly discussed at the "Evolving Academy" information and staff training days. At least once a year the topics of academic ethics, gender equality and equal treatment are discussed at a meeting of the EAMT Senate, with the Rector's Office and relevant staff members presenting an overview of the activities and the problems encountered.

Students are introduced to the principles of academic ethics during the information days at the beginning of their studies, in the subjects concerning the basics of research, and by the faculty teaching the student's main subject and the research supervisor throughout the study period. An in-depth treatment of the elements of good research practice is part of the compulsory programme for doctoral students.

Following the internal regulations mentioned above, the Rector has appointed an Equal Treatment Officer and a Research Ethics Advisor from among the EAMT staff. The task of the Equal Treatment Officer is to advise and educate students and staff members on matters of gender equality and equal treatment, including in cases of discrimination, harassment, and bullying. The task of the Research Ethics Advisor is to advise employees on issues of research ethics and good research practice, including in connection with cases of misconduct. Since 2012 the Academy also has a permanent Research Ethics Committee consisting of independent experts. The committee aims to ensure that the health, human dignity, identity, personal safety and other fundamental rights and freedoms of the subjects of research projects are protected. The task of the Committee is to evaluate all the ethical aspects (including the data management and protection) of the studies on human persons that involve collecting sensitive personal data carried out by researchers or students at the Academy. For undergraduate and masters' level studies, it is the responsibility of the supervisor to apply for the Committee's permit. Doctoral students apply for the Committee's permit by themselves.

The Academy requires its members to respond quickly to any violation of the principles of academic ethics and good research practice as well as to any instances of discrimination, harassment or bullying that may occur in the course of their study, creative and research work, and creates suitable conditions for such responses that respect the privacy of everyone involved. There are specific internal procedures in place for handling complaints and responding to cases of misconduct. General guidelines for the reporting of any cases of misconduct are posted on [EAMT website](#). The Equal Treatment Officer is also well versed in the relevant national support systems and knows how to direct EAMT staff members or students to contact them if necessary.



Since 2021 EAMT has used Ouriginal/Turnitin plagiarism detection software as part of the assessment of students' written papers and research work. This has considerably increased student awareness of research integrity issues and the related risks. The most recent topic that is currently being widely discussed in Estonian HEIs is the use of ChatGPT and other AI tools by students, e.g. while preparing their written assignments. The ethical aspects of such activities are complex and no definite joint agreements have been made among HEIs yet, but EAMT is an active partner in the discussions of these issues in the consortium of Estonian universities.

In the years 2018–2022 two official complaints relating to harassment and equal treatment were submitted; these were processed according to the procedure established by the Senate. In both cases the parties to the conflict were students. However, in one case the conflict originated in a study context and the teacher could also have had an influence on it. There have been no similar complaints about violations of research integrity; issues related to student research papers have been resolved at departmental level. Although the number of official complaints has been small, both the Equal Treatment Officer and the Research Ethics Advisor have reported that they have been approached with various problems. Sometimes a solution is found during the discussion, sometimes a staff member or a student expresses dissatisfaction but is not willing to file an official complaint against a specific individual. Students can also provide anonymous feedback, which allows problems to be identified and responded to.

### 1.3 Research, development and/or other creative activity (RDC)

**Standard: The HEI has defined its RDC objectives and focus based on its mission as well as on the expectations and future needs of society, and assesses the implementation and the societal impact of its RDC activities. RDC supports the process of teaching and learning at the HEI. Support services for RDC are purposeful and foster the implementation of the objectives of the core process.**

The objectives of EAMT research, development and artistic activity are set in DP2025 and in the [EAMT Research Strategy](#). The latter document was compiled in 2022–2023 and approved by the Senate on 22 March 2023. The strategy sets out the Academy's research principles and objectives and outlines the activities and indicators for achieving these in the period until 2025. As such, the research strategy supports and refers to DP2025, especially to its strategic objective 3, and is directly related to the "Viable Estonian society, language and cultural space" focus area of the [Estonian research and Development, Innovation and Entrepreneurship Strategy 2021–2035](#).

This chapter focuses mainly on academic and artistic research carried out by EAMT staff. The involvement of students in RDC is discussed more closely in Chapter 2.1 and RDC as part of doctoral studies is discussed in Chapter 10.4. Creative activities such as concerts and performances open to the public are discussed in Chapter 8.

As a regularly assessed research and development institution (the last regular evaluation took place in 2017), EAMT's strategic goal is to create new knowledge for society and culture through both academic and artistic research. The main objective of RDC at EAMT is to support educational and creative activity and to preserve and develop Estonian culture in its various forms.



EAMT is the centre of Estonian musicological research. The musicology research group brings together experts in all major areas of musicology, including music history, music theory and analysis, cognitive musicology and ethnomusicology. In collaboration with the Estonian Musicological Society EAMT issues a peer-reviewed yearbook [Res Musica](#). Other areas of EAMT research activity include music pedagogy, instrumental and vocal didactics, theatre studies and cultural management. Doctoral students and members of the teaching staff who are engaged in artistic research include a wide variety of performers, composers, theatre directors and dramatists.

The coordination and organisation of research activity at institutional level is supported through the following officials and bodies: the Vice Rector for Academic Affairs and Research, the Research Secretary, the head of the Centre of Doctoral Studies, and the Research Committee of the EAMT Senate. The coordination and organisation of artistic activity at institutional level is supported through the Vice Rector for Artistic Affairs and International Relations and the Concert and Performance Centre with its Advisory Board. Among the academic departments, the Department of Musicology, Music Pedagogy and Cultural Management is mostly oriented towards academic research whereas the other departments are engaged in artistic activities and artistic research.

In recent years, there have been a number of important new developments in the organisation and support system of RDC:

- In 2018 the Department of Musicology, Music Pedagogy and Cultural Management was formed through the merger of four smaller units with the aim of fostering cooperation between close subject areas and strengthening academic research within EAMT.
- The working environment for researchers has considerably improved: the available office space has doubled and extra seminar rooms have been added.
- Starting from 2022 the position of junior researcher was established in the Centre for Doctoral Studies.
- The institutional Young Scholar Grant was established with the aim of fostering career choices in academia among young academics.
- New state funding opportunities have become available in the field of artistic research.
- A small academic press has been established within EAMT and publishing principles have been adopted.

EAMT regularly measures the effectiveness of its research work on the basis of the number of research publications, the amount of research funding and the number of defended doctoral theses. Table 3 shows that there has been no significant change in the publishing activity of the staff. Publishing activity (see also Annex 21) has been somewhat reduced however by the fact that several musicologists have been busy writing a new History of Estonian Music. This ambitious project started several years ago and has taken significantly longer than planned. However, its estimated publication at the end of 2023 should make an important contribution to Estonian humanities.

**Table 3.** Number of research publications of EAMT staff

2018	2019	2020	2021	2022	Total
22	23	23	19	16	103

20 EAMT staff members are among the authors of these 103 publications.

Among the research results of the last 5 years, the following could be highlighted:

- Prof. Toomas Siitan has published articles about Arvo Pärt, Estonia’s most famous contemporary composer, and edited a special issue of the yearbook *Res Musica* dedicated to Arvo Pärt.
- Senior Researcher Žanna Pärtlas has published studies on traditional polyphonic singing of the Seto (an Estonian ethnic group) and other Finno-Ugric peoples. She also supervised two doctoral students whose artistic research projects dealt with traditional music and its modern interpretations. Both these doctoral theses have been published in the EAMT Artistic Research Studies series.
- Prof. Allan Vurma has published studies on the acoustics of singing voices in top journals in his field.
- Researcher Brigitta Davidjants has been awarded funding for two projects: “Marginalized Identities in the Subcultural Organisation of Urban Space in Tallinn in the 1980s–1990s” and “Impact of subcultural (pop) music on the ideologization of 21st-century Estonian youth and on youth mental health”.
- Members of the cultural management research group have published a book “Managing Cultural Joint Ventures: An Identity-Image View” (Routledge, 2022) and a number of articles in international journals.
- Senior researcher Madli Pesti has published internationally on new developments in Estonian contemporary performing arts.

In addition to research publications, the societal impact of EAMT scholars can be evidenced by more than 240 popular science articles, textbooks and critical reviews published between 2018–2022 in journals and other channels important for Estonian culture and cultural narrative.

Project-based research funding (see also Annex 22) fell considerably in 2019. Table 4 shows that in 2019–2021 EAMT researchers were not successful in their grant applications to the Estonian Research Council (ETAG), the average success rate of which across the arts and humanities is only around 10%. Failure reduced researchers’ motivation to apply for grants. However, the situation has improved in the last two years: starting from 2022 two projects are now funded by ETAG. Especially successful were EAMT artistic research projects in a new funding programme initiated by the Estonian Ministry of Culture (EMC): 4 out of 6 EAMT project applications obtained funding. In spring 2023 3 new grant applications were submitted to ETAG and 4 new applications to EMC. Thus, one can hopefully conclude that the setback has been overcome.

**Table 4.** Project-based research funding (in euros)

2018	2019	2020	2021	2022
157 678	59 009	64 750	66 558	243 914

As stated in the [EAMT Research Strategy](#), the Academy sees great potential in interdisciplinary cooperation and values the development of connections with other universities and research institutions. From 2016 to 2022 EAMT was a partner in the Centre of Excellence in Estonian Studies, CEES. Financed from the EU Regional Development Fund, Centres of Excellence are centres of cooperation of high-level research groups that are thematically close or mutually complementary. CEES was created in cooperation with six Estonian universities and research institutes. One of the current research projects, “Improving the intelligibility of sung text: the problems and the scientific basis” led by Prof. Allan Vurma, is carried out in cooperation with Tallinn University of Technology. Another submitted project application foresees cooperation with the Estonian Literary Museum. Among the partners of EAMT are also the Estonian History Museum, the Arvo Pärt Centre, and other institutions. Knowledge exchange with the institutions of the public, private and tertiary sector is currently prioritised by MER, and EAMT hopes to contribute to this.

International research cooperation has so far remained mainly at the individual level. Many EAMT researchers participate in international academic associations and study groups. For instance, since 2012 the EAMT musicology area has been actively involved in the August von Kotzebue Conferences, organised jointly by the Berlin-Brandenburg Academy of Sciences and Humanities, the Estonian Embassy in Germany, the Under and Tuglas Literature Centre and EAMT musicologists. Taking place alternately in Tallinn and in Berlin, these have become a regular annual event uniting German and Estonian humanities scholars dealing with the legacy of the famous writer and dramatist. The 2021 Tallinn conference was followed by an exhibition of Kotzebue’s books in German, Estonian and French. The 2022 conference in Berlin was dedicated to the influential journal *Der Freimüthige* published by Kotzebue.

EAMT has also been a leading partner in two Erasmus+ projects with substantial research components (HEISE, REMAM). According to the Research Strategy, EAMT will seek opportunities to participate in international research projects and to obtain international research funding.

International cooperation is also evidenced by international conferences and scholarly meetings organised by EAMT. In total EAMT hosted 28 such meetings between 2018 and 2022. Among the most important were the following events:

- 1st international conference *The Power of Music Education* was held on 17–19 April 2018.
- International conference *Urban and Court Culture in the Early Modern Baltic Sea Region* on May 2–3, 2019.
- International festival-conference of doctoral students and doctors of music *Doctors in Performance*, September 1–3, 2021.
- In cooperation with the Arvo Pärt Centre, an international conference *Arvo Pärt: Texts and Contexts* was held on October 15–16 2021 to celebrate the composer’s 85th birthday.

- 14th international conference PeVoC14 (*Pan-European Voice Conference*) on August 24-27, 2022, organised jointly by EAMT, East Tallinn Central Hospital, the Estonian Society of Ear, Nose and Throat Physicians and Head and Neck Surgeons.

Great progress has been made in the promotion and national recognition of artistic research. In this field EAMT has been a pioneer in Estonia, opening 3<sup>rd</sup> cycle degree studies in 2000. However, as late as 2017, the international expert team that evaluated EAMT had to add an annex to its assessment report calling on the MER to establish a funding instrument to support artistic research. This instrument was finally established by EMC in 2022. A few years earlier the Cultural Endowment of Estonia created a new scholarship programme that also supports artistic activities and artistic research in Estonian HEIs. These steps were preceded by a considerable amount of preliminary work on the part of artistic HEIs which led to the [Estonian Artistic Research Framework Agreement](#). This document, signed on 9 June 2021 by the rectors of EAMT, EAA and Tallinn University, provides a definition and the objectives of artistic research, describes the requirements for the artistic doctorate, and outlines the future perspectives of artistic research in Estonia.

The main difficulties in the research field of EAMT are related to early career researchers. In musicology, this problem begins with the small number of BA and MA students. In creative fields, on the other hand, it is a challenge to continue with research after the end of doctoral studies. As mentioned above, motivational mechanisms have been created both within the Academy and at national level, and these should help keep younger staff members engaged in research.

## 2. Educational processes

### 2.1 The programmes and their methods of delivery

**Standard: the goals of the institution are achieved through the content and structure of the study programmes and their methods of delivery.**

EAMT ensures that its programmes are clearly related to its mission and tasks as defined by the EAMT Act, DP2025 and the administrative contract with MER. This is done through regular monitoring of the structure and content of the programmes. According to the EAMT Act, the Academy has to provide opportunities for the acquisition of higher education based on research, development and creative activities at all levels of higher education in music and dramatic art and related areas. The mission of EAMT is to sustain, develop and promote Estonian culture at the highest level through music and theatre studies as well as through creative activities and research. In the light of these definitions, it is natural that the training of musicians, composers, actors and theatre directors forms the core of the EAMT curricula. Since the music and theatre sector cannot function without qualified teachers, researchers and managers, appropriate curricula for these functions are also represented and developed at the Academy (although not at PhD level).

This does not mean, however, that the programmes of EAMT are now “complete”. The Academy must continue to support innovation in the fields of music and theatre, ensure that its

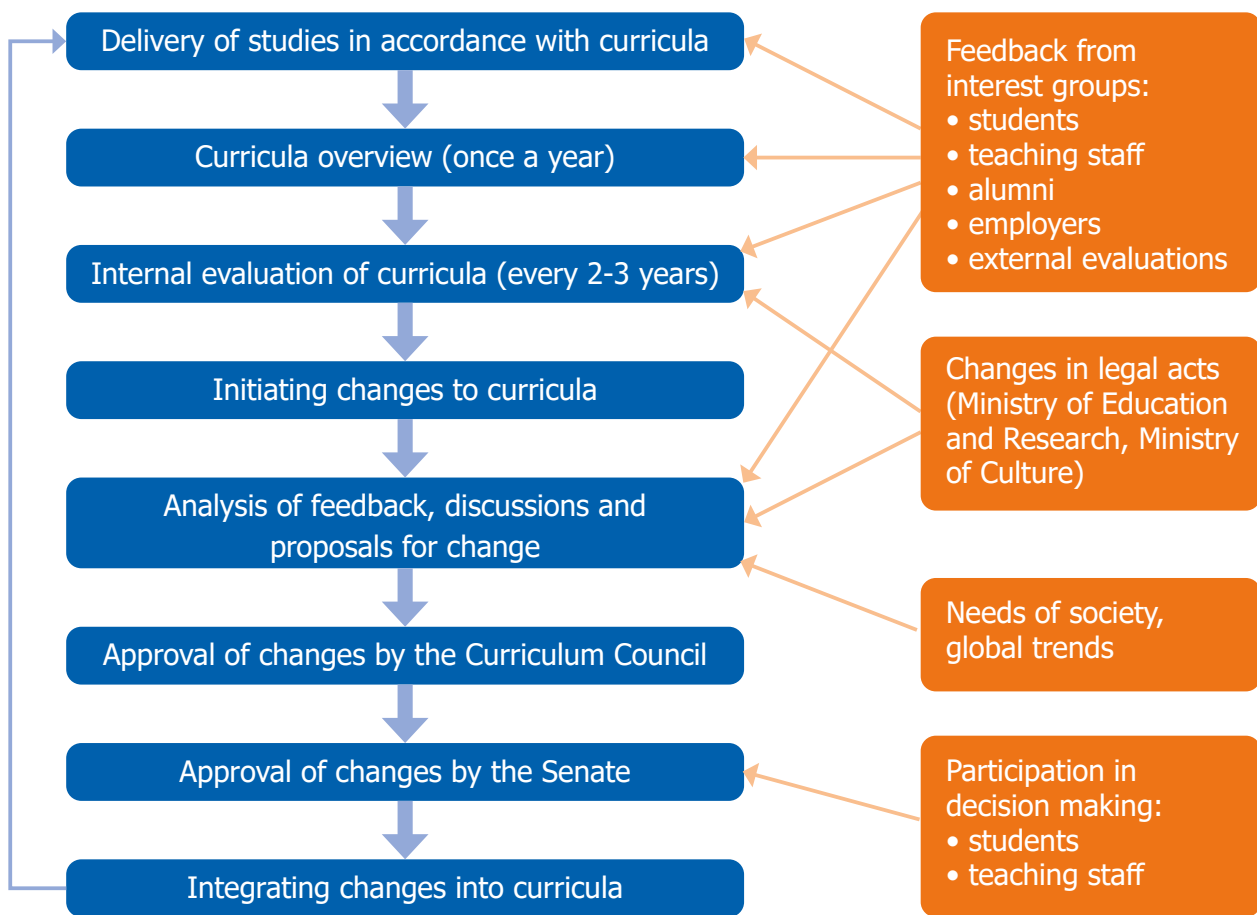


programmes are up-to-date, and introduce changes when necessary. For instance, as a response to the changes in the diverse and vibrant performing arts scene, EAMT decided to open the new programme “Contemporary Physical Performance Making” (CPPM) in 2019. Although elements of physical and postdramatic theatre were present in the existing curricula, a programme focusing on such a theatre movement was lacking in Estonia. It is also the first and the only EAMT theatre programme offered in English and with international admissions. The idea of opening this kind of new programme was supported both by the representatives of the theatre sector of Estonia and by the international experts evaluating the EAMT Theatre Department in 2017.

CPPM is the only completely new programme to have been opened during the last five years. However, the Cultural Management master’s programme was largely redesigned in 2020 to include challenge-based learning. In the Dramatic Art bachelor programme the training of theatre directors and dramatists was significantly reshaped, following the recommendations of the external experts and representatives of the Estonian theatre sector. Less fundamental changes have also been introduced in other programmes.

The conditions and procedures for preparing, opening, managing, amending and closing programmes are set out in the [Curriculum Statute of EAMT](#). The new updated version of this regulation was approved by the Senate on 1 February 2023. The document describes the procedures for developing and approving a new programme and for amending existing programmes. The basic principle is that all changes related to the structure and content of the programmes must be approved by the Senate. This usually takes place in April and decisions will take effect from the next admission and next academic year. Input for curriculum change can come from a wide variety of sources: from discussions within the faculty, from student feedback, and from the recommendations of external experts. The Curriculum Council is the formal advisory body supporting curriculum development. Its composition and main tasks are set out in clause 17 of the Curriculum Statute. Altogether EAMT has 9 Curriculum Councils. Some of these have become important platforms for discussions related to curriculum development whereas others have met too infrequently and their impact has been less perceptible. In autumn 2022 EAMT reviewed every aspect of its curriculum development process (see Figure 4). Some curriculum coordinators argued that one-to-one meetings with the employers and representatives of the professional organisations would be a more productive way forward; it was decided, however, that the role of the Curriculum Council should be strengthened but that its work can be organised in a more flexible manner.

Each curriculum or a group of closely related curricula has a Curriculum Coordinator, whose tasks are described in the Statutes of the academic department (Annex 28). For most of the curricula, this role is combined with the role of academic leader of the subject area (e.g. the Head of Music Pedagogy is at the same time the Curriculum Coordinator of the Music Pedagogy BA and MA programmes). In the case of Classical Music Performance, which has many different specialisms, the role of the Curriculum Coordinator is performed by a separate faculty member. There has been some confusion about the exact duties of the Curriculum Coordinator among the teaching staff, but in spring 2023 these were reviewed and specified more precisely. The Quality Manager prepared a special form for the Curriculum Coordinators for their annual tasks, which has proved to be a useful tool.



**Figure 4.** Curriculum development process

Once every 3 years an internal evaluation of all curricula takes place. [Guidelines for Internal Evaluation of Curricula](#) were approved by the Senate on 14<sup>th</sup> June 2021 and in the autumn of the same year the evaluation was carried out. It was the first of this kind of exercise at EAMT (external evaluations of curricula have taken place a number of times), and initially quite a number of the teaching staff doubted its usefulness. However, the process itself turned out to be quite effective and fruitful. It contributed to better communication between the programmes' different interest groups (teachers, students, social partners), and helped to identify several areas for development and to generate ideas for diversifying the teaching and learning process.

At present EAMT has 24 study programmes that are open for admissions. This number is similar to that of EAA (27) and somewhat higher than in LMTA (18). The comparatively high number of different programmes is partly explained by the fact that in Estonia BA and MA programmes are allowed to have only one main language of tuition. For this reason several EAMT programmes are registered in two versions, one being taught mostly in Estonian and the other in English.

Until recently the structure of the academic departments and the structure of the study programmes did not quite match. There were also some inconsistencies between the Estonian and English versions of the curricula. For instance, jazz studies and composition were in the English curriculum together with classical music performance, although a different department



was responsible for them. This created some confusion with the division of responsibilities and curriculum management. In 2020 these inconsistencies were eliminated. The last major change in the structure of the programmes took place in 2022, when the previous two doctoral study programmes merged. The current structure of academic departments and curricula is shown in Table 2.

Three of the programmes are managed jointly with other institutions: the Music Teacher's MA programme with Tallinn University, the Cultural Management MA with the Estonian Business School and CoPeCo with the Royal College of Music in Stockholm, the Conservatoire National Supérieur Musique et Danse in Lyon and the Hamburg University of Music and Theatre. Joint programmes are definitely more challenging to manage, but they also have more to offer to the students in terms of different learning environments, competences of the teaching staff and different institutional cultures.

The learning outcomes (LO) of the programmes were compiled on the basis of the Estonian Standard of Higher Education (Annex 1 of this legal act prescribes general LOs for the first, second and third cycles of higher education), Polifonia/Dublin Descriptors (PDD) and AEC LOs. For the majority of the programmes, the LOs were designed in 2009 and their compatibility with the PDDs and AEC LOs was assessed by external expert teams during the programme reviews in 2017 and 2018. Since then only minor changes to LOs have been introduced. The most important of these is the inclusion of digital competences in all undergraduate curricula. EAMT has been waiting for the renewal of LOs at the national level (which was promised several years ago) in order then to modernise its curricula LOs accordingly. Unfortunately, this process was delayed at the national level and only now HAKA and Estonian universities have joined forces to renew general LOs for first, second and third cycle studies. EAMT plans to take an active part in this process and along with it review the LOs of its own programmes.

LOs are also defined for modules (groups of subjects) and individual subjects. These are mostly compiled by the academic staff members who actually teach the subjects and consequently they are expressed in a variety of ways. However, experience demonstrates that when teachers write the LOs themselves they pay more attention to them in their actual teaching. During the internal evaluation of the curricula, attention is paid to the consistency of LOs at different levels, as well as to the conformity of LOs and assessment criteria.

EAMT considers it important that there is a logical connection between the study cycles and that the requirements for student self-management gradually increase. Thus at BA level the room for electives is generally limited while at MA level the student can shape the content of his/her studies to a much greater extent; at PhD level the volume of compulsory studies is only 30 ECTS, and the rest of the programme is individually designed by the doctoral student in cooperation with his/her supervisors. However, even at BA level students have a variety of options to take electives outside their core curriculum: improvisation, composition, conducting, early music or contemporary music ensemble, etc. MA students have greater opportunities to specialise in a narrower field. For instance, a pianist can specialise in accompaniment, an actor in physical theatre etc. In recent years there have been a number of students with non-traditional or even unique artistic profiles (e.g, classical performers practising contemporary improvisation). EAMT believes that the flexibility of its curricula has contributed to the development of such artists.

The internal evaluation of curricula and annual review of subjects also focuses on the study load of the students and how the credits are distributed between the modules and subjects. In general, we have achieved an optimal balance in this regard to date, and the study load can be considered realistic in most curricula. Nevertheless, minor adjustments in the volume of individual subjects are made quite often. Too high a study load has long been an issue in the Theatre Department. The situation has improved thanks to the adjustment of the curriculum and the more even distribution of the study load between the semesters.

Delivery of the programmes takes place in various teaching contexts, including one-to-one tuition, ensemble work, seminars in small groups, lectures in larger groups, practical workshops and master classes, participation in artistic projects, etc. In these different contexts diverse teaching methods are used. In recent years, flexible group learning in the form of a lab has gained popularity. CoPeCo Lab and Composition Lab were the pioneers, but several other subject areas have now followed their example. Such labs put a strong emphasis on learning from each other; they seek a non-hierarchical atmosphere between teachers and students and they strengthen the ownership of learning among the students. In the Classical Music Performance programme such interactive methods are less common, but here too the open Interpretation Studio format has been introduced recently and it is planned to increase its importance. In the Music Education programme blended learning and flipped classroom approaches are used. The most consistently innovative teaching methods are used in the CPPM and Cultural Management programmes. The latter relies heavily on connecting real-life experiences, learning by doing, experiential learning, future design, design thinking and challenge-based learning.

The COVID-19 pandemic gave an extra impetus to the development of digital learning at EAMT. Like many other institutions, EAMT was not ready for the sudden lock-down of spring 2020. However, the teachers and students adapted to the new situation quite quickly. More experienced staff gave advice to other colleagues, and a large amount of material introducing distance learning tools and methods was made available on the intranet, all of which helped the Academy to cope quite well during the pandemic.

The distance learning forced by the pandemic gave the Academy valuable experience, but the long-term digitalisation plan required a more systematic approach. On 2<sup>nd</sup> November 2022 the Senate adopted the [Digital Education Strategy](#), which defines the principles of digital learning, the most important development goals and the activities necessary to achieve them. The goals include more extensive implementation of the learning management system Moodle, furnishing rooms suitable for digital learning, increasing digital competences of staff and students, etc.

According to the [EAMT Research Strategy](#), the Academy strives for close integration of teaching and research. This can be achieved by the active participation of teaching staff in research projects, the involvement of students in research work, and the fast transfer of new knowledge into various educational contexts. EAMT has made significant progress in this direction in recent years. An increasing number of teachers have acquired research experience through doctoral studies and are ready to continue research activities in their later artistic and pedagogical careers. Since 2020 EAMT has gained a lot of international experience in applying artistic research in teaching from participating in the RAPP Lab (Reflection-based Artistic Professional Practice) project.



The importance of research and critical reflection increases gradually with each study cycle. In BA curricula there are no direct requirements for research work (except in Music Studies and Management and Music Education). According to LOs, students should be able to participate in professional discussions, which requires reflective and communication skills. These skills are developed in various teaching contexts, e.g. in seminars and labs, where the students are asked to make presentations and discuss each other's work. Reflection plays a very important role in pedagogical studies. One of the most widespread forms of critical self-reflection is the requirement for regular e-journaling during practical teacher training. With the help of the journal, the student has the opportunity and the responsibility to plan, describe and analyse each practical lesson.

In MA curricula the requirement to carry out independent research is added. Performers and composers submit a short and focused research paper that is related to their repertoire, performance or other issue related to their own artistic practice. In other MA programmes the depth of the research questions and applied methodology presumes the volume of the academic thesis to be somewhat larger. An academically rigorous master's thesis is required in Musicology, Cultural Management and Music Teacher programmes. All MA students take a course in research methodology, where the basic tools of research and academic writing and ethics are introduced. The research paper or thesis is supervised by a faculty member with research experience. [Requirements and Formatting Rules](#) for different types of student written work are published and periodically updated.

In doctoral studies research is at the heart of the programme. Although MA studies should prepare the students for this, carrying out independent research is challenging for some doctoral students, especially in artistic fields.

The academic level of student research varies considerably. Some research papers written by EAMT students have been published in academic journals and/or received awards at national competitions. Several MA and PhD students have been engaged in EAMT research projects financed by ETAG and EMC. At the same time, every year there are artistically capable students for whom it is very difficult to fulfil the research requirements of the programme. Supervisors try to support them by suggesting relevant and less complex research topics.

Discussions on generic competences and future skills have come to the fore in Estonia in recent years. The Estonian Qualifications Authority (Kutsekoda), HAKA and all Estonian universities are involved in these discussions. Specific models have been proposed that emphasise technology and computational thinking, new media literacy, cross-cultural competency, design mindset and other competencies. The discussions should lead to the development of the new version of the national qualification framework (LOs for first, second and third cycle studies). As mentioned before, EAMT takes part in these discussions and intends to update the LOs of its programmes in the near future accordingly.

More common generic competences such as communication skills, creativity and entrepreneurial skills have been firmly embedded in EAMT curricula. At the very beginning of BA studies, students take the subject "University Studies and the Professional World", which introduces various forms of entrepreneurship and reveals the nature of entrepreneurial behaviour. More specific topics concerning entrepreneurship and marketing are introduced later on in the study programme. In many cases, the development of practical artistic skills and generic skills goes hand in hand.

Students are encouraged to carry out their own artistic projects, for which they have to take responsibility also for the managerial side.

Artistic work is central to the majority of EAMT programmes, and this is clearly expressed in their LOs. The students are continuously involved in various artistic projects and activities. These include:

- public recitals, chamber music concerts, jazz music concerts and other non-classical music concerts produced by the EAMT Concert and Performance Centre on the premises of the Academy and outside;
- concerts of the EAMT symphony orchestra and choir;
- weekly department concerts, where students can develop their stage performance skills;
- staged performances of plays, other shows and operas;
- joint performances and joint productions with the Estonian National Symphony Orchestra, Estonian National Opera and professional drama theatres;
- participation in international projects involving student performances both at EAMT and abroad.

Support for students' creative activities and the conditions for students' performances have improved significantly. First of all this is related to the opening of the Great Hall and Blackbox in 2019. In addition, the number of employees involved in the organisation and marketing of artistic events has increased. As a result, students have more opportunities to perform and the conditions for their performances are considerably better than before 2019.

EAMT especially encourages cooperation between different departments and cooperation with other HEIs in Estonia (especially with the EAA), because such projects are more challenging for the organisers and therefore less common. In recent years there have been quite a number of successful examples of fruitful collaboration, some of which have developed into regular cooperation. A few examples are listed below:

- Public performances of the graduation pieces for orchestra composed by MA composition students and performed by the EAMT Symphony Orchestra (regularly every spring).
- *La serva padrona* by Pergolesi, staged in the EAMT Chamber Hall in May 2018. Participants: directing students (for whom it was a graduation work) and 2 actors from the Theatre Department, vocal students and the EAMT early music ensemble from the Classical Music Performance Department, students of the EAA (stage design and costumes).
- Concert "Symphonic Jazz" in the EAMT Great Hall in November 2019. Participants: EAMT Symphony Orchestra, EAMT Big Band, conductor and author of the compositions Wolf Kerschek (HfMT Hamburg), featuring both classical music performance students and jazz students as soloists.
- *König Stephan* by Ludwig van Beethoven and August von Kotzebue, a semi-staged performance in the Estonia Concert Hall in February 2021. Participants: Estonian National Symphony Orchestra, EAMT Symphony Orchestra, Estonian Philharmonic Chamber Choir, acting students of the EAMT Theatre Department.

- *Der Mond* by Carl Orff, staged in the EAMT Great Hall in April 2022. Participants: vocal students, cultural management students, EAMT Symphony Orchestra, EAMT Choir, the Boys Choir of the Estonian National Opera, scenography students of EAA (costumes and stage design).
- Identity Cabaret Drag Show vol 2 and vol 3 in December 2019 and December 2022 in Sakala 3 Theatre House. Participants: CPPM students, BA students from the Theatre Department, scenography students from EAA, students from the Tallinn Makeup School.

In addition to supporting creative activities, EAMT offers its students academic, career and psychological support and guidance. This support system has been developed and adapted over many years. The most important recent improvement was the recruitment of an in-house psychologist in 2019. This was done following the recommendation of external experts as well as the request of the Student Council. The psychologist receives students and staff individually in the main building of EAMT in a specially adapted room or online, and the service is free of charge. Besides general psychological counselling in areas such as mental health issues or motivational challenges, the psychologist is specialised in performance psychology and thus able to help students with their professional development. Information about the psychologist's services is available for students on the EAMT web page, but he/she also introduces himself/herself in person to all newly admitted students at the beginning of the academic year as part of the orientation week.

The format of the orientation week has also been improved in recent years, especially for international students, who have to deal with many practical matters upon their arrival in Tallinn. The orientation week includes the opening ceremony, meetings with the Vice Rector for Academic Affairs and Research, members of the support staff, the Migration Adviser of the Police and Border Guard Board and a representative of the Health Board, a tour of the building, and much more.

The main aspects of academic life and career development are covered within the first 10 weeks of studies in the subject "University Studies and the Professional World". Among other topics, the students are introduced to how to obtain practical advice relating to various academic and professional matters throughout their studies. Almost every year the content of the subject is reviewed and new topics (academic ethics, equality, mental well-being, quality culture and the importance of the student feedback, etc.) are introduced.

EAMT wants to keep the student advice system simple and comprehensible for students. Therefore every student is assigned to one particular person on the administrative staff whose obligation it is to assist the student with all practical study-related questions. Depending on the nature and complexity of the question, if necessary they can direct the student to another staff member (the head of the Registry, international relations coordinator, head of the subject area, or the Vice Rector, as appropriate).

The EAMT student advice service is provided in two languages, Estonian and English. The International Student Adviser provides assistance to all international students on practical questions such as how to obtain or prolong a residence permit, how to open a bank account in Estonia, etc. The career advisor can help students with decisions related to career planning as well as providing assistance in finding professional engagements, preparing for job interviews etc.

The number of support staff working directly with students is currently sufficient (see Table 1). In spring 2022 the Student Council conducted a survey among the students, which also concerned support services. Every autumn a survey is conducted among newly admitted students, several questions of which concern how they coped during the first weeks of study (view Figure 7). The results of these surveys show that student satisfaction with support services is generally high. However, critical comments are also made, which provide input for the Academy to address specific bottlenecks. For instance, the students have quite often complained about the late publication of the class timetable. From this year it was decided to publish the timetable one week earlier.

## 2.2 International perspectives

**Standard: the institution offers a range of opportunities for students to gain an international perspective.**

[The Internationalisation Strategy of EAMT for 2021–2025](#) is based on the EAMT DP2025, the EAMT Communication Strategy, the Estonian Education Development Plan 2021–2035 and the national strategy “Culture 2030”. The strategy aims to address the increasing demands of modern global society on university graduates by enhancing the international exposure and collaboration of students, academic, and support staff.

The strategy identifies four main directions of internationalisation:

- improving the quality of teaching and research;
- creating an environment conducive to internationalisation;
- developing international cooperation;
- international marketing.

To achieve the goals of the Internationalisation Strategy, EAMT aims to involve leading international musicians, actors, stage directors, researchers, and cultural managers in its educational efforts, promote international mobility, strengthen the international dimension of its curricula, and support student participation in international projects and events. Additionally, EAMT seeks to create a tolerant and inclusive learning environment, develop the administrative capacity for international research and development, and offer professional development opportunities for both academic and support staff. The strategy also aims to develop and prioritise partnerships with other universities, professional networks and foreign institutions, as well as to actively participate in EU and Nordic education programmes.

To improve its international marketing, EAMT plans to continue cooperating with [Study in Estonia](#), a platform that centrally markets Estonian higher education, and implement active marketing measures using modern media channels.

Internationalisation at EAMT is not limited to education but also extends to promoting Estonian music and theatre culture worldwide in terms of cultural diplomacy and cultural exports. This approach aligns with the basic principles, directions, and vision of Estonian cultural policy and the ideas presented in the [“Culture 2030” national strategy](#).

EAMT also actively encourages students to participate in international competitions, while both students and staff are strongly supported in engaging with international research conferences and various collaborative projects. These opportunities provide an invaluable platform for the student community to showcase their talents, gain international recognition and network with peers in their respective fields.

In view of the demographic situation in Estonia, EAMT aims to make its education accessible to both Estonian and international students. EAMT has developed a comprehensive English-language curriculum to make programmes accessible to a diverse group of international students, fostering a global learning environment.

Recognising the importance of our own Estonian cultural heritage, EAMT offers Estonian language and culture studies for international students. This enables them to better understand and appreciate the local context, enriching their overall experience at the Academy. EAMT hopes that after graduation, most of these students will become ambassadors of the Academy and Estonian culture in general when they return to their home countries.

In 2022, international students accounted for 27.2% of the total number of students at EAMT (161 students from 36 countries). However, it is important to note that the 2022–2025 Administrative Contract between MER and EAMT stipulates that the university should strive to cultivate a diverse and high-calibre international student population, maintaining an ideal proportion of up to 25% international students in the first and second cycles of higher education.

EAMT is committed to broadening students' international perspectives and experiences through its study programmes and extracurricular activities. The Academy is an active participant in the Erasmus+ and Nordplus programmes and various other international networks, as well as engaging in Erasmus+ strategic partnership projects and Creative Europe initiatives. These collaborations facilitate numerous opportunities for students to immerse themselves in global contexts and work with international peers. To ensure that all relevant information on international cooperation and funding opportunities reaches its target audience, EAMT has implemented communication strategies with the aim that students are well-informed about the various international opportunities available to them and can fully benefit from the institution's commitment to fostering a global outlook (see chapter 6.1).

EAMT provides pathways for students to participate in international ensembles such as the European Union Youth Orchestra, the Gustav Mahler Youth Orchestra and the World Youth Choir.

Recent initiatives include:

- European Union Youth Orchestra (EUYO): 28 musicians from EAMT auditioned for the EUYO in 2022, with 3 students accepted as participants or reserves.
- The 2022 International Student Chamber Music Festival in Tallinn took place at EAMT and the Arvo Pärt Centre, and featured lectures, masterclasses and concerts, making it accessible to a wider audience and fostering cultural exchange among the participating countries. Established in 1976 in Tallinn as an annual chamber music festival for Baltic students, the event has grown increasingly international over the past years, attracting participants from Estonia, Latvia, Lithuania, Poland, Portugal, the United Kingdom and Finland.

- EAMT string students participated in the “Baltic Roots” joint project between the Berlin Philharmonic Karajan Academy and the Baltic music academies. The project culminated in a concert at the Berlin Philharmonic Chamber Hall on 24 October 2022.

EAMT is a long-term member of various international networks including the Association Européenne des Conservatoires, Academies de Musique et Musikhochschulen (AEC), the Association of Nordic Music Academies (ANMA), the European League of Institutes of the Arts (ELIA), the Global Network for Higher Music, Dance and Performing Arts Education (GLOMUS), the International Association of Music Libraries, Archives and Documentation Centres (IAML), as well as the Nordplus higher education programme cooperation networks mentioned previously.

EAMT participates actively in international cooperation projects, networks, and exchange programmes. In conjunction with the arrival of the Erasmus+ 2021–2027 programme period, the renewal of Erasmus+ intra-European Union cooperation agreements commenced in 2022. EAMT has Erasmus+ cooperation agreements with over 170 European higher education institutions and 6 institutions outside the European Union. In addition, EAMT actively participates in the Nordic and Baltic cooperation programme Nordplus. EAMT hosts the secretariat for NordClassic, the largest network of the Nordplus higher education programme, and for the creative entrepreneurial network ActinArt. EAMT is also a member of the NordPuls, NordOpera, NordTrad and TEN music networks and Nortea theatre network.

International mobility of students as a means to promote the diversification of study opportunities and to contribute to high-quality and internationally competitive education is one of the cornerstones of the international strategy of EAMT. EAMT has set an annual target of a 10% share of the total student body for incoming long-term international exchange students; this target has been successfully achieved since 2020 with a 9.6% rate. The goal for outgoing long-term student mobility is also to reach 10% of the total student population. However, this long-term mobility target has not been met in recent years, with the actual figure being approximately 8%; the COVID-19 pandemic undoubtedly played a role here.

That said, the total number of students participating in international exchanges actually increased during the academic years between 2018 and 2022, owing to a considerable increase in the number of students participating in short-term mobility activities in 2022 with over 120 short-term study visits in the frameworks of the various mobility programmes and projects. Short-term mobility significantly increases the number of students participating in international activities and offers international experience for those who cannot participate in long-term mobility.

EAMT is actively involved in a range of international projects to enhance its educational offerings (view Annex 24). EAMT is also actively involved as a partner or coordinator in short-term cooperation projects of the Nordplus programme as well as in Erasmus+ blended intensive courses. In 2022 EAMT students and staff participated in 22 short-term intensive courses and development projects within frameworks of the Nordplus and Erasmus+ programmes. These have included Nordplus projects and intensive courses, such as the Nordic Common Studies project in Tampere, “A State of Emergency” in Copenhagen, “Vocal Phonetics” in Vilnius, “CAVE” in Aalborg, “Nordtrad 2022” in Oslo, “North STAR Big Band” in Tallinn, and others. The global music and performing arts network project GLOMUS CAMP 2022 took place in Aarhus, Denmark, focusing



on the theme of global optimism. Also notable are the ActinArt Bootcamps, designed to support students' professional development and career management skills.

Blended Intensive Programmes (BIPs) are a new format of Erasmus+ mobility from 2022. Every BIP combines online teaching with a short period of physical mobility. In 2022 EAMT participated in 8 BIP projects including "Brass BIP" in Riga, "IMMEDIA" in Vilnius, and "Participatory Art in Public Space" in Riga, as well as hosting the "Monteverdi Mosaik" project, which brought together students from the Sibelius Academy of the University of the Arts Helsinki, the Norwegian Academy of Music, the Latvian Academy of Music, the Conservatory of Venice, and the Rovigo Conservatory, as well as EAMT students of early music performance and composition.

The mobility participants receive individual support and counselling from the International and Public Relations Office and the Registry and Student Affairs Department. In recognition of exceptional skill and commitment, scholarships may be awarded to students who demonstrate excellence in their field of study. EAMT offers special merit-based scholarships to outstanding international students, reducing their tuition fees in accordance with the Senate Regulation [Application, Award and Payment Procedures for Scholarships and Study Allowances at EAMT](#).

EAMT students participating in foreign exchanges or internships for at least three months must complete a minimum of 15 ECTS per semester and apply for their studies abroad to be recognised and recorded in their curriculum at EAMT. When completing the study programme, studies conducted in a foreign HEI are recognised according to EAMT's standard procedures. This recognition is based on the learning agreement, which ensures that a separate evaluation of the relevant LOs is not required. EAMT has adopted a highly flexible approach to recognising the LOs, even in cases where there are some differences in the ECTS volume and content of the studies abroad.

It should be noted that over a hundred masterclasses are given at EAMT every year by incoming teaching staff from partner institutions and internationally recognised specialists. This enables also those EAMT students who for various reasons are unable to be internationally mobile, to participate in master classes delivered by external teachers, thus contributing to internationalisation at home. EAMT frequently engages international teachers across its study programmes. Visiting teachers, drawn from a wide array of international backgrounds and specialities, contribute to the diversity of knowledge and skills imparted to students. Some participate in masterclasses in the context of teacher exchange programmes, while others come regularly to teach at the Academy.

A prime example of this is the CPPM master's programme, where students interact with leading directors, choreographers, performance makers, artists and companies worldwide (see Chapter 10.3 for details). The CoPeCo Master's programme involving a consortium of four higher music education institutions from Tallinn, Stockholm, Lyon and Hamburg, serves as another excellent example. The essence of this programme is rooted in international collaboration, mobility, and the integration of an international student body with academic and administrative staff. Students spend each semester in a different institution and country, thereby acquiring best practices from each partner and benefiting from a unique opportunity for international and intercultural exchange.

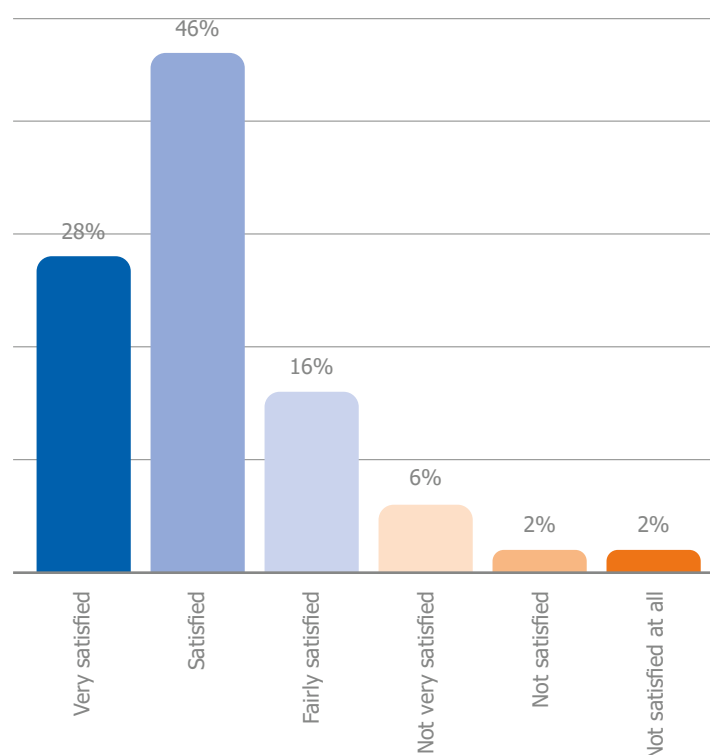
Staff mobility supports continued professional development and provides good opportunities for establishing and maintaining contacts with foreign colleagues and educational institutions. As Table 5 reveals, the global COVID-19 pandemic significantly impacted mobility in 2020–2021.

**Table 5.** Masterclasses and training trips of EAMT teaching staff 2018–2022

	2018	2019	2020	2021	2022
Erasmus+	36	44	10	19	53
Nordplus	15	17	4	1	15
EMTASTRA	16	8	2	0	8
<b>TOTAL</b>	<b>67</b>	<b>69</b>	<b>16</b>	<b>20</b>	<b>76</b>

Fortunately, international mobility activities returned to normal in 2022, with a total of 76 masterclasses and training trips under the Erasmus+, Nordplus, and EMTASTRA programmes. This indicates a recovery from the impact of the pandemic on EAMT’s international mobility initiatives.

EAMT teaching staff are encouraged to regularly attend and present their research at international music and theatre conferences and symposiums. ESS2022 indicates that academic staff are satisfied with the opportunities to participate in international study programmes, both in teaching and in training (Figure 5).



**Figure 5.** Satisfaction with the opportunities to participate in international study programmes, both in teaching and in training (ESS2022)



## 2.3 Assessment

### **Standard: assessment methods are clearly defined and demonstrate achievement of learning outcomes.**

Student assessment at EAMT is based on clear procedures and criteria which are described in the Regulation of Studies and in the subject descriptions available on the EAMT website. Each subject ends with either a graded or a pass/fail examination. Subjects that last more than one semester have an examination at the end of each semester. The differentiated assessment of student academic performance (graded exam) proceeds on the standard six-point grading scale established by regulation No. 10 of the Ministry of Education dating from 11 Feb 1999. The procedures of the final degree exams are set out in a special internal regulation.

Both students and teachers have at times voiced objections regarding the organisation and objectivity of the assessment. One of the Academy's recent external evaluation teams also pointed to the importance of student assessment and suggested the Academy consider a forum involving all artistic teachers and students where the general principles of assessment and feedback are discussed. Motivated by this, DP2020 referred to the need to develop methods for increasing the transparency and comparability of student assessment. In 2019 and 2020 several seminars devoted to student assessment were organised at the Academy. As a result of these discussions, a new regulation, [Guidelines for Student Assessments](#), was created and approved by the Senate on 21 October 2020.

The assessment methods can vary (public performance, written test, oral discussion, etc.), depending on the specific subject. The grading can take place in three basic ways:

- the faculty member who teaches the subject is alone responsible for student assessment (the most common way of assessment in Estonia, in EAMT typical of theoretical and general academic studies);
- an examination panel, formed by the head of subject area, is responsible for the subject area (typical for practical examinations in both music and theatre);
- an examination panel, formed by the Rector, is responsible for the assessment. This is a requirement for final degree examinations. At the degree examinations at master's and doctoral level a member from outside EAMT (an external examiner) is always appointed to the examination panel.

In the case of assessment by a panel, the new guidelines establish very precisely the process by which a student's grade is formed on the basis of specific assessment criteria. This system increases the objectivity of the evaluation and reduces the possibility of bias on the part of panel members. It also directs the panel members to focus on the formal assessment criteria derived from the LOs.

The chair of the assessment panel is obliged to give students oral or written feedback on their performance. The panel may also hold a discussion on student performance and professional development in the presence of the student. This is a common procedure in doctoral studies, but less common at undergraduate and master levels (except in Theatre Department). The student

surveys and focus group interviews reveal that in spite of recent developments some students are still not satisfied with the amount and quality of feedback they receive.

In addition to the standard assessment methods for each course, doctoral students undergo an annual evaluation review. The procedure for this review has been approved by the Senate and it refers to the Doctoral Council's evaluation of a doctoral student's progress in all components and aspects of the doctoral programme. Successfully passing the progress review procedure is a prerequisite for continuing doctoral studies.

The transparency of the assessment is enhanced by the student's right to dispute the grade assigned to him/her. The relevant procedure for this is set out in the [Regulation of Studies](#) and is also introduced to all new students at the beginning of their studies within the course "University Studies and the Professional World". Some complaints are submitted by students in every examination period and these are processed according to the Regulation of Studies. In most cases the grade has remained unchanged, but in some cases the complaint has been upheld and a new assessment has been carried out.

Although significant progress has been made in increasing the objectivity and transparency of assessment in recent years, EAMT will continue to focus on this issue. The aim is also to further develop the feedback given to students, which currently works quite unevenly in different main study areas.

## 3. Student profiles

### 3.1 Admission/Entrance qualifications

**Standard: clear admissions criteria exist, which establish artistic/academic suitability of students.**

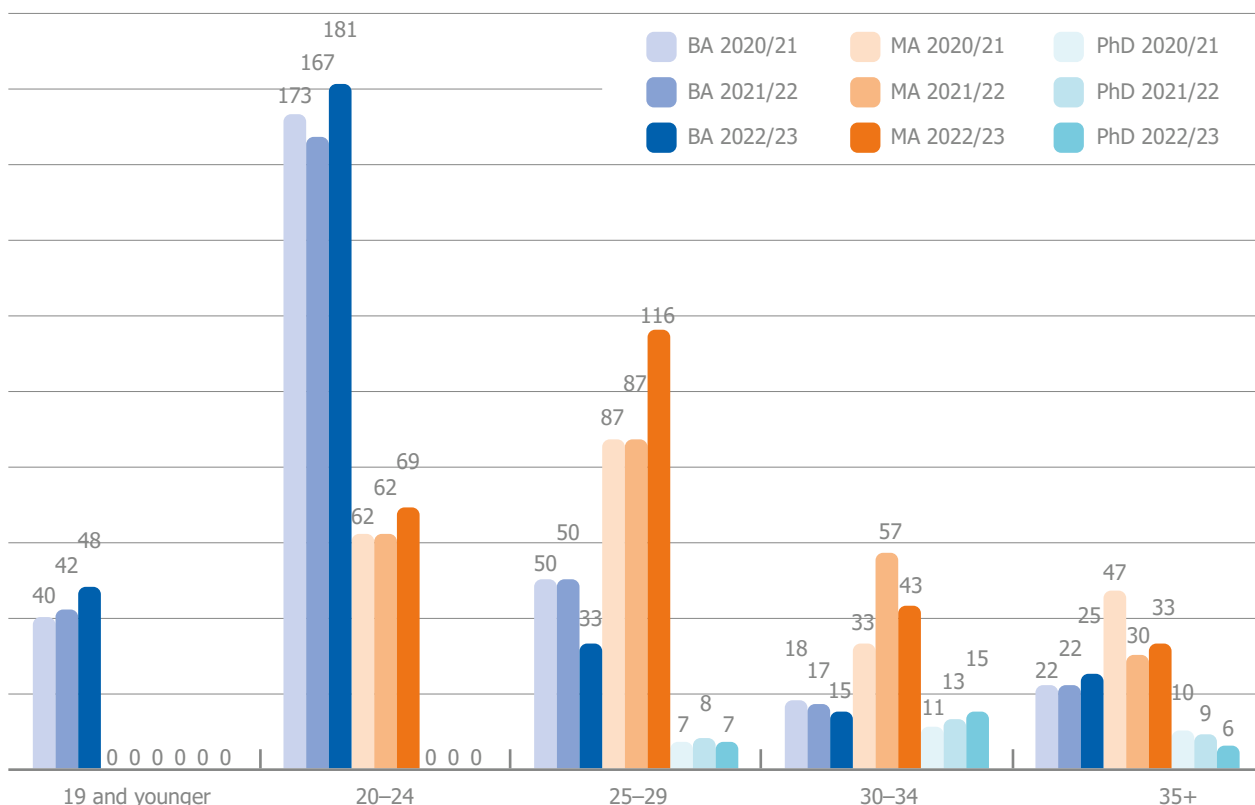
Admission to EAMT is regulated by detailed [Admission Rules](#), the new version of which was adopted in 2019. The document establishes the conditions and procedure for the admission of students. The revised version specifies the language requirements for the applicants, conditions of the admission competition and other details. EAMT's goal is an objective and transparent admission system that includes some flexibility and takes into account any possible special needs of the applicants.

Each year by the end of October the Senate reviews the admission procedures and approves the admission dates as well as the study programmes open for the next round of admissions. The updated information is made available on the EAMT website in November. The opening of admissions to the Academy is announced in the national press and on the internet, EAMT's webpage and social media channels. It is possible to apply through the Estonian Online Application portal (SAIS) and the International Application Portal (DreamApply). The application deadlines and auditions schedule differ for different programmes, but the entire process ends by the beginning of July, after which the lists of accepted students are approved.

Admission to all study programmes takes place through an entrance exam/audition, in some cases in several rounds. The audition requirements can be found on the Academy’s website. All entrance exams and auditions are assessed by panels consisting of the leading academic staff of the respective subject areas.

EAMT wants all admitted students to be able to successfully complete their chosen study programme. This goal is not always achieved: sometimes students give up their studies during the first academic year, citing the unsuitability of the main study as a reason. Sometimes students do not progress artistically or academically as they should. However, such cases are few (drop-out numbers are given in chapter 3.2). Various methods are used in admissions to assess the suitability of candidates. The panel may interview the candidate or assign practical tasks to him/her. Music theory and language skills are tested if appropriate and in the case of pedagogical programmes the candidates have to pass a professional aptitude test.

The general admission requirements are the same for all candidates, but student candidates with previous university degrees can choose flexible options for admissions and studies. Mature students can use RPL to fulfil the admission requirements and, if interested, they can choose the option of part-time studies. As Figure 6 shows, different age groups are represented among the students admitted to EAMT.

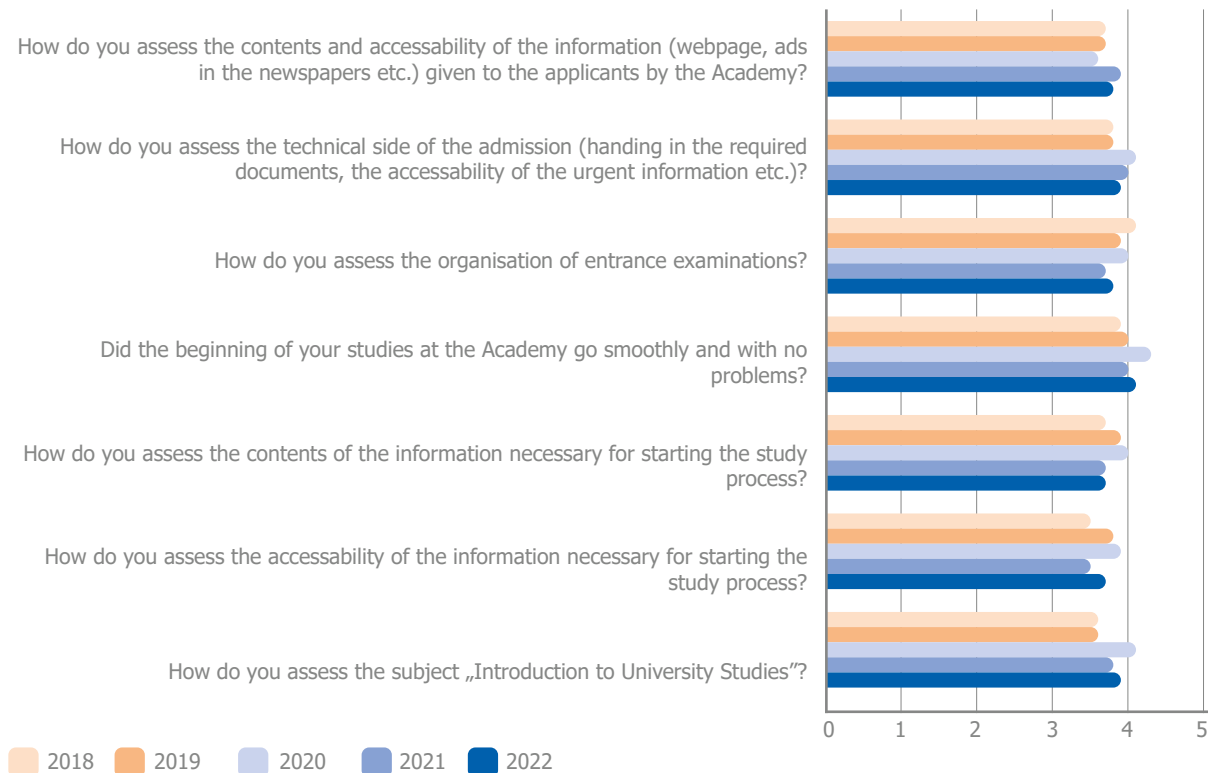


**Figure 6.** Age distribution of enrolled students since 2020 (number of students)

The Admission Committee monitors the compliance of the admission process with the Admission Rules, resolves issues related to admission, and approves the list of admitted students. The Admission Secretary is responsible for the administration of the entire admission process. Administration of admissions is conducted through an electronic system (candidates submit their application and required documents via an electronic system and receive feedback through the same system).

The results of entrance auditions and other admission-related decisions can be challenged. The details of the appeals procedures are described in the [Admission Rules](#). Although some applicants have expressed their dissatisfaction with some aspects of admission to the Admissions Secretary, no formal appeals were submitted in 2018–2022.

About 10 weeks after the beginning of their studies, all new students fill out a feedback form that includes questions on the admission process. Students can also make specific suggestions for improving the process. The survey results of the last 5 years have been overwhelmingly positive (view Figure 7). The feedback indicators show that the accessibility and contents of the information necessary for embarking on the study process receives the lower ratings among the questions; this is especially the case among Estonian students. All international students get a small publication called International Students Guidelines. A similar handout was also requested by Estonian students, as a result of which the Student Guidelines (Tudengi Teatmik) will be brought back into use again in 2023 in order to improve the availability of information at the beginning of the studies. Improvements to the SIS have been requested by new students, and the necessary changes are under way.



**Figure 7.** Average indicators of newly-admitted student satisfaction 2018–2022 (5-point scale).

## 3.2 Student progression, achievement and employability

**Standard: the institution has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.**

Monitoring and supporting the individual development of students and ensuring a competitive education are among the important courses of action set out in EAMT DP2025. This includes enhancing students' academic, career and psychological counselling, supporting students with special needs, developing flexible forms of learning, and guiding students towards responsible and conscious self-management.

Monitoring of students' academic progress takes place on a regular basis in the Registry and Student Affairs Department in close cooperation with academic departments. The main requirements for academic progress are set at national level by the Higher Education Act and Higher Education Standards. More details of these requirements can be found in the EAMT [Regulation of Studies](#). All the important deadlines for students and academic staff are set out in the academic calendar. The requirements and regulations of importance for students are introduced to them during the first week of their BA studies in the subject "University Studies and the Professional World". This information can also be found on the EAMT website. The Academy supports students with special needs in admission, participation in studies, passing examinations and assessments, acquiring study materials as well as providing a suitable social and physical environment according to the [procedure for Supporting Students with Special Needs at the EAMT](#).

The academic load of students is calculated in ECTS credits. The volume of studies per standard academic year is 60 ECTS. The summary of the study results for each student is made by the Registry and Student Affairs Department twice a year, at the end of each semester.

RPL has been in use at EAMT for many years and there is a clear system in place for the transfer of credits that the students have obtained in another HEI. The recognition mechanisms support student progression, and non-standard learning paths or participation in student mobility usually do not present an obstacle for student progression and graduation.

The administration and monitoring of students' academic progress takes place through SIS. All students have access to this system, where they can view their current credit volume and study results for each subject. In 2021 EAMT introduced a simple innovation in SIS that helps to immediately identify the status of each student in terms of their academic progress: a green label stands for good progress, a yellow label refers to minor academic debts, and a red label refers to major academic debts.

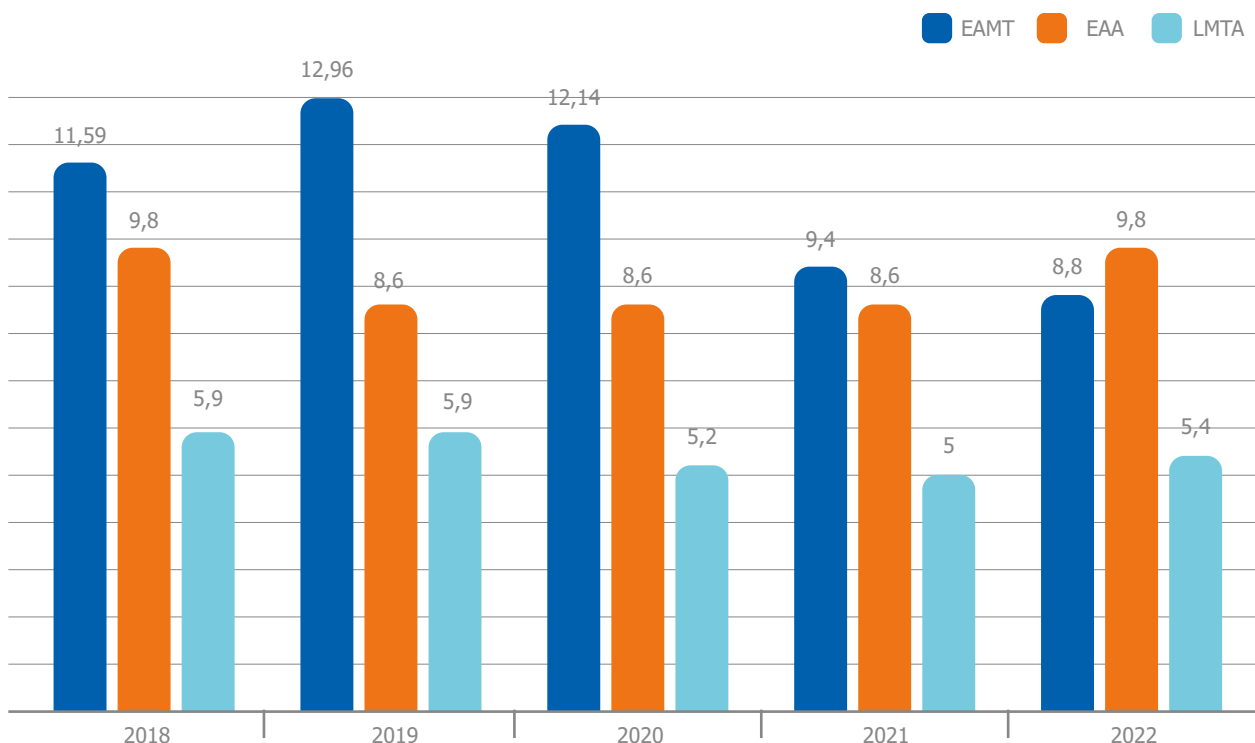
EAMT aims to give the students more responsibility for shaping their studies and fulfilling the requirements regarding their academic progress. Unfortunately, not all students are capable of assuming this responsibility. For this reason the Registry and Student Affairs Department intervenes immediately if a student fails some exams and does not obtain the required number of credits. First of all, the Registry attempts to ascertain the reasons for the insufficient progress. Often the main study teacher or the head of the respective subject area is contacted. The goal is to support the students by providing them with the necessary information and advice as to how to stay on the right track and fulfil the necessary requirements.

In spite of the best efforts of the Registry and academic departments, some students are not able to progress sufficiently or to graduate at all. The drop-out rate is an important indicator for EAMT in relation to students' academic progress. The drop-out rate at EAMT, though one of the lowest among Estonian HEI, was rather high for several years and was therefore the focus of special attention. However, the drop-out rate fell in 2021 and 2022; paradoxically, the COVID-19 pandemic did not worsen student progress but, on the contrary, even improved it. In 2022 the average drop-out rate was 8.8%, which is even lower than the goal set in DP2025.

Exact drop-out numbers are presented in Table 6 and Figure 8.

**Table 6.** Number of students dropping out or interrupting their studies

	2018	2019	2020	2021	2022
BA	29	33	29	28	28
MA	40	42	38	22	22
PhD	4	3	1	3	2
<b>TOTAL AVERAGE</b>	<b>73</b>	<b>78</b>	<b>68</b>	<b>53</b>	<b>52</b>

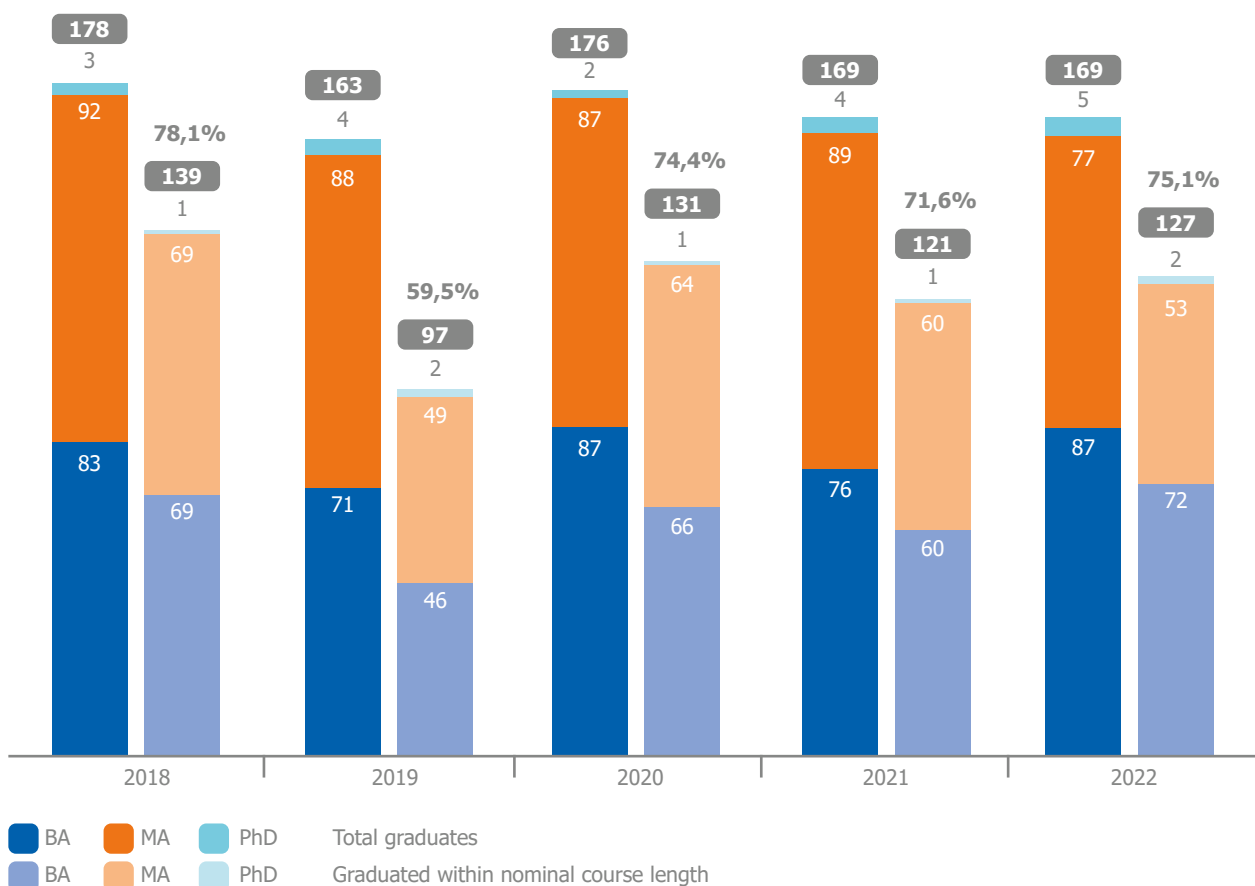


**Figure 8.** Average drop-out rate (% of the total number of students) in EAMT, EAA and LMTA

As can be seen, the drop-out rate at EAMT used to be higher than at EAA and LMTA, but from 2021 the indicators for EAMT and EAA crossed. However, the results of LMTA remain considerably better.

The reasons that students abandon their studies are diverse. It is important to emphasise that dropping out because of insufficient academic progress is only one of these; personal reasons are also quite common. About one third of all BA students who abandon their studies at EAMT continue to study abroad (mostly music) or at other Estonian universities (mostly other disciplines). At the same time the drop-out rate among the BA students of the Drama Department is practically zero. This is related to the very high competition for the given programme and the fact that in other countries it is not possible to study acting in Estonian.

Figure 9 presents the number of EAMT graduates. As can be seen, there have been no major fluctuations in these numbers over recent years (some of the differences can be explained by the fact that admissions to theatre and cultural management programmes do not take place every year). Particularly noteworthy is the fact that the proportion of students who graduate in the standard period of time is quite high in comparison with other Estonian HEI.



**Figure 9.** Number of EAMT graduates, including those who graduated in the standard period of time.

Every year, approximately 6 months after graduation, EAMT collects data about the activity and employment of all graduates. This data shows remarkable consistency with the chosen speciality among the graduates: about 90% of the graduates continue their education or work in their field of specialisation (Table 7). This data also confirms that the majority of EAMT graduates are able to find jobs and are competitive in the professional world. Although the statistics show no major changes in recent years, in reality professional music and theatre life in Estonia, similarly to that in the rest of Europe, has become much more competitive. Thus, in spite of the favourable overall statistics, the situation regarding the employability of graduates is rather complex and requires constant attention.

**Table 7.** Employment of graduates

Year of graduation	2018	2019	2020	2021	2022
<b>BA studies</b>					
Number of graduates	83	<b>71</b>	<b>87</b>	<b>76</b>	<b>87</b>
working in their field of specialisation	26	3	25	10	15
continuing studies in the same field	48	54	48	56	52
freelancers	3	5	5	3	15
% of the total number of graduates	92,8	87,3	89,7	90,8	94,3
<b>MA studies</b>					
<b>Number of graduates</b>	<b>92</b>	<b>88</b>	<b>87</b>	<b>89</b>	<b>77</b>
working in their field of specialisation	65	59	54	50	49
continuing studies in the same field	7	4	20	10	12
freelancers	8	2	2	10	9
% of the total number of graduates	87,0	73,9	87,4	78,7	90,9
<b>PhD studies</b>					
<b>Number of graduates</b>	<b>3</b>	<b>4</b>	<b>2</b>	<b>4</b>	<b>5</b>
working in their field of specialisation	3	4	2	4	5
% of the total number of graduates	100	100	100	100	100



To ensure the competitiveness of graduates, EAMT

- collects feedback from BA and MA students a few weeks before graduation to determine their level of satisfaction with different aspects of their studies;
- emphasises internationalisation;
- pays attention to the development of students' general competences and entrepreneurial skills;
- works closely together with Estonian professional institutions – concert organisations, theatres etc.

Since the regular surveys only give a general and somewhat limited overview of the competitiveness of alumni, in the spring of 2023 EAMT decided to conduct a more comprehensive feedback survey among the alumni of master's and doctoral studies of the last 5 years. The results of the survey were positive. Figure 10 shows how the respondents defined their current status on the labour market. As can be seen, 65% of the respondents have a regular job in their field of specialisation and 12% work as freelancers. Only 4% are unemployed. Alumni work in many countries in a wide variety of positions: in orchestras, theatres and music schools, but also in other institutions and NGO-s. There were several successful freelance composers and jazz musicians among the respondents. Some graduates of the PhD programme teach at HEIs and perform important administrative tasks.

As many as 92% of the respondents confirmed that they are satisfied with their choice of profession. 84% agreed with the statement "I feel competitive on the labour market". In this case Estonian alumni ratings were considerably higher (87%) than international alumni ratings (76%).



**Figure 10.** Occupation of EAMT alumni according to ASS2023.

## 4. Teaching staff

### 4.1. Staff qualifications and professional activity

**Standard: members of the teaching staff are qualified for their role and are active as artists/pedagogues/researchers.**

In DP2025, strategic objective No 1 states that all specialist fields at EAMT should have top-level teaching staff. The course of action 1.3 specifies several actions aimed at ensuring a supportive and motivating work environment for the teaching staff. These include endeavours to ensure competitive teacher salaries as well as supporting the creative and research activities, professional development and mobility of academic staff.

The requirements for the teaching and research staff positions at the Academy are based on the Republic of Estonia's Higher Education Act, the [Standard of Higher Education](#), and the [Organization of Research and Development Act](#) and are specified in the [Regulations for Recruitment for Academic Positions](#) at EAMT, the new version of which was approved by the Senate on 20 March 2019. Regular members of the teaching and research staff are appointed through a public recruitment procedure and elected by the Senate for an unlimited period. Visiting teaching staff are appointed by the Rector for up to five years.

As the Academy aims to provide its students with a high-quality and internationally competitive education that meets the requirements of the field-specific labour market, its teaching staff has to be highly qualified and active in the artistic and/or research field. Therefore, the Requirements for Teaching and Research Staff Positions at EAMT (Annex 2 of the regulation mentioned above) sets specific requirements for all staff members. These include requirements for speciality competence, qualification (requirement of academic degrees), creative, research and past teaching work, as well as other criteria to be taken into account in assessment. For instance, a full professor in an artistic field is expected to have within a five-year period at least three performances of his/her own works, or appearances as a soloist, ensemble player or conductor at an international level; the said performances must have taken place abroad or in the framework of an international creative project, or must have received positive international attention. Detailed records of the artistic, research and other professional activities of the academic staff are included in the annual reports of EAMT.

The professional activities of the academic staff are the subject of performance evaluations that take place at least once every five years according to the [Procedure of Evaluation of Teaching and Research Staff](#). To support the teaching staff and raise their awareness of the current requirements and career development opportunities, a feedback interview procedure was introduced in 2021. Both the feedback interview and performance evaluation are based on the online CV that every staff member is required to update at least once a year.

In 2019, as a result of the new Higher Education Act, the titles of the academic positions were partly changed and divided between the four career stages of the European Framework for Research Careers (R1 to R4, see Annex 1 of the [Regulations for Recruitment for Academic Positions](#)). This gives a better overview of the career stages of EAMT's academic staff and allows them to be compared internationally. The career advancement mechanism was also updated with the same regulation. Now it is possible to move from stage R1 to stage R3 (junior lecturer

– lecturer – senior lecturer) by promotion, based on performance evaluation. However, moving to stage R4 (professor) always requires a public recruitment procedure. EAMT believes that this system ensures high motivation among the teaching staff and allows the best specialists to be appointed to vacant positions.

The majority of the academic staff lead an active artistic life, although EAMT does not necessarily organise their artistic activity. However, it is increasingly the case that EAMT organises public performances for its staff members, which are very popular among the audience (see chapter 8 for details).

In 2019 the Cultural Endowment of Estonia introduced a new scholarship programme for the artistic staff members of Estonian HEIs to support their professional activities. Every year about 15 staff members of EAMT get a EUR 10,000 grant, which can be used for the preparation of a new concert programme, theatre production or artistic research project. This programme has considerably increased the motivation of the teaching staff to propose new ideas and to remain active in their professional field. At the same time, this programme allows the Academy to demand more creative activity from its teaching staff than before.

EAMT also supports its staff members in artistic and research activity by providing flexible working conditions, including sabbatical semesters, which allow them to combine teaching with an active artistic life or with research activity.

A growing number of staff members have gained experience in artistic research through doctoral programmes. This is certainly a positive trend, as it broadens the academic competencies of the teaching staff, strengthens the links between artistic practice and research, and supports the dissemination of critical reflection. New funding opportunities motivate the initiation of artistic research projects also among those staff members who already hold a doctorate.

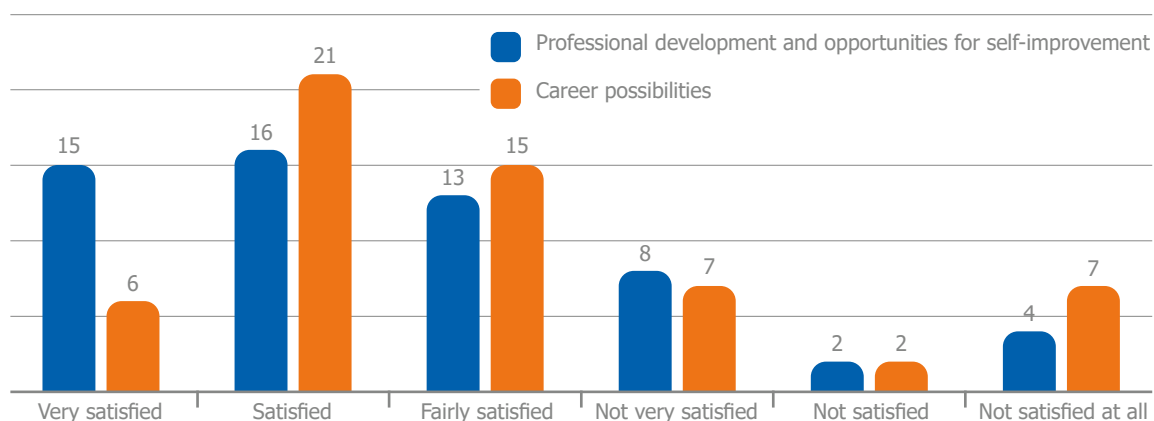
The continuing professional development of the teaching staff is receiving ever-increasing attention at the Academy. EAMT supports its teaching staff in this activity mainly in two ways: (1) by providing staff mobility opportunities, and (2) by organising in-house staff training courses. Because of the COVID-19 pandemic, international mobility was restricted for a considerable period, but since 2022 mobility numbers have returned to their usual high levels (see chapter 2.2). The problem remains that some teachers participate in mobility programmes very actively, while others do not make use of the existing opportunities. However, in 2022 and 2023 EAMT has managed to expand the group of teachers participating in staff mobility and thereby obtaining new professional skills and experiences.

In 2020 EAMT launched an in-house discussion and training week, "Arenev akadeemia" (Evolving Academy), which is held once a year in January. Other professional development activities take place throughout the year, of course, but this particular week has become the largest and most varied event among them. This new initiative has made professional development activity more systematic and more attractive among the teachers. It is important to add that the teachers themselves are involved in planning the training week; they are actively encouraged to suggest topics for discussion and propose their own presentations and workshops. The number of participants in these training weeks has grown from 91 in 2020 to 128 in 2023.

Among the many topics discussed during the training weeks those related to instrumental, vocal and theatre pedagogy at higher education level are central to the programme. For instance, discussions have included how to create a supportive and safe learning environment, how to help students manage performance anxiety, and other aspects of performer’s health and well-being. Many practical workshops are also aimed at developing the pedagogical skills of the teachers.

Developing teachers’ digital skills assumed greater importance during and after the COVID-19 pandemic. Goal 5 of the [Digital Education Strategy](#) states: “The digital competences of the teaching staff are supported by regular training. The development of e-supported courses is motivated by a performance-based remuneration system for teaching staff. IT and educational technology support is available for faculty and students.” Important steps in this direction have been the appointment of a digital learning coordinator in 2022 and the establishment of the position of educational technologist in spring 2023. The first is a member of the teaching staff and the second belongs to the IT department.

ESS2022 results indicate that 44 out of 58 respondents (76%) from the academic staff are satisfied with professional development and opportunities for self-improvement. 42 respondents (72%) are satisfied with career possibilities.



**Figure 11.** Academic staff satisfaction with professional development and opportunities for self-improvement, ESS2022 (58 respondents).

EAMT aims to engage teaching staff not only in artistic and research work, but also in other activities that are important for the development of the Academy. These include Department Boards, other committees and working groups, staff training activities and special events organised at the Academy. Through this engagement EAMT aims to increase the sense of community among the teaching staff and the responsibility of each staff member for the development of the Academy. Participation in the described activities is taken into account in the evaluation of teaching staff. It is planned to pay more attention to this when calculating the workload of teachers so as to increase their motivation to contribute more to different kinds of activities taking place at the Academy.

The Job Description of academic staff at EAMT states that members of the teaching staff are expected to actively participate in their fields and contribute to the development of their professions. Key expectations include: participation in professional festivals, conferences and other events, which enables teaching staff to stay informed about the latest developments in their fields and to share their expertise with their peers; engagement in the work of Estonian professional associations and international organisations; fostering collaboration and contributing to the advancement of their disciplines at national and international levels; pursuit of professional development, particularly focusing on acquiring and enhancing the knowledge and skills necessary for teaching, creative work and/or research activities. These expectations reflect EAMT's commitment to maintaining a high-quality educational environment and ensuring that its teaching staff remain at the forefront of their respective fields.

## 4.2 Size and composition of the teaching staff body

**Standard: there are sufficient qualified teaching staff to effectively deliver the programmes.**

At the end of 2022 the Academic Staff of EAMT numbered 179 people, the equivalent of 129 positions in FTE (Table 1). For the majority of the academic staff, teaching is their main role at EAMT. In addition, over a hundred guest teachers undertook minor teaching roles on the basis of a service contract. The number of teaching staff has not changed substantially in recent years and is sufficient for the delivery of the programmes.

EAMT's goal is to engage leading Estonian artists and researchers in the fields of music and theatre as members of the teaching staff. This goal has been largely achieved: many prominent Estonian classical and jazz musicians, composers, actors and other artists devote a considerable amount of time and energy to the students of EAMT. There are also quite a large number of staff members whose active artistic careers remain in the past and who now focus primarily on pedagogical work. EAMT also aims to attract prominent international teachers to develop its international learning environment and diversify its educational approaches. International teachers are often appointed or invited when there are no high-level experts in a specific field in Estonia. For various practical reasons the number of permanent international teachers is currently not very high. However, numerous master classes and workshops are regularly held by visiting teachers (see Chapter 2.2). CPPM is a unique programme in which the workshops of international guest practitioners form the core of the curriculum.

Statistical data, presented in Table 8 and Table 9, also reveals that there are a number of young staff members engaged in almost every department. Many of them have obtained MA or PhD degrees abroad, which also contributes to the diversity of educational approaches and fosters new developments within the Academy. In 2022 the average age of the academic staff at EAMT was 49; this marks a slight decrease in comparison with previous years and ensures staff continuity. The number of staff members with a doctorate has grown gradually from year to year and is currently quite high for an institution with a primarily artistic profile.

**Table 8.** Composition of academic staff on 31.12.2022\*

Position	Number	Number in FTE	Share of positions
Professor	36	31.5	24%
Senior Researcher	3	3	2%
Senior Lecturer	49	36.7	28%
Researcher	5	2.5	3%
Lecturer	56	30.4	23%
Teacher (incl accompanists)	20	14.8	12%
Junior researcher	10	10	8%
<b>TOTAL</b>	<b>179</b>	<b>129</b>	<b>100%</b>

\* The table includes staff members with employment contracts (workload from 0.25 to 1.0).

**Table 9.** Staff of academic departments in February 2023\*

Department/field	Number of staff	Staff in FTE	Number of staff under 35	Number of international staff	Number of staff with PhD
<b>Classical Music Performance</b>	<b>99</b>	<b>66</b>	<b>10</b>	<b>6</b>	<b>14</b>
<b>Composition and Improvisational Music</b>	<b>36</b>	<b>23</b>	<b>3</b>	<b>3</b>	<b>5</b>
Composition and Music Technology	14	11	1	2	1
Jazz, Folk and Contemporary Improvisation	22	12	2	1	4
<b>Musicology, Music Pedagogy and Cultural Management</b>	<b>42</b>	<b>27</b>	<b>2</b>	<b>3</b>	<b>22</b>
Musicology	17	14	2	0	12
Music Pedagogy	7	3	0	0	4
Instrumental and Vocal Pedagogy	9	4,5	0	0	3
Cultural Management and General Academic Studies	9	5,5	0	3	3
<b>Theatre</b>	<b>28</b>	<b>16</b>	<b>1</b>	<b>2</b>	<b>2</b>
<b>TOTAL</b>	<b>205</b>	<b>132</b>	<b>16</b>	<b>14</b>	<b>43</b>

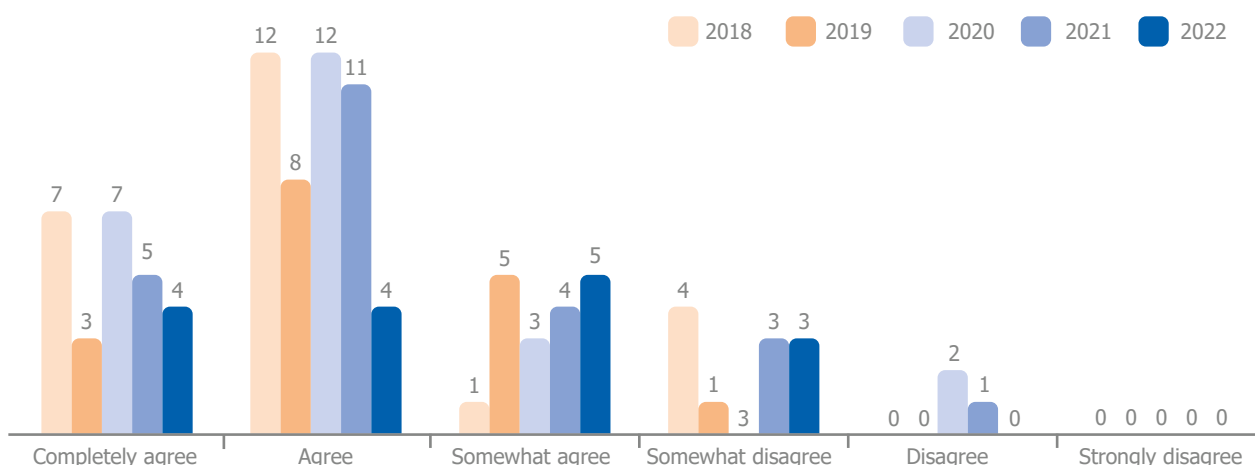
\* The table includes regular members of the academic staff and visiting teaching staff whose workload is at least 100 hours a year. Junior researchers who have no teaching tasks are not included. Statistics are compiled according to each staff member's main occupation (department).

Estonian legislation allows the Academy to sign both open-ended and fixed-term employment contracts with members of the academic staff. This allows the Academy to respond quickly and flexibly to new needs and changes in the curricula. EAMT aims to find a good balance between the stability provided by the regular teaching staff and visiting teachers. In general, in music-related specialities the staff composition is more stable, whereas in the Theatre Department it rotates to a greater extent. This is related to the recruitment policy of EAMT and the traditions of its Theatre Department. The latter is in very close contact with the Estonian professional theatre sector, in which leading theatre directors and actors periodically come to teach at the Academy without a permanent position there.

The recruitment policy of EAMT is based on the mission, strategic goals and current needs of the Academy. Important decisions concerning teaching staff are made in coordination by the academic departments and the Rector’s Office, following the [Regulations for Recruitment for Academic Positions](#). In the period 2018–2022 there were 42 competitions for vacant academic positions with a total 112 candidates. Some of the positions had only one candidate whereas others had up to 15 candidates, including international candidates. This shows that many teaching positions at EAMT are increasingly attractive among professionals. Moreover, ASS2023 showed that 77% of Estonian alumni rate EAMT highly as a potential workplace. This is a good result, which gives the Academy confidence that the future growth of top-level teaching staff is ensured.

Younger teachers often join the EAMT staff without a public recruitment procedure and are offered a fixed-term contract and a relatively small workload. This allows them to gain experience as teachers and flexibly combine pedagogical work with their artistic engagements.

The results of ASS2023 reveal that EAMT alumni are predominantly satisfied with the quality of education received from EAMT (Figure 12). Many open answers mentioned positively the acquisition of professional skills and practical teaching (instrumental, orchestral and ensemble studies and projects, conducting, etc.), opportunities to practise and perform, individual teaching, didactics, pedagogy, and high-level professional teachers, including workshops given by international teachers.



**Figure 12.** “I am satisfied with the quality of education and training received from EAMT”, the students, who graduated successfully in the years 2018–2022, ASS2023 (years indicate the year of graduation).

## 5. Facilities, resources and support

### 5.1 Facilities

**Standard: the institution has appropriate resources to support student learning and delivery of the programmes.**

EAMT's facilities improved tremendously in 2019, when the Academy unveiled a state-of-the-art performing arts complex as an extension to its existing main building. The centrepiece of this 6,000 square metre facility is the Great Hall, a concert space with seating for 482, perfectly suited for solo, chamber, orchestral, opera and electroacoustic performance. The complex also features a 130-seat Blackbox, primarily used by drama and contemporary performance students and jazz musicians. The Academy had been waiting for this extension for two decades, and its opening fulfilled the main goal of the two previous EAMT development plans.

The older part of the main building together with its new extension occupies a 16,189 square metre facility located in the heart of Tallinn (see table 10). The outdoor area and a car park occupies an additional 3,700 m<sup>2</sup>. The Theatre Department is situated in Tallinn's Old Town in a historic building which has a long history as a place of education dating back to the 14th century. The total floor area of the premises owned by EAMT is 17,439 m<sup>2</sup>, which equates to ca. 30 m<sup>2</sup> per student (in comparison, in EAA this number is only 11 m<sup>2</sup>). The lighting in the rooms is in conformity with established standards. The main building has a cafeteria with 70 seating places. Table 10 provides an overview of the premises.

**Table 10.** The facilities of EAMT

Building facilities	Resources
Main building Tatari 13 Opened in 1999 10 049 m <sup>2</sup>	<ul style="list-style-type: none"> <li>• Chamber hall with 150 seats</li> <li>• Large auditorium with 77 seats</li> <li>• Organ hall with 40 seats</li> <li>• Opera studio</li> <li>• Electronic music lab</li> <li>• Recording studio</li> <li>• Percussion class</li> <li>• 2 larger classrooms (one of which was renovated in 2022)</li> <li>• 63 smaller classrooms</li> <li>• Office rooms for academic and support staff</li> <li>• Library</li> <li>• Dining hall, recreation areas</li> </ul>
Concert Hall and Theatre building (new extension) Tatari 13 Opened in 2019 6 140 m <sup>2</sup>	<ul style="list-style-type: none"> <li>• Great Hall with 482 seats and backstage</li> <li>• Blackbox with 130 seats and backstage</li> <li>• Multimedia studio</li> <li>• Recording studio</li> <li>• Jazz classroom</li> <li>• Early music classroom</li> <li>• LOLA studio, equipped with Low Latency Audio Visual Streaming System</li> <li>• 16 smaller classrooms</li> <li>• Office area for administrative staff with 13 office rooms, kitchen</li> <li>• Recreation areas</li> </ul>



Building facilities	Resources
Theatre Department building Toom-Kooli 4 Opened in 1691 1 250 m <sup>2</sup>	<ul style="list-style-type: none"> <li>• 2 larger classrooms/studios</li> <li>• 7 regular classrooms</li> <li>• Library (branch of the EAMT Library)</li> <li>• Kitchen, shower rooms</li> <li>• Office area for staff</li> </ul>

Step by step EAMT is renovating the old part of the main building. In 2021 two additional recreation areas were built, one for students and another for teachers; in 2022 one big classroom was renovated; in 2023 it is planned to renovate the lobby to make it more comfortable for students, teachers and visitors. EAMT also plans to upgrade the ventilation and heating systems of the old building and to integrate their automation software with that of the new building. The target of this project is to achieve energy efficiency and a general improvement of the study and work environment. The project also includes replacement of all the lighting systems in the old building. The total planned investment in technical systems is 1.4m euros. EAMT will implement this project progressively, starting in 2023.

The Drama Department building has been recognised as an object of architectural heritage under protection. In 2004–2006 it underwent a thorough and complete refurbishment. In 2021 all the windows of the building were replaced, and every year some parts of this unique building are renovated. In 2023 the plan is to replace the floor of the so-called black hall and invest in the modernisation of its lighting.

All the rooms at the Academy are in very intensive use. All the classrooms are available for practising every day from 8.00 a.m. until 11 p.m. The halls are used mostly for rehearsals and public performances. However, during the COVID-19 pandemic EAMT swiftly rearranged its studies and all the larger rooms, including the Great Hall, were used for conducting regular one-to-one lessons with strict distancing rules.

All in all, EAMT is satisfied with its present premises, which offer good conditions for studies, creative work, research and public interaction. Hopefully, the long-standing problems with the ventilation of the older part of the main building will be resolved in the near future.

EAMT's **music instrument collection** has 127 pianos: 23 concert grands, 92 other grands, and 12 uprights. In 2021–2022 20 old pianos were restored. The collection also includes 142 string instruments and bows, 58 wind and 84 percussion instruments, a Baroque organ, two practice organs, and a continuo organ.

Every year EAMT acquires some new instruments. In 2023 a new Bösendorfer Concert Grand Piano 280VC Vienna Concert and a harp was purchased. In 2022 a bassoon and a marimba were acquired. 2021 also saw the purchase of a bassoon and a continuo organ. All more expensive acquisitions are discussed with the heads of the respective speciality areas as part of the EAMT budget preparation process. In 2022 the funds allocated for the maintenance of instruments were also increased. Most of the string instruments as well as the woodwind and brass instruments can be rented by students according to an established procedure.

The **EAMT Library** is the biggest music and theatre library in Estonia. It functions as a public research library, i.e. the library serves both Academy members and the general public. The functioning of the library is based on four documents: the statutes, the library's rules of use, the principles of acquisition and the DP2025.

The main library-related task in the previous development plan was to find extra room for a unique donation to the library by the famous German opera director Joachim Herz. This goal has now been accomplished: the Joachim Herz room was opened on 18 October 2019 in the older part of the EAMT building. Professor Herz's collection consists of 7500 items (4666 books, 551 scores, 2283 sound recordings) and the room is located in the department of Musicology, Music Pedagogy and Cultural Management. In addition to this, in 2019 the library's much-anticipated storage facility was realised.

The library's current development plan aims to enhance the digital library, digitise the archive collections and modernise the library spaces. Preparations for renovation of the music listening room (B-107) are under way. The digitisation of archive materials has already been completed.

In 2018 the EMC prepared an action plan for five years for the digitisation of cultural heritage. The objective of the action plan was to make one third of the cultural heritage stored in Estonian memory institutions digitally accessible by 2023 and to upgrade the infrastructure for storing information in the memory institutions. The EAMT library participated in the sub-project "Estonian research and study literature", which was run by the Tartu University library. Thanks to the project, the library was able to digitise a total of 2525 documents (about 200,000 pages) including the research of EAMT professors (written between 1946 and 1991), student theses and some older books on music and theatre.

The size of the library's collection has remained stable in recent years. The library systematically discards outdated, unrelated, defective, etc. documents from its collection. The library at Tatari 13 is open Mon–Fri 8.45–19.00 and Sat 12.00–15.00. The Theatre Department branch library is located at Toom-Kooli 4.

As of 1 January 2023, the EAMT library has 195,780 items:

- 114,261 scores
- 45,022 books
- 3,195 theses and researches
- 28,172 audio recordings (including 17,558 CDs)
- 3,676 video recordings and other digital documents (including 2,824 DVDs)
- 1,454 annual sets of periodical publications (118 titles).

96% of the library resources are exhibited on open shelves.

There are about 50 seats and 15 (computer) workstations available for EAMT library users. The library offers home lending, in-library use, interlibrary loan, printing-scanning service, use of audio/video equipment and digital piano, use of databases locally or via its own virtual private network service.

As of October 2023, more than 20 [electronic resources](#) are open to users.



According to the EAMT employee satisfaction surveys, users are very satisfied with the library.

At the beginning of 2023 the number of registered library users was 3,358, of which 1 252 were employees and students of EAMT and 2,106 were other users. The number of users (and also the ratio of internal and external users) has remained stable. In 2022, a total of 77,325 library visits were made and 27,843 loans were registered in the integrated library system Sierra (in 2021 there were 28,791 loans and 79,589 visits).

Thanks to a stable and consistent acquisition policy and special funding from the MER, the EAMT library has developed into the central music collection environment in Estonia. Users of the EAMT library include not only the staff and students of the Academy, but also students from other universities, professional musicians, music teachers, actors and other performing arts professionals, as well as the general music- and theatre-interested public. The services of the library are used by almost all the important music institutions of Estonia (orchestras, choirs, etc.).

The development of **IT services** is coordinated by the IT unit under the area of responsibility of the Administrative and Financial Director. Using Open Source Software has considerably helped to keep IT costs low. The Academy uses a number of information systems to support and effectively administer management and core processes. The SIS and the intranet require further development. The main goal in developing information systems is their functionality and user-friendliness, which helps to reduce paper use and ensures rapid, convenient and transparent administration and processing of data and working processes. The maintenance of the security system is dealt with on a daily basis. With regard to the different systems in use EAMT has clearly-defined procedures for [processing personal data](#) at EAMT and a [video surveillance policy](#).

The Academy's central information systems are:

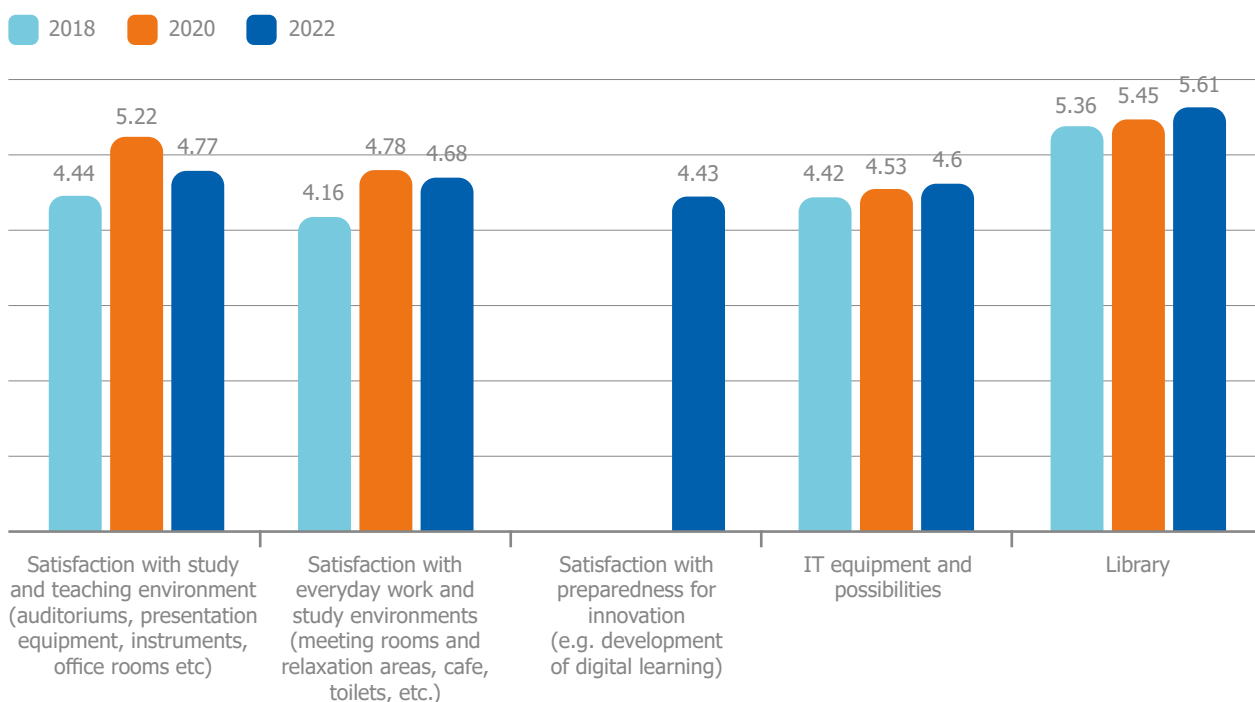
- SIS for organising the study process (including continuing education) and drawing up summaries of the study results; it contains all the information required by a student through the study period and an analysis module. SIS users are students, teaching staff, and the Registry and Student Affairs Department. There is also a separate information system for continuing education. These information systems satisfy basic needs but, according to student feedback, they need further development to become more up to date and user friendly. EAMT has therefore decided to order the development of a new SIS.
- The Intranet (sise.eamt.ee) system is for managing other activities of EAMT. This provides continuity, competence and efficiency of management. This web environment has been in use since 2005 and comprises several subsystems and modules to assist everyday workflow management.
- Google Workspace is used for several Google services including Gmail, Calendar, and Google Drive storage.

In 2022 the document management system was transferred from the intranet to the web-based system Webdeskop and personnel management was transferred to the web-based system Persona. As of 2023 a new intranet is under development to improve information flow within the Academy (see also chapter 8.3).

The **Technology Department** of EAMT is responsible for audio-video services. EAMT is the first institution in Estonia to use the unique LoLa (low latency) technology tool that enables real time

musical performances where musicians are physically located in remote sites (up to 4000 km apart) connected by advanced network services with no significant distortion or delay. Since 2020 the number of staff in the Technology Department has increased and their work has become more effective. Together with the new extension a large amount of technical equipment was also purchased, augmenting students to use modern learning equipment. In the autumn of 2022 the Great Hall's Studio Control Room (Phonics Room) was equipped with new sound recording and sound processing equipment and a 5.1 surround sound system. The Phonics Room is used for sound recordings and broadcasts of concerts in the Great Hall. In 2022 new Apple equipment was purchased for the studios and the audio-visual systems of the halls of the new building were finally set up. With the help of interactive screens, the control of the sound, video and lighting systems in the Great Hall and the Blackbox became more convenient for the house staff, simplifying the daily use of audiovisual equipment in the halls. In 2022 the event with the highest technical demands was the NPAPWS conference, which took place in three halls simultaneously and was also streamed. EAMT gained a positive reputation in the network for the high technical quality of the conference.

Based on the results of ESS2022, staff satisfaction with the study and teaching environment is high: 89% of the survey respondents are fairly satisfied, satisfied or very satisfied with their physical working conditions and rooms, 90% are satisfied with the everyday work and study environment, 86% are satisfied with IT equipment and possibilities, 99% are satisfied with the library (Figure 13).



**Figure 13.** Employee satisfaction, ESS2022 6-point scale

The 2022 feedback survey of EAMT graduates shows that 86% are satisfied with the practice opportunities, 84% are satisfied with the condition of the study rooms, 88% are satisfied with the condition of the instruments and 85% are satisfied with the IT support for studies.

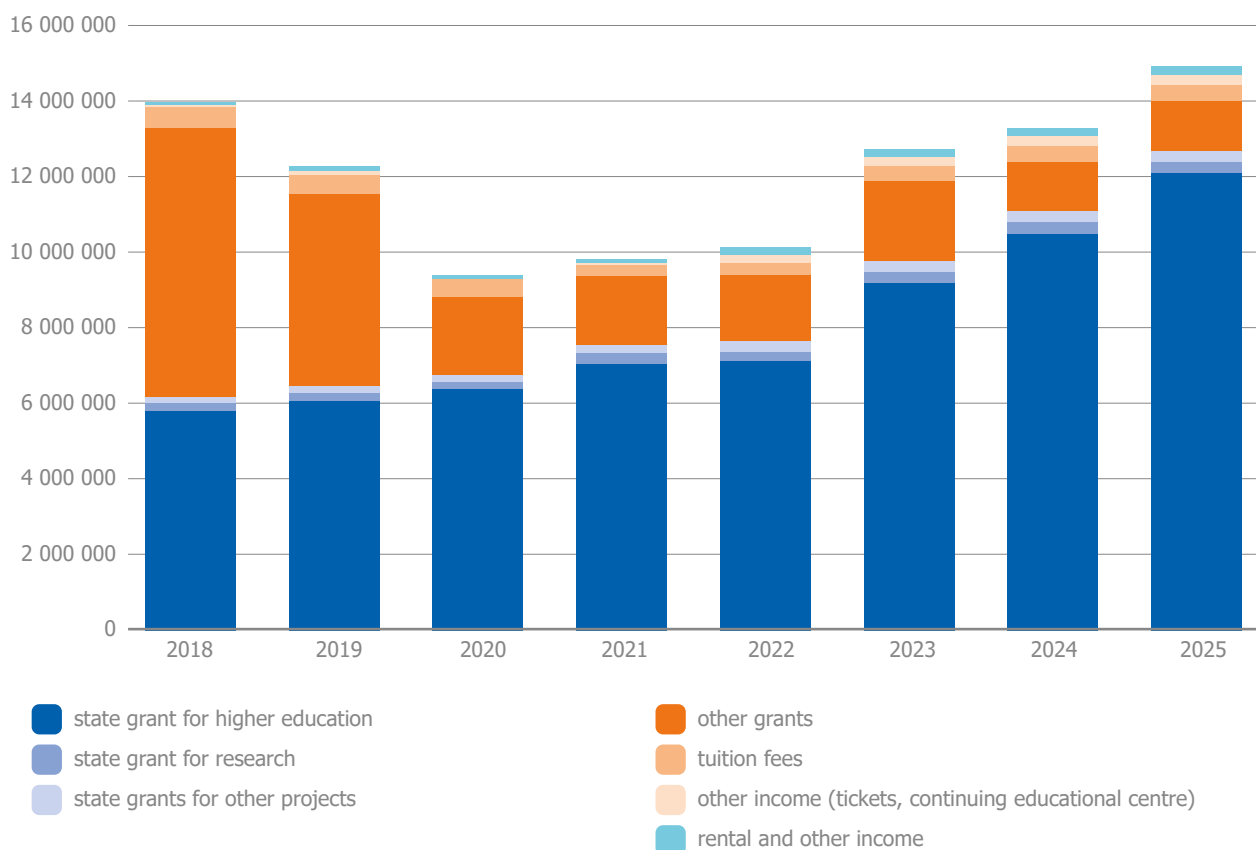
**Student accommodation** is managed by a separate company Muusa Majutus OÜ which EAMT co-founded with EAA. EAMT holds 37% of the shares. The student dormitory is situated in central Tallinn at a distance of 1.5 km from the Academy’s main building. There are a total of 320 accommodation places in the dormitory.

## 5.2 Financial resources

**Standard: the institution’s financial resources enable successful delivery of the study programmes.**

The aim of managing the financial resources is to support the main fields of activity of the Academy and enable successful delivery of the study programmes.

EAMT is financed from the state budget (activity support), EU grants and tuition fees, as well as by the income from economic activity (room rentals and event tickets). Figure 14 presents the



**Figure 14.** Grants and other revenues, actual figures 2018–2022, forecast 2023–2025

actual income of EAMT in 2018–2022 as well as the forecast for 2023–2025 according to the approved long-term financial plan. Other grants in 2018–2019 include investments for the new Concert Hall and Theatre Building, as a result of which total revenues were unusually high in those years. It is important to emphasise that after 8 years of relative underfunding of the higher education sector in Estonia, in 2022 a political consensus was achieved according to which the government decided to increase the funding for higher education by 15% cumulatively each year over the subsequent 3 years.

The main documents related to finances, including the budgets and annual reports, are available on the [EAMT website](#).

Management of financial resources is the area of responsibility of the Administrative and Financial Director, who oversees the Academy's financial activities, accounting, planning and analysis. The main accounting reports ensure the provision of information for institutional activity analysis and planning. The accrual method of accounting and cash-based budgeting for a calendar year are used.

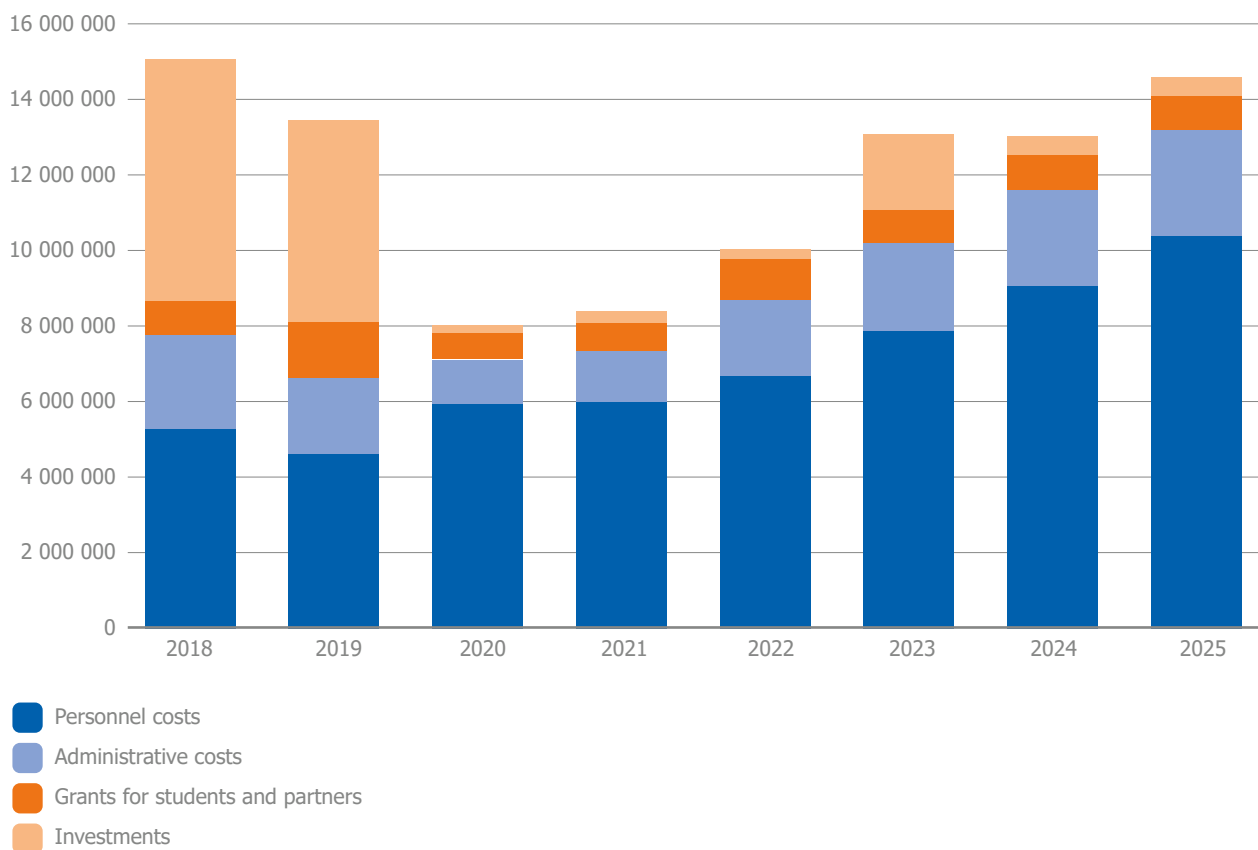
The accounting and financial reporting procedure is established in the Internal Accounting Rules. The everyday management of financial resources is done through the budget, the principles for the drafting, amendment and reporting of which are established in the Budget Regulations. Short-term budgets (annual budget) and strategic budgets (long-term finance plans) are prepared regularly. Monitoring of financial resources balances and financial discipline is carried out by the Accounting Office on a running basis. The financial site of the EAMT intranet has been set up for detailed current tracking of funds and can be used by everyone who manages the Academy's funds.

The annual budget is drafted by the Administrative and Financial Director in cooperation with the other members of the Rector's Office and chief coordinators of the academic departments. The budget and annual report are approved by the Council.

EAMT is a legal public institution in public law and is obliged to prepare financial statements in line with the good accounting practice of the Republic of Estonia. Annual reports are drawn up according to the internal accounting rules, the Accounting Act of the Republic of Estonia, directives from the Accounting Group and the General Rules of Accounting in the Republic of Estonia.

The EAMT Audit Committee gives advice to the Council on issues related to the performance of supervision, including the monitoring of accounting principles, external audits, the functioning of the internal audit system, management of financial risks and legality of activity, and the drafting of the budget and approval of the annual report. EAMT's annual reports are audited by an external auditing company. The external audit reports have found no irregularities in recent years.

The Administrative and Financial Director is responsible for the administration of assets, the management of facilities and maintenance of immovable buildings and structures, and for public procurements. Also within his/her area of responsibility are managing and developing the Academy's administrative affairs and the IT unit. Construction, maintenance, procurement and other related activities are carried out according to the adopted budget and DP2025 and take place pursuant to the EAMT Procurement Rules.



**Figure 15.** Costs and investments, actual figures 2018–2022, forecast 2023–2025

One of the main goals of financial planning is to raise the salaries of the academic and administrative staff, thus making them more competitive on the labour market. Until recently, low salaries have been a serious obstacle to the development of the Academy. However, in 2023 the average increase in salaries was already over 11%. The continuation of this trend is the primary goal of EAMT’s financial planning in the coming years (Figure 15). Another important goal of the budget is to continue with investments to the facilities to keep them up to date. The predicted growth in the state support should ensure the financial sustainability of EAMT and create good conditions for the further development of the Academy.

### 5.3 Support staff

#### **Standard: the institution has sufficient qualified support staff.**

As of 31.12.2022 EAMT had 202 employees (FTE), including 73 (36%) non-academic support staff (see Table 1). In 2021–2023 three new positions were created: Quality Manager, Marketing Specialist, and Educational Technologist.

Support staff are involved in the following activities: registry and student affairs, document management and data protection, personnel management, quality management, communication

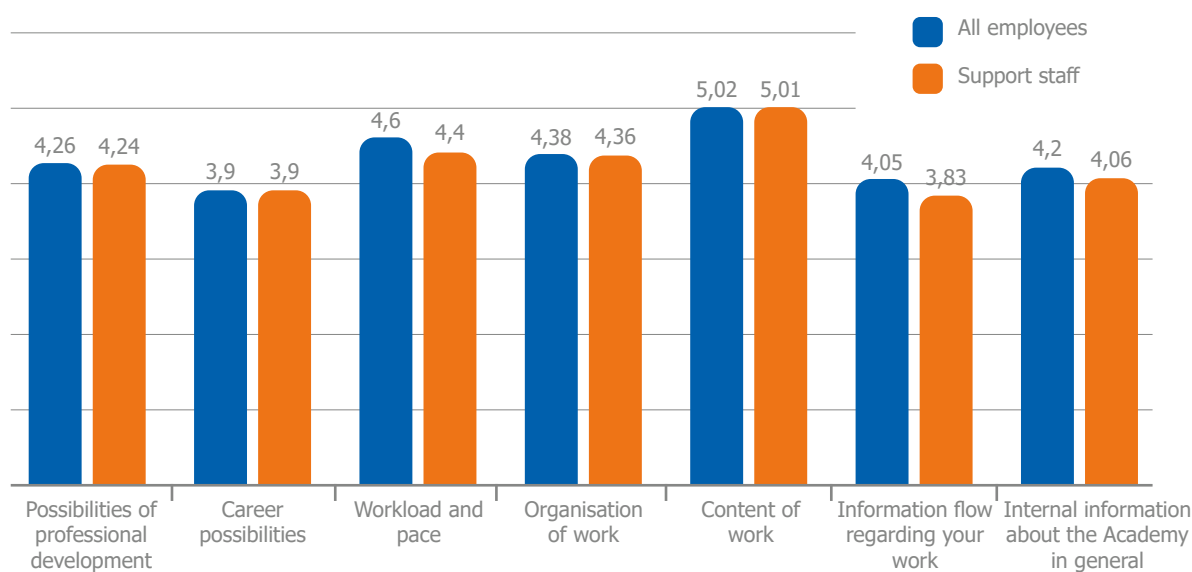
and marketing, international and public relations, and the work and study environment (IT and technology, musical instrumental collections, room reservations, EAMT halls).

The need for a new position is identified by the direct manager. Based on the Statutes of EAMT, decisions concerning creating, integrating or excluding support staff positions are made by the Rector’s Office. The recruitment process for support staff begins with the consideration of recruitment opportunities within the Academy, after which, if necessary, an open competition is announced. The requirements for a specific position are determined by the head of the structural unit in cooperation with the Rector’s Office. Employees with suitable education, training, skills and experience are sought for the support staff positions.

The competencies, qualifications and responsibilities of support staff are specified in the job descriptions attached to the employment contract. Most job descriptions were reviewed and updated in 2022. The quality of support activities is influenced, among other things, by the competence and motivation of employees, the clarity, feasibility and ambition of the Academy’s development and operational goals, and financial and other resources.

Feedback conversations with support staff have not been conducted on a regular basis. As an improvement activity initiated in 2022, feedback conversations between the direct manager and staff member will henceforth be conducted at least once a year. These conversations will identify existing skills and competencies and areas for professional development; the possibilities for professional development are equal across all departments. To avoid overlooking any training requirements, all support staff are encouraged to constantly assess their own possible need for additional training courses. Should such a need arise, staff members can contact the responsible persons immediately to discuss potential opportunities for growth and learning.

The Administrative and Financial Director is responsible for arranging training courses required by law, such as first aid and fire training. The last large-scale fire training exercise was conducted in 2022 with most EAMT staff members taking part. First aid training was successfully completed



**Figure 16.** Employee satisfaction with work and professional development (ESS2022, 6-point scale)



by 13 support staff members in 2023. Support staff have also actively participated in the annual internal training initiative “Evolving Academy” during the past 5 years. In 2023 cyber security, data protection topics, etc. were important areas for support specialists.

16 members of the support staff have participated in Erasmus international mobility programmes during the past five years. 11 training courses were cancelled in 2020 due to the COVID-19 pandemic. Librarians have participated in specialty related training and conferences. GDPR training was attended by support staff, and subsequently in-house GDPR training was conducted for the entire staff of EAMT.

ESS2022 also considered satisfaction with work and the possibilities of professional development and career (Figure 16). Overall, there is little difference between the satisfaction results of support staff and academic staff. Support staff are very satisfied with the content of their work, but information flow and career possibilities are assessed lower. Students and alumni satisfaction with areas of support is mentioned in chapters 3.1-3.2.

## 6. Communication, organisation and decision-making

### 6.1 Internal communication process

**Standard: effective mechanisms are in place for internal communication within the institution.**

The field of communication comes under the responsibility of the Vice-Rector for Artistic Affairs and International Relations and is managed within the Department of International and Public Relations. Central accountability for communication activities lies with the Head of Communications. In March 2023, an additional position of Marketing and Communication Specialist was created. Moreover, a Webpage Administrator is in position, managing information on the website (excluding the news section, for which the Head of Communications is responsible). Thus, in line with Strategic objective 5 of DP2025, the field of internal and external communication at the Academy has been strengthened in recent years.

Academy-wide communication activities are derived from the communication strategy approved in 2020. A professional company was involved in the creation of the strategy. It includes communication goals set for each academic year, as well as ongoing issues that require communication. Activities related to communication encompass both public-facing tasks (website, social media channels, media relations) and actions directed towards Academy members.

The Academy utilises various different information channels to interact with both students and staff depending on the nature of the information. The Registry and Student Affairs Department delivers essential academic information to students both verbally and in writing. EAMT utilises an inclusive mailing list for all students and specialised mailing lists for departments and specialisation areas. In addition, the SIS, Moodle, the internal EAMT platform and the Academy’s website are also employed. The Student Council coordinates student-to-student communication and activities.

EAMT communicates work-related information to both full-time and part-time employees via mailing lists (including emails sent from dedicated email addresses such as for internal news, personnel news, IT news, administration news, culture) and through the EAMT newsletter "Resonance". Additionally, EAMT has established a private Facebook group for employees entitled "EAMT Internal News". The news feed on the EAMT website and events calendar, along with the public EAMT Facebook page, are also significant channels of information. Currently, the internal website is being revamped and will eventually replace the existing internal EAMT site. Since mailing lists are not the most practical for transmitting operational information, in 2023 the Academy started developing subject-specific information exchange modules in Google Drive.

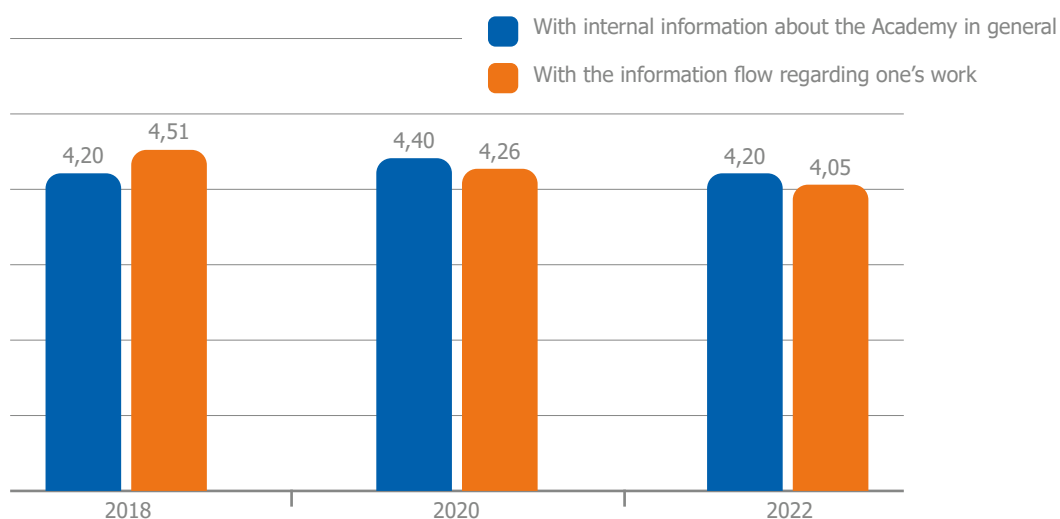
Information not directly related to academic studies is relayed via mailing lists by the Administrative and Financial Director, IT Manager, and Head of Communications. This information includes notifications about water service disruptions, IT service updates, as well as discounted ticket information for concerts, performances and other events, etc. The information is delivered in both Estonian and English. Additionally, in-house digital screens are used within the Academy buildings for communication.

Verbal transmission of information is also still important. At the beginning of every academic year, an opening meeting for the entire staff is held where the members of the Rector's Office provide an overview of significant developments that occurred during the previous year. Important goals and events for the new academic year are also introduced. An opening ceremony and inaugural lecture provide first-year students with necessary introductory information. Departments and subject areas have their own opening meetings, where both faculty and students participate.

In January, the now-traditional "Evolving Academy" training and discussion week takes place, where Academy-related information is also shared. Additionally, EAMT hosts events such as the Christmas reception jointly organised by the Rector and the trade union, where colleague awards are distributed, and the formal celebration of Estonia's Independence Day. Furthermore, the Rector is always available to staff members and students, and to emphasise this, a designated time known as the Rector's office hours, was introduced recently.

Within academic departments, the chief coordinators are responsible for ensuring the efficient exchange of information. They are also accountable for ensuring seamless information flows between different study programmes. Within non-academic departments, the department head or a designated employee is responsible for coordinating the exchange of information.

To receive feedback on internal communication, including information channels, regular satisfaction surveys among employees are conducted. Satisfaction with Academy-wide information flow has remained at a similar level over recent years, but satisfaction with work-related information flow reveals a slight downward trend over time (Figure 17). As a result, some changes have been made in the past year. For instance, the summary of senate meetings is sent via email to employees within a few working days after the meeting and information about new employees is sent via emails. The above-mentioned designated times at which the Rector is available to engage with staff members are established and staff have made use of this opportunity. A critical aspect of work-related information flow is how direct supervisors and academic heads within departments facilitate information sharing.



**Figure 17.** Employee satisfaction with information flow (ESS2018, ESS2020, ESS2022, 6-point scale)

## 6.2 Organisational structure and decision-making processes

**Standard: the institution has an appropriate organisational structure and clear decision-making processes.**

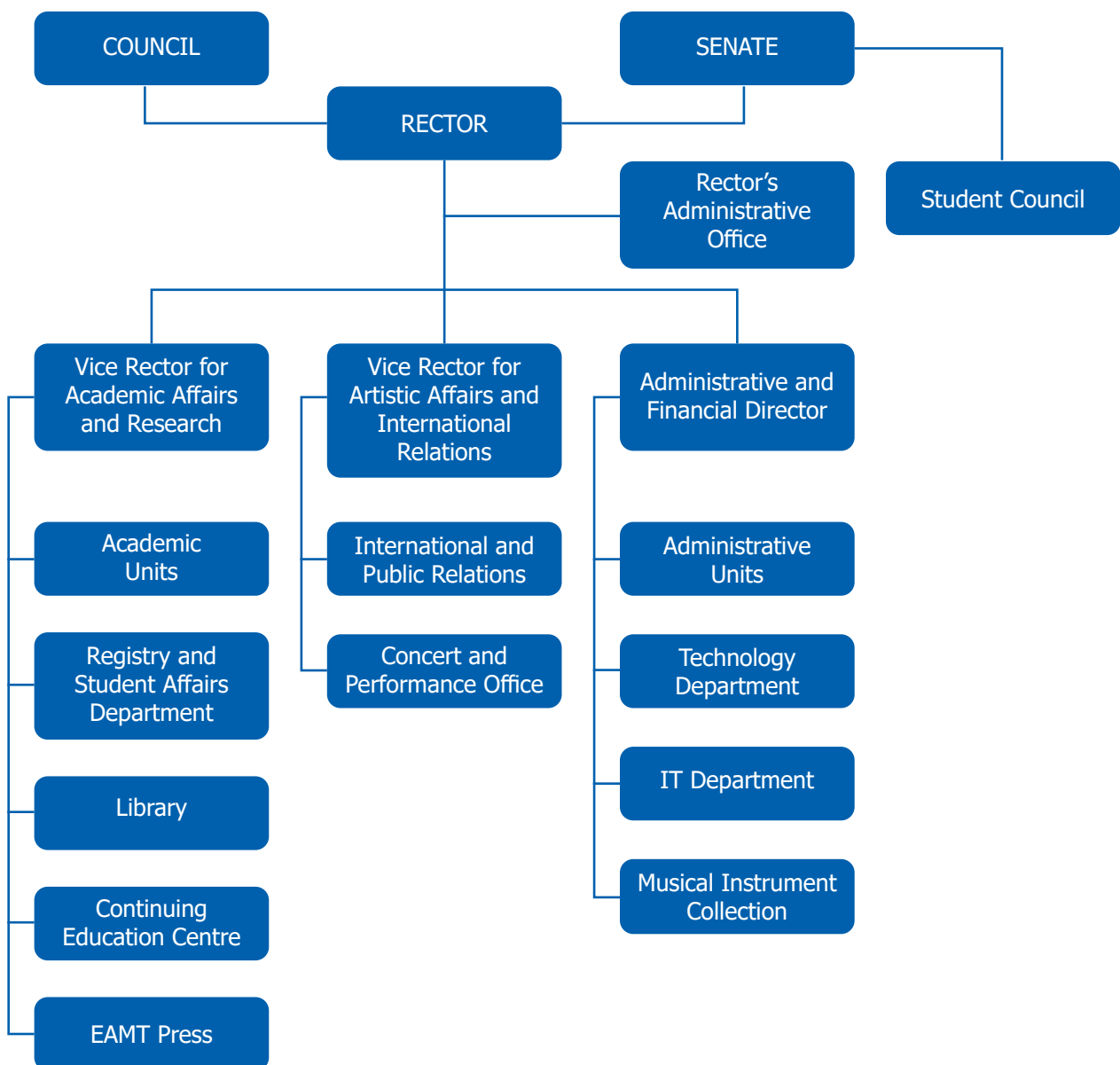
The structure of governance of EAMT is stipulated by the EAMT Act. The role and competence of the governing bodies and members of the senior management are specified in the EAMT Statutes. The EAMT Act was adopted by the Parliament of Estonia in 2019 together with the acts for three other public universities. Renewed Statutes were adopted at the beginning of 2020. The most important change that came with these legal documents was the formation of a Council with external members as the Academy's strategic management body.

EAMT is [managed](#) by the Council, the Senate and the Rector (until 2019 the functions of the Council and the Senate were not distinguished). The Council is the management body of the Academy, which is responsible for the long-term and sustainable development of the Academy as well as for making major economic, financial and asset-related decisions to ensure the achievement of the objectives of the Academy. [The Council](#) has 7 members (currently 5 men and 2 women), 4 of whom are external members representing the Estonian music and theatre sector. The Senate is the academic decision-making body of the Academy, which is responsible for research, development, artistic and educational activities and for ensuring the high quality thereof. The [Senate](#) has 25 members (currently 12 men and 13 women). At least 20% of Senate members are EAMT students appointed by the Student Council.

The Rector is the legal representative of the Academy who directs the Academy based on the Statutes, development plan, budget and other strategic documents. The Rector's Office includes the Rector and two Vice Rectors as well as the Administrative and Financial Director, who is responsible for the financial, economic and administrative affairs of EAMT. The responsibilities of the Vice Rectors are determined by the EAMT Statute and the Rector's directive. Important

issues for the Academy are regularly discussed in the format of the extended Rector’s Office that involves the chief coordinators of the academic departments, Head of the Centre for Doctoral Studies, members of the Rector’s Administrative Office and senior support staff, as appropriate.

The student representative body is the [Student Council](#), which operates in accordance with the Statutes of the Student Body. The role of the Student Council is to protect the interests and rights of the student body, to represent the student body both within the Academy and outside, to inform the students about its activities and other tasks in line with the goals of the student body. Joint meetings of the Student Council and the Rector’s Office are held regularly, no less than once a semester.



**Figure 18.** Organisational structure of EAMT (2022)

The EAMT organisational structure can be divided into an academic structure and an administrative and support structure (Figure 18). The academic structure is approved by the Senate; the structure of the administrative and support units is approved by the Rector. The responsibilities of the leaders of the academic departments are described in the statutes of each department, while the responsibilities of the senior support staff are specified in the relevant job descriptions.

In 2018 a reform of the academic structure of EAMT was carried out under the leadership of the Rector's Office. Before the reform EAMT had 17 academic departments, many of which were very small. Such a fragmented structure did not contribute to academic cooperation and the rational use of resources. It also hampered decision-making processes, particularly within the Classical Music Performance programme, as pointed out by the external experts during the external evaluation of study programmes in 2017. Before the reform the responsibility for the Classical Music Performance study programmes at BA and MA levels was divided between 9 different departments, which have now all been merged into one large department with one Chief Coordinator and one Curriculum Coordinator. This has definitely improved the management and decision-making processes within the classical music area. At the same time academic leaders of different subject areas (keyboard, strings, etc.) have maintained responsibility for the quality of education within their specific main studies. However, the reform has not been implemented equally smoothly in all departments. For instance, some teachers in the Department of Composition and Improvisational Music remain unhappy about the merger of the previous small departments.

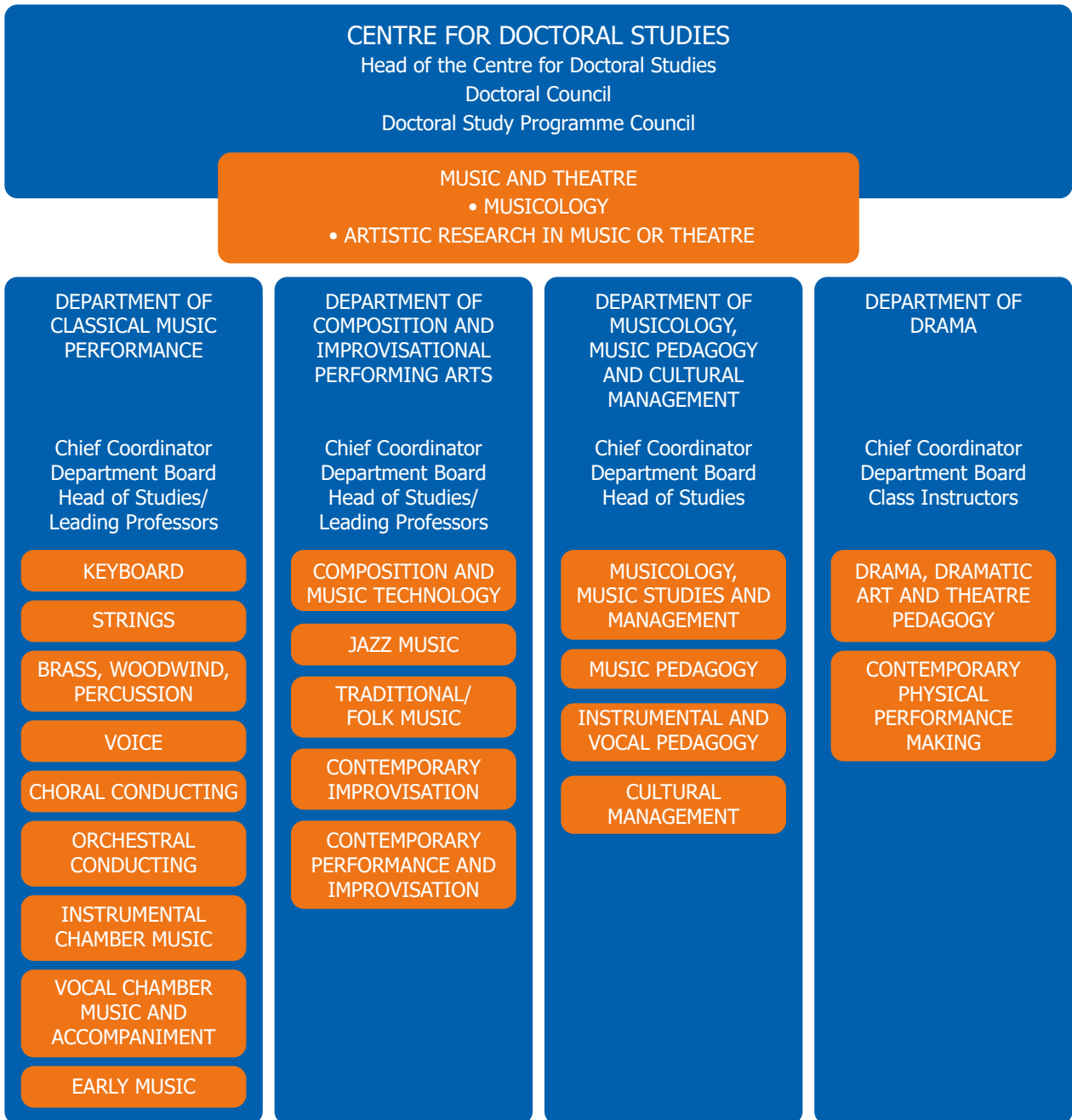
As a result of the reform, EAMT's academic structure now consists of four departments and the Centre for Doctoral Studies (Figure 19). In the course of the reform, decision-making bodies at the departmental level, Department Boards, were formed. Similarly to the Senate, each Department Board includes at least 20% of student representatives. Each department also has an administrative leader, who is elected or appointed for a fixed term in accordance with the procedure established by the Senate. Academic departments are managed in accordance with the departmental statutes (see Annex 28. The Statute of the Department of Classical Music Performance).

Administrative and support units (see also chapter 5.3) ensure the functioning of the Academy and provide the support services necessary for teaching, artistic and research work. As shown in Figure 18, the responsibility for these administrative departments and offices is clearly divided between the members of the Rector's Office.

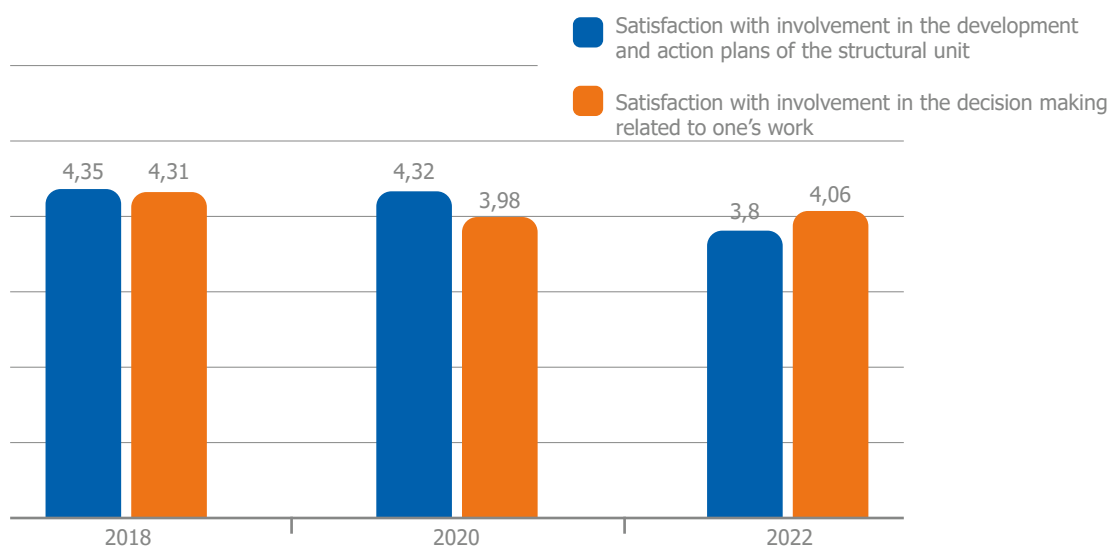
Quality assurance in management processes includes: defining and documenting management procedures, developing risk management procedures, managing procedures for the departments, developing methods for evaluation (self-evaluation model). Risk analysis as a tool is more systematically used in decision-making processes.

Based on the results of ESS2022, 74% of respondents are satisfied with the Academy's general management. The results are influenced by dissatisfaction with salaries, perceived inequality in terms of workload, COVID-19 and other factors.

According to the survey, the employees would like to be more involved in the decision making related to their work and in participation in the development and action plans at departmental level. As Figure 20 shows, the satisfaction with involvement has slightly decreased despite the efforts of the Rector's Office to engage more people in different kinds of activities within EAMT.



**Figure 19.** Academic structure of EAMT



**Figure 20.** Employee satisfaction with involvement in decision making and development processes (ESS2018, ESS2020, ESS2022, 6-point scale)

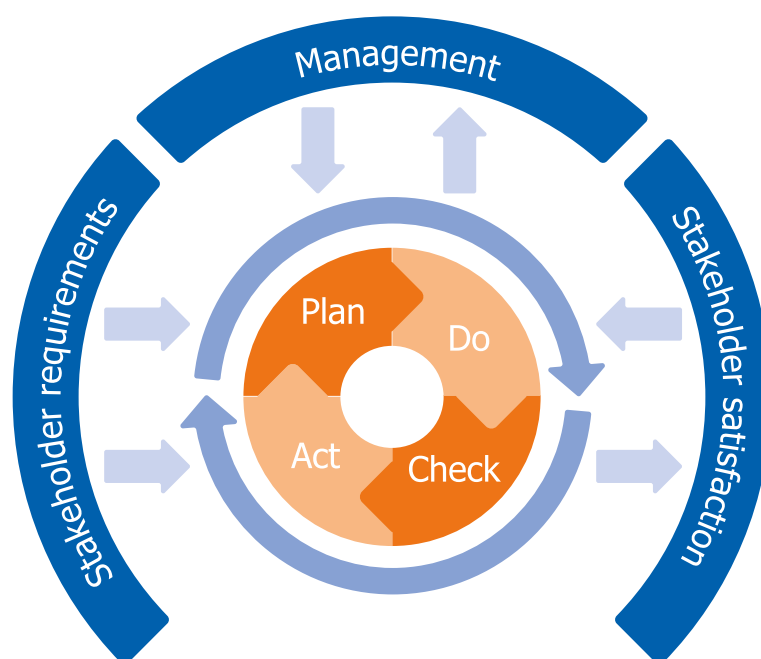
## 7. Internal Quality Culture

**Standard: the institution has a strong internal quality culture, supported by clear and effective quality assurance and enhancement procedures.**

Quality is the foundation of the Academy's management culture. EAMT's quality system is formed on the basis of various external and internal requirements guided by the objectives of the Academy's Development Plan, EAMT's mission, vision, core values, guiding principles, the relevant legislation, and the quality assurance standards of the European Higher Education Area and the standards of HAKA and MusiQuE. Based on cooperation between Estonian universities, the uniform quality standards have been established in the Quality Agreement of Estonian Public Universities and the [Estonian Artistic Research Framework Agreement](#), which can be considered a quality agreement for artistic research.

The Academy ensures quality through continuous and purposeful improvement of all its activities, taking into account the expectations and feedback of its stakeholders and target groups based on EAMT communication strategy. The list of EAMT stakeholders and target groups are listed in the [Quality Manual](#).

The development of the quality management system is a continuous ongoing process that has improved significantly since 2021 when the Quality Manager's position was created. Various surveys were also conducted before, but from 2021 onwards a more systematic approach was adopted. The main principles of quality management are described in the [Quality Manual](#) that was approved by the Senate in 2022 and is available publicly on the webpage of EAMT. Not all quality principles have been integrated into processes yet, and the general awareness of quality principles among the EAMT staff is unequal. However, the leading academic and support staff of



**Figure 21.** Quality assurance model of EAMT

the Academy understand the necessity of developing a quality system and work closely with the Quality Manager.

The basis of the quality system is the quality model (Figure 21), which is based on the Plan-Do-Check-Act principles of the general management cycle. It is possible to apply the model to both the core and support processes.

The monitoring system consists of internal and external evaluations (see also Annex 25, internal evaluations of EAMT), the results of which are regularly analysed so that improvement activities can be implemented to bring about changes at an institutional level. Tools for quality assurance include feedback surveys, internal evaluation of curricula, employee feedback interviews and performance reviews, achievement of performance and key indicators, and external evaluations.

The DP2025 focuses on enhancing quality in teaching and research. The high quality of EAMT management is ensured through continuous improvement of the quality system, processes and activities. Staff, students and alumni are involved in quality assurance mainly through an internal evaluation system, where they can give their contribution to quality assurance and to the Academy's development as a whole. The student feedback system has been enhanced and a [new regulation](#) for collecting student feedback was adopted in 2021. The feedback system is functioning well and the participation rate of students has slightly risen up to ca. 35% but has not yet reached the target (60%) set by DP2025. In order to raise the number of respondents, the feedback system and its importance to the Academy's development are introduced to all new students. Survey reports will be continuously made available to staff, students and alumni, so they can have an overview of improvements made based on their feedback. This is an important improvement in comparison to earlier practices.



To manage and monitor the status of all improvement activities the Quality Manager has implemented a special online register. The extended Rector's Office meetings, which take place at least twice a semester, are where the suggestions are reviewed and improvement activities decided. General quality assurance and enhancement procedures are reviewed on an as-needed basis, but at least once a year.

Curriculum development is an important process within the quality system that has also been reviewed and improved in recent years (see Chapter 2.1 for details).

The performance of the internal audit function in EAMT is organised by the Council and the Audit Committee, based on the Audit Committee's work procedures. The internal audit department of the MER may also supervise the activities of the Academy. The selection of the auditor for the Annual Report is made by tender.

The procedure for external quality assurance of Estonian HEIs is stipulated in the Higher Education Act and the HAKA guidelines. The recommendations of the external experts are communicated to the relevant persons within the Academy and the necessary changes are implemented. The main changes carried out on the basis of the recommendations of the 2017 institutional accreditation are mapped in Annex 26, Improvement activities 2018–2023.

## 8. Public interaction

### 8.1 Cultural, artistic and educational contexts

**Standard: the institution engages within wider cultural, artistic and educational contexts.**

Pursuant to Section § 2 article 3 paragraph 2 of the [EAMT Act](#), one of the objectives of EAMT is to contribute to the sustainable development of society and the growth of people's well-being through creative work. In accordance with Section § 2 paragraph 4 point 3 of the same Act, EAMT cooperates with other institutions to support the dissemination of creative thinking and the endurance of the Estonian language and culture.

EAMT actively engages in wider cultural, artistic and educational contexts, as outlined in its DP2025. The Academy is committed to contributing to Estonian society and culture through various means, including public concerts, theatre performances, and participation in public discussions. Recognised as a custodian and developer of Estonian culture, EAMT strives to maintain a positive institutional image and increase its public visibility.

To ensure that EAMT continues to serve as a cultural promoter and nurturer of creative thinking, the DP2025 outlines several strategic courses of action, including:

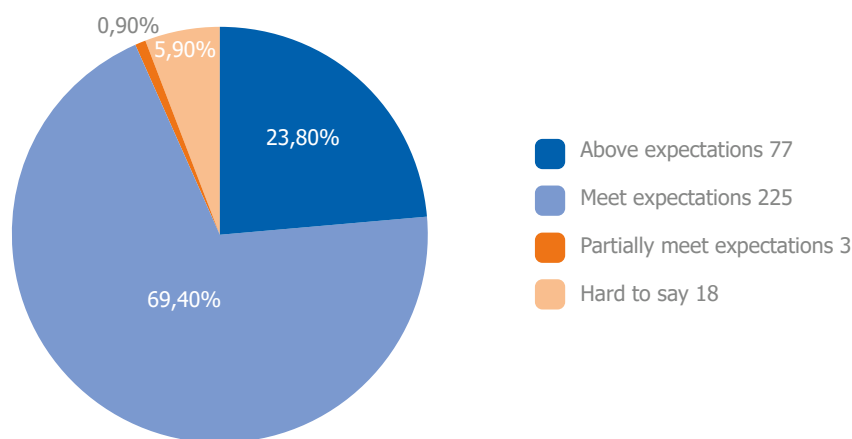
- organising concerts and performances for diverse audiences, and ensuring accessibility through affordable ticket prices and effective communication.

- providing high-quality library services in the music and theatre fields, with a focus on expanding electronic resources and modernising library spaces.
- participating actively in public discussions, particularly on topics concerning cultural life, and advocating for the role of music and theatre in society. EAMT also encourages the participation of teaching staff in third-sector professional organisations.
- offering continuing education for teachers and creative professionals in the fields of music and theatre, in line with the goals and principles established in the Estonian Lifelong Learning Strategy.

The opening of the new Concert and Theatre Halls in 2019 has significantly increased the Academy’s public profile. This enhancement has allowed the institution to offer a wider range of high-quality concerts and theatre productions to the public. The modern facilities reflect the Academy’s dedication to the arts and its position as a key cultural and educational institution in Estonia. Overall, this development has greatly improved the Academy’s ability to fulfil its mission in the field of performing arts.

An audience survey from spring 2023 has yielded very positive outcomes, reflecting the high level of satisfaction among attendees of events held at the Academy’s concert and theatre halls. When asked whether the events met their expectations, 69.3% of respondents indicated that the events met their expectations, while 23.8% said that they exceeded expectations (see Figure 22).

Another strategic course of action outlined in the DP2025 encourages active participation in public discussions, particularly on topics concerning cultural life, and advocating for the role of music and theatre in society. EAMT also encourages the participation of its teaching staff in third-sector professional organisations.



**Figure 22.** Audience satisfaction with EAMT concerts and performances, (2023, 323 participants)  
 In describing their experiences at EAMT concerts, respondents associated various keywords, highlighting elements such as professionalism, high-quality performances, diverse programs, innovation, and modernity.

EAMT hosts conferences, workshops and seminars on cultural, artistic and educational policies. The most recent examples from 2022 include:

- the ANMA conference on “Sustainable Development in Music Education”, attended by over 80 delegates from 30 music academies across the Nordic and Baltic regions;
- the ELIA leadership symposium, “Surfing the Waves of Uncertainty”, brought arts higher education institution leaders from around the world to Estonia;
- the “Directions for the Development of Estonian Art Music and Music Culture” conference addressing the current state of art music in a changing era, examining possible directions for development, and seeking sustainable pathways for the growth of Estonian music culture in a long-term perspective.

EAMT advocates for the arts and culture by engaging with policymakers, stakeholders and the general public. In 2018 an important meeting organised by the Estonian Rectors’ Conference and MER took place at EAMT to discuss the long-term goals and funding of higher education. This event marked a significant milestone in the ongoing debate concerning funding for higher education, and the long-term discussion has now culminated in positive developments for the current financial period.

In 2020 EAMT joined a public appeal regarding funding for arts and humanities research. The appeal aimed to highlight concerns regarding the continuity of Estonian studies as well as the broader issue of upholding the Constitution.

EAMT also engages within wider cultural, artistic and educational contexts through various other initiatives and projects. For instance, a hybrid-format panel discussion was held during the Tallinn Black Nights Film Festival with representatives from the cultural industry. The central topic was the arts and culture sector’s coping mechanisms in changing conditions. The panel was moderated by Kristina Kuznetsova-Bogdanovich, an EAMT cultural management alumnus and guest lecturer. The discussion was also featured in the first episode of the EAMT “Culture Reflector” podcast.

EAMT actively contributes to pre-higher education and to cultural, artistic and educational communities at local, national and international level. A key aspect of EAMT’s DP2025 is to ensure the sustainability and integrity of music education by closely cooperating with pre-higher education institutions and fostering a general understanding in society that music education, starting in early childhood, can offer numerous career and self-fulfilment opportunities. EAMT supports the widest possible access to high-quality music and theatre education among Estonian children and young people of upper secondary school age. The Academy has strongly endorsed the establishment of the Tallinn Music and Ballet School and continues to work closely with the Heino Eller Music School as the main centre for music education in southern Estonia. EAMT also seeks to strengthen cooperation with the Estonian Music Schools Union and the Estonian Society for Music Education, exploring new forms of mutually beneficial cooperation.

The Junior Academy of EAMT was launched in 2020 with the aim to support young musical talents and offer them the opportunity to be part of the professional music education provided by EAMT. The Academy recognizes that for many musicians, professional development begins before university enrollment, and therefore strives to provide creative and professional support to talented and dedicated young musicians during their early studies. At the EAMT Junior Academy,

students have the opportunity to regularly attend main instrument classes under the guidance of members of the EAMT teaching staff, participate in masterclasses and chamber music projects, and perform in concerts held in EAMT halls. Additionally, plans are in place to organise lectures and seminars to broaden students' musical and cultural horizons. The successful functioning of this programme is seen to be heavily reliant on cooperation with Estonian music schools and professional associations in the field.

EAMT hosts a highly successful international competition, Young Musician – Tallinn, which is open to participation for young instrumentalists up to the age of 15. Participants give several performances in different halls at EAMT during the competition and receive feedback from an international professional jury. EAMT organises various youth events, such as the essay competition "Music and Me - Me and Music" for high school students which was initiated in 2020. The musicology task platform "[Investigate Music](#)" (in Estonian) for teachers has also been created. The EAMT concert series "Academy School Concert" invites children and young people to experience the beauty and uniqueness of attending concerts. The IV International Music Olympiad in 2018 brought together music-loving pre-higher education students from Croatia, Cyprus, Latvia, Lithuania, Poland, Slovenia, the Czech Republic and Estonia.

EAMT is committed to leveraging technology to improve the quality and reach of its training and services, fostering a more connected and accessible learning environment for students and the wider public. Key examples of EAMT's digital initiatives are listed in Annex 19.

EAMT is involved in community outreach activities aimed at promoting music education and cultural diversity. Students regularly perform in local concerts, festivals and events, fostering a sense of social responsibility and the importance of giving back to the community. "Helihool", meaning care through sound in Estonian, is a remarkable initiative spearheaded by alumni and students of EAMT, dedicated to providing live music to those in need. With bi-monthly concerts, this project aims to enhance the lives of people who are isolated due to illness or disability by bringing the joy of live music directly to them. Through Helihool, the talented students and alumni have showcased their performances at various venues, including hospitals and hospices, rehabilitation centres, psychiatric facilities, community centres, schools for children with special needs, prisons and senior centres. By sharing their musical talents, the participants of Helihool not only contribute to the well-being of vulnerable community members but also exemplify the power of music to uplift the spirit and foster human connection.

## 8.2 Interaction with the artistic professions

**Standard: the institution actively promotes links with various sectors of the music and other artistic professions.**

In accordance with the DP2025, the Academy has outlined several long-term plans for the continued development of links with artistic professions. One key aspect involves supporting and publicly presenting the creative activities of both staff members and students.



EAMT organises over 300 concerts and performances annually featuring students, staff members and guest performers, and encourages staff members and students to participate in performances, concerts and cultural events nationwide. EAMT also collaborates with other educational institutions, organisations and festivals to create and promote artistic projects.

In recent years many events have taken place in collaboration with the Estonian National Symphony Orchestra, the French Institute and the French Embassy in Estonia, the Polish Ministry of Culture and the Embassy of the Republic of Poland in Estonia, and the Friends of Opera NGO, as well as with various festivals including the Suure-Jaani Music Festival, Estonian Music Days, Estonian Music Week, Christmas Jazz, and AccordionFest. In 2022 some notable partners were the Estonian Performers' Association, the Estonian Composers' Association, the Estonian Kannel Association, the Estonian Choral Association, the Estonian Accordion Association, the Heino Eller Foundation, and the International Artur Kapp Society, amongst others.

The Estonian Music Week (Eesti Muusika Nädal) festival is organised jointly by the Association of Estonian Professional Musicians and EAMT. Featuring esteemed Estonian musicians together with students from EAMT, this exceptional event invites audiences on a captivating journey through the world of Estonian composers and their music, reflecting the diverse stages and paths of creative development. It serves as an excellent platform for promoting Estonian music, fostering collaboration and inspiring future generations of musicians and composers. In 2020 EAMT, the Estonian Association of Professional Musicians, and the Estonian Association of Pianists jointly organised the Beethoven Festival to pay tribute to the great composer on the eve of the 250th anniversary of his birth. Throughout the festival week, all of Beethoven's piano, violin, and cello sonatas were performed. Among the performers were both EAMT teachers and students.

The Theatre Department frequently collaborates with professional theatre troupes in Estonia for its new productions. This cooperation allows students to gain practical experience and work alongside seasoned professionals, fostering the development of their skills and their understanding of the theatre industry. Some of the notable partners include, amongst others, the Estonian Drama Theatre, the Tallinn City Theatre, the Ugala Theatre in Viljandi and the Endla Theatre in Pärnu. These partnerships not only enrich the educational experience of EAMT students but also contribute to the growth and evolution of Estonia's vibrant performing arts scene.

CPPM Manifestal must also be mentioned as a special contemporary performance festival created with the sole purpose of providing a platform for CPPM students to present their original works to a wide, international audience. CPPM Manifestal is a springboard for works to continue developing and touring internationally. Performances have attracted the attention of a number of international festivals and companies, and Manifestal works have gone on to be presented in other countries across Europe. All the works in the festival are professionally live-streamed online for international audiences, reaching those who would otherwise not have the opportunity to experience these exciting new works. In 2021 the festival included 6 weeks of continuous performance across the city of Tallinn with over 70 individual performances and 12 live-streamed events including post-performance talks with audiences and creative artists.

Since 2014 EAMT has been the coordinating institution of the Nordplus ActinArt network. This network is committed to fostering an entrepreneurial mindset within the curricula of Nordic/Baltic Higher Education Institutions focused on the arts. ActinArt offers a holistic understanding

of the arts world, encompassing the social, managerial, legal and financial aspects of professional engagement in the arts, as well as in educational and administrative roles. Among ActinArt's significant initiatives have been the "Art of Living on Art" bootcamps, which have been held in Lithuania, Finland, Estonia and Denmark.

Another example of international collaboration within the Nordplus network occurred in 2019 with the intensive Nordplus project "Getting Ready for Professional Life". Hosted in Stockholm, this project saw the participation of EAMT students in the NordOpera network project, which aimed to prepare students for their professional lives in the arts.

EAMT's involvement in previous projects and collaborations is equally noteworthy. For instance, the Academy has regularly participated in the Estonian StarterCreative business competitions. In 2018, twenty one teams from five HEIs showcased their concepts in the competition's final round, which included the participation of the EAMT team "Helihool" led by contemporary improvisation student Olga Bulavina. The Helihool project received two special awards and has since evolved into a significant initiative that delivers live music to those in need (as mentioned in chapter 8.1).

EAMT also maintains close relationships with its alumni, who can provide valuable insights into the evolving needs of their professions. By staying connected with its former students, the Academy can gather information about the skills and knowledge that are most in demand in the industry and adjust its programmes accordingly. In 2016 the EAMT Alumni Association was established. As the majority of its members graduated 30 and more years ago, in spring 2023 the Academy conducted a campaign among graduates of the last 5 years. The purpose of this campaign was to establish permanent contact with our recent alumni in order to send them EAMT newsletters, ask them for feedback on their studies, involve them in curriculum development activities and gather information about their career development. The 2023 alumni survey indicates that the alumni are satisfied with the quality of education received from EAMT (see Alumni feedback survey report in Annex 27).

The Continuing Education Centre, operating under the Statutes adopted by the Council, is responsible for implementing EAMT's lifelong learning strategy. The EAMT Procedure for organising in-service training outlines the principles of continuing education. The Advisory Board of the Continuing Education Centre, appointed by the Rector, supports and monitors the development of in-service training programmes.

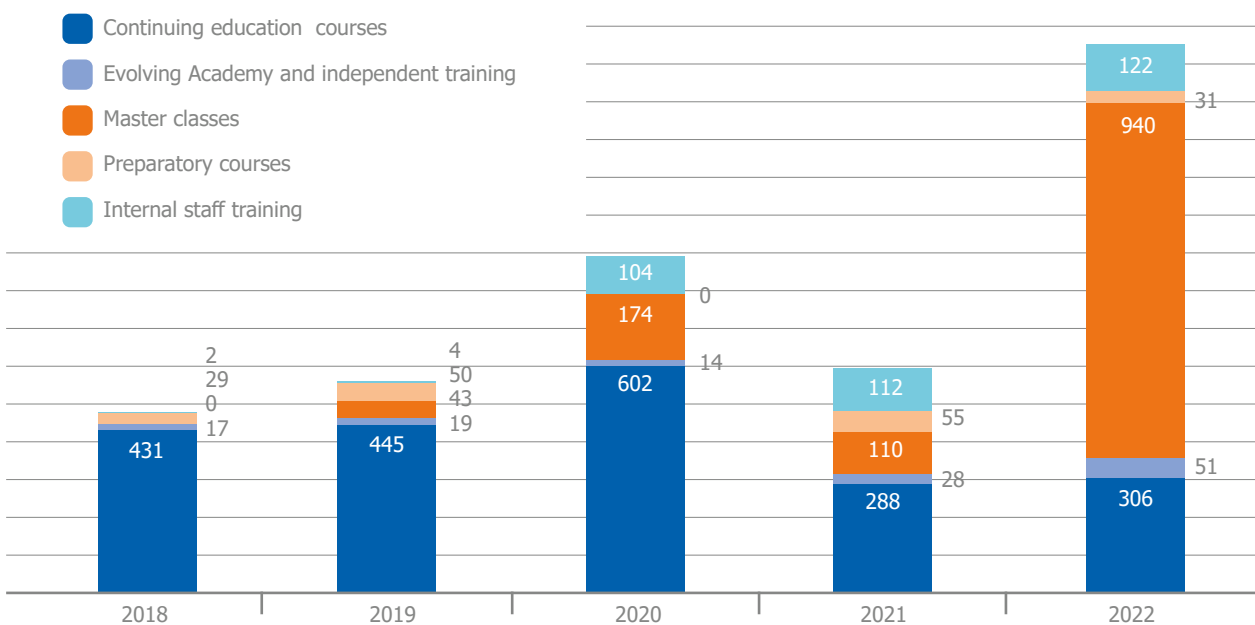
EAMT organises lifelong learning in accordance with the [Estonian Lifelong Learning Strategy 2021-2023](#) (in Estonian), [the Adult Education Act](#), DP2025 and [Estonian Academy of Music and Theatre Continuing Education Development Plan 2022–2026](#) (in Estonian; for the objectives of continuing education see Annex 29). The DP2025 establishes general goals for continuing education, which include providing in-service training for educators and creative artists in music and theatre, maintaining EAMT's leading role in planning and organising in-service training as a centre of excellence in music and music education, and ensuring teacher training aligns with the goals and principles outlined in the Estonian Lifelong Learning Strategy and a comprehensive view of music education.

The rapid development of science and technology and the global pandemic have led to changes in the labour market, along with which training needs have been updated. In planning its activities, the centre relies on [research of the workforce needs in the fields of performing arts, music, and](#)

[education and science](#). In accordance with this, the Academy is faced with the task of expanding training activities aimed at different target groups and creating access for each participant to study opportunities that meet their needs and abilities.

To fulfil these objectives, EAMT commits to planning and organising in-service training in collaboration with other educational institutions and third-sector professional organisations, participating in university in-service cooperation networks, developing innovative in-service training formats such as e-learning and independent training, and preparing teaching and learning resources. EAMT publicises training courses and opportunities in its [Training Calendar](#). EAMT’s primary target groups for continuing education include music school teachers, general education school and pre-school childcare teachers, active performing artists and cultural workers in Estonia, as well as EAMT’s own teaching staff members. Flexible study formats such as the Open Academy and independent refresher training enable all members of society to participate in the lifelong learning process. It is important to emphasise that the courses are organised also outside the capital city of Tallinn. In addition to traditional continuing education courses, the Continuing Education Centre also manages the preparatory courses for prospective students and the internal staff training week “Evolving Academy”. Figure 23 shows how many participants have been in various forms of continuing education in recent years.

As can be seen, there has been a huge increase in the number of master classes. This is due to the music schools programme initiated in 2019 and financed from a special Rector’s Fund. As part of the programme EAMT instrumental teachers give master classes in music and arts schools all over Estonia. Both the local students and their teachers benefit from this. From 2019 to spring 2023 160 master classes have been held with 1552 local students and 643 local teachers participating. Detailed information about these master classes can be found at the Google MyMaps link: <https://tinyurl.com/eamtmaster>.



**Figure 23.** Continuing Education Centre overview in numbers for the period 2018–2022



EAMT's Continuing Education Centre works with professional associations and other organisations in the field of performing arts to analyse training needs. Outcome-based continuing education programmes are prepared in coordination with stakeholders. The relevance of curricula and the performance of training programmes are regularly reviewed and these are adjusted to meet the target groups' needs. Course volumes have been harmonised with the ECTS system.

Since 2019 the MER has invited tenders for providing training courses in continuing education. The Continuing Education Centre has successfully participated in all public procurements suitable for EMTA's fields of activity. State funding allows participants to attend the courses free of charge. During the period 2019–2023 248 participants took advantage of this opportunity.

Finding and involving new target groups in lifelong learning has been one of the Continuing Education Centre's main tasks. Based on the needs of the labour market new courses in cultural management were held during the period 2018–2022. The second new target group involved in lifelong learning during the same period was managers and leaders of the school theatres.

A comprehensive review of feedback on all training activities revealed high levels of satisfaction with the relevance and fitness-for-purpose of training courses, the professionalism of trainers, and the learning environment. Increasing the diversity of training information dissemination methods was identified as a potential area for improvement.

### 8.3 Information provided to the public

**Standard: information provided to the public about the institution is clear, consistent and accurate.**

The official information channel for the public is the Academy's webpage [eamt.ee](http://eamt.ee) (including the news feed, events calendar, admissions info), which underwent a major update in January 2021. The development of the new website took almost one year to complete. In the course of this work, the structure of the homepage was significantly changed, and all texts and all information were also critically reviewed and updated. While previously there were problems with the updating of the website information, now the Webpage Administrator specifically takes care of this important activity.

Central information is also disseminated via the EAMT Facebook page (5900 followers) and LinkedIn, and information about concerts and theatre performances is additionally shared on Instagram. These channels are supplemented by Facebook and Instagram pages created by individual departments, who are responsible for their content. Furthermore, EAMT publishes the newsletter "Resonance," accessible to the public via EAMT website, Facebook and LinkedIn.

The Head of Communications, in collaboration with academic and support staff of the Academy, is responsible for the content of the website's news feed (except for some specific news items coming directly from the Theatre Department) and for EAMT Facebook and LinkedIn posts (except for events made by the Concert and Performance Office Manager).



For daily tracking of media coverage, reports are ordered from the media monitoring services company Station. An audit commissioned by EAMT at the beginning of 2023 revealed that the Academy's total media coverage has been on an upward trend since 2020, with a total of 2996 coverage instances in 2022. Press releases are also sent to media outlets, with whom EAMT engages (including responding to media queries, arranging interviews and offering story ideas). Marketing activities include paid advertisements in media outlets and public spaces (city screens, posters) that promote admissions, concerts and theatre productions, as well as the creation of various marketing materials (videos, brochures, etc.).

All departments are also involved in admissions-related advertising, including regular school visits to present the Academy's study opportunities. School concerts, workshops and visits are also held at the Academy. The EAMT website, which aggregates admissions information, is a primary information source for prospective students.

Once a year, the Academy publishes a [yearbook](#) (annual report) that provides an overview of the most significant events, achievements, statistics, and financial information of EAMT. Many members of the Academy contribute to the compilation of the yearbook. The yearbook is accessible to everyone on the EAMT website; it is also shared via email with the Academy's partners.

In spring 2023 EAMT took part in a reputation survey for Estonian universities conducted by the company Kantar Emor, the results of which revealed that EAMT ranks third in prestige, after the University of Tartu and Tallinn University of Technology. It exceeded the results of previous similar surveys and came as a pleasant surprise to the members of the Academy. Also in spring 2023 a survey among alumni (master's and doctoral graduates from 2018–2022) was conducted and it was pleasing to find that 83% of respondents would recommend their friend/acquaintance to study at the Academy. This information was shared with EAMT's Facebook followers.

## 9. Supporting documents

- Annex 1. [Estonian Academy of Music and Theatre \(EAMT\) Act](#)
- Annex 2. [Statutes of the EAMT](#)
- Annex 3. [Quality manual of EAMT](#)
- Annex 4. [Development Plan 2021–2025](#)
- Annex 5. [Fulfilling the goals of the DP2025](#)
- Annex 6. [Conditions and procedures for recruitment for academic positions](#)
- Annex 7. [Procedure of evaluation of teaching and research staff](#)
- Annex 8. [Equal treatment measures and complaints procedure](#)
- Annex 9. [Procedure for implementation of the principles of academic ethics and good research practice and procedure for handling misconduct](#)
- Annex 10. [Regulation of studies at the Estonian Academy of Music and Theatre](#)

- Annex 11. [Curriculum statute of the EAMT](#)
- Annex 12. [Guidelines for the internal evaluation of curricula in EAMT](#)
- Annex 13. [Admission rules at the EAMT](#)
- Annex 14. [Guidelines for student assessments by an assessment board](#)
- Annex 15. [Procedure for collecting and using feedback from alumni and students](#)
- Annex 16. [Conditions and procedures for recognition of previous study results and professional work experience](#)
- Annex 17. [Procedure for Supporting Students with Special Needs](#)
- Annex 18. [Digital education strategy of the EAMT](#)
- Annex 19. [EAMT's digital initiatives](#)
- Annex 20. [Research Strategy](#)
- Annex 21. [EAMT research publications 2018–2022](#)
- Annex 22. [R&D projects by EAMT 2018–2022](#)
- Annex 23. [Internationalisation Strategy](#)
- Annex 24. [Examples of international projects](#)
- Annex 25. [Internal evaluations of EAMT](#)
- Annex 26. [Improvement activities 2018–2023](#)
- Annex 27. [Alumni feedback survey 2023](#)
- Annex 28. [Statute of the Department of Classical Music Performance](#)
- Annex 29. [Objectives of continuing education](#)
- Annex 30. [Examples of the students' artistic activities](#)

Other internal regulations and supporting documents can be found on the EAMT website:  
<https://eamt.ee/en/about/statutes-and-regulations/>

## 10. Self-evaluation of the chosen study programmes<sup>1</sup>

### 10.1. Classical Music Performance (Master)

**Table 11.** Classical Music Performance (MA) study programme overview

Name(s) of the study programme(s), studies	Classical Music Performance (Master)
Year of first approval of the study programme	2012 (earlier versions 2002 and 2009)
Study language(s)	Estonian / English
The structural unit responsible for conducting the study programme	Department of Classical Music Performance (CMP)
The principal compiler of the self-evaluation of the study programme, study programme manager/programme manager	Kristi Kapten, Study Programme Coordinator, kristi.kapten@eamt.ee
A brief description of the process of self-evaluation of the study programme and producing the report (time frame, who was involved, distribution of work, approval)	Self-evaluation period: Spring 2023 Groups of people involved (surveys and interviews): students, heads of studies, members of staff, alumni, Study Programme Council. Process was directed by Chief Coordinator of the Department of CMP, Mihkel Poll, and the department's Study Programme Coordinator, Kristi Kapten.

**Table 12.** General statistics of the CMP (MA) study programme

	2018	2019	2020	2021	2022
Number of students	148	148	127	136	129
Number of entrants	58	65	52	60	55
Number of graduates	46	47	54	44	49

<sup>1</sup> *Self-evaluation report for institutional accreditation guide* (Estonian Quality Agency for Education - HAKA, 2022)

### 10.1.1 Planning and management of studies

**Standard: in designing and developing the study programme, expectations of students and other stakeholders, development trends in the field, labour market needs and good international practice have been taken into account. The study programme is based on current know-how and research in its field.**

The Classical Music Performance (CMP) Study Programme analysed here is the two-year master's programme, following the three-year bachelor programme. Although the Estonian and English versions of the study programme are registered separately due to legal requirements, they are very similar and are considered as one in this analysis. The main goal of the programme is to provide students with the necessary skills and preparation to be competitive in the work environment of classical music performance. The curriculum contains both practical and theoretical subjects relevant to becoming a high-level performer. Students can also choose from a variety of electives to develop their particular interests. The programme is regularly monitored to ensure that it corresponds to the requirements of the professional work environment waiting for the graduates. Feedback is regularly collected from potential employers, members of EAMT staff, EAMT students, EAMT alumni, and professionals in the field of classical music.

A thorough analysis of the study programme is conducted every three years. The analysis is directed by the coordinator of the study programme. The process entails analysing collected data from surveys and interviews with students, alumni and the main employers, as well as taking into account all relevant information gathered over the three-year period since the previous review. A report is written, mapping the strengths and weaknesses of the study programme, and proposals for improvement are developed. This kind of self-evaluation was conducted in the autumn semester 2021.

Over the last three years several significant amendments have been made to the study programme. In 2020/2021 a new subject called Lecture Recital was introduced, serving as an alternative option for a final master's thesis. The subject helps students to develop many of the skills needed for working as a performer. Oratorio and Ensemble Singing (a new specialism for vocal students, in addition to opera singing) was introduced in 2021/2022, prompted by suggestions from several prominent choir directors. Since the academic year 2022/2023 several collaborative projects with the Estonian National Opera (RO) have been introduced; for example, piano students who participate in opera master classes are given access to visit and observe rehearsals at the opera. Introduction to the Accompaniment of Classical Ballet was also created as a new elective for piano students.

The main employers in the field of classical music performance in Estonia include, amongst others, the RO, ERSO and EFK. For example, insightful meetings with EFK in 2020 resulted in creating the new Oratorio and Ensemble Singing specialism. Possible collaborations were discussed with representatives from the RO and ERSO in early 2022, resulting in the decision to feature EAMT students in RO's production of Mozart's "The Magic Flute" in autumn 2023. Meetings with the Estonian Union of Music Schools at which various collaborations are discussed take place annually (most recently in April 2023). Meetings with above-mentioned and other employers provide valuable feedback and information to be considered in the process of developing the study programme and ensuring that it remains up to date.

The CMP programme is the only one of its kind in Estonia. Internationally, similar programmes exist in most higher music education institutions. The study programme is regularly compared with similar programmes in different HEIs in Europe and elsewhere. Information is gathered from websites of various academies and from conversations with students who have studied in EAMT and elsewhere as well as with visiting professors. The Study Programme Coordinator takes part in AEC's ARTEMIS project with the aim of evaluating and improving the EAMT study programme through the process of exchanging information with colleagues from various European institutions. Based on recent observations (comparing the programme in EAMT with the ones, for example, in UdK in Berlin and Uniarts in Helsinki), the CMP study programme at EAMT includes all the necessary subjects relevant to the development of young performers. Compared to the universities mentioned above, EAMT has slightly more academic subjects (lectures, seminars) than other music universities. Strengths at EAMT include a very dedicated and internationally high-level staff and excellent study facilities. As our study programme encompasses all the study areas within music performance, it offers the scope to enable greater interaction between students of different main studies and encourages them to visit lessons of different teachers. Improvements in these areas are currently being implemented. Inspired by several study programmes in Europe, EAMT is working towards having more interaction and cooperation between study areas and teachers.

In collaboration with EAMT the Estonian Cultural Endowment awards scholarships to staff members teaching in creative fields. Upon receiving the bursary, worth 10,000 euros, the staff member agrees to prepare and bring to fruition a substantial creative project and/or to conduct artistic research. By 2023 approximately 15 staff members of the CMP Department have been granted such bursaries. Grants for artistic research are also offered by the Ministry of Culture. Currently three staff members of the Department are being awarded this grant for carrying out a project involving Estonian piano music. The experiences and new knowledge gained and created by the staff member carrying out an extensive project benefit the quality of the study programme and teaching both directly and indirectly. Most topics explored for the projects, as well as the repertoire performed in concerts connected to the projects, are relevant in everyday learning/teaching activities at EAMT. For example, a project involving a piano recital and research focusing on Franz Liszt's "Années de pèlerinage" involves the same repertoire that students study in the lessons, and thus the piano professor giving the recital and doing the research increases his/her capabilities and knowledge in a topic very relevant to teaching.

The CMP Department is regularly visited by many internationally recognised teachers and performers. The department has close ties with many music universities in Europe including especially strong partnerships with other academies in our region (Latvia, Lithuania and Finland). "Crossing Keyboards" is a notable and well-established collaborative format (held most recently in 2023) between EAMT and the academies in Helsinki, Riga and Vilnius, enabling piano students and teachers from each institution to visit each other, perform and give master classes. Following its example, a similar initiative, "Crossing Bows", has recently been created for cellists. Strong international relations provide students with enriching possibilities to further develop their skills both by receiving feedback in lessons with visiting professors and artists and by gaining invaluable performance experience. Not all the main study areas in the department have a similar amount of international activity and visiting professors, leaving room for improvement in this area.

**Standard: Objectives of the study programme and its modules, planned learning outcomes, theoretical and practical learning, the share of independent work and practical training and assessment of attained learning outcomes form a cohesive whole. The organisation of practical work and practical training supports students in achieving the learning outcomes. Development of general competencies, including creativity and entrepreneurship and speciality-related digital competences as well as support for the development of a self-directed learner, are a natural part of the study programme and integrated with speciality studies. Opportunities have been created and used for mobility within Estonia and internationally.**

Learning outcomes (LOs) are used to assess whether a student has achieved the objectives set by the study programme. For example, LO 1 (The student will be able to perform music and realise his or her creative ideas at a level adequate for a professional musician) encapsulates an essential part of the programme - to become a professional musician. Based on the results of the exams, which are assessed according to specific criteria, it is possible to ascertain whether a student has reached a professional standard and therefore acquired LO 1.

LOs 9 & 10 state that the student should demonstrate awareness of the moral and ethical aspects as well as the possibilities, limitations and wider consequences of his/her professional activities and be able to provide reasoned opinions on issues related to music and culture; and that he/she is able to evaluate critically the knowledge and skills obtained, continue further with his/her professional training and develop his/her understanding of both music and culture in general. Several subjects in the study programme support the development of these goals. When writing the final thesis, depending on the future plans of the individual student it is possible to choose between four thematic blocks. One option is a topic in the field of cultural management, which helps to develop the entrepreneurial skills necessary for building a career. The other three directions are pedagogy, musicology, and lecture recital. General competencies are also developed during the main studies; in the instrumental lessons, for example, all sorts of cultural and historical topics are discussed as well as career matters.

Practical training supports LOs 1, 2, 3 & 8. In many specialisms the practical training includes both individual practice as well as participating in collaborative projects both within EAMT and outside. For example, string and wind players regularly perform in the EAMT Symphony Orchestra as well as participating in projects with ERSO. Singers participate in different opera projects both in EAMT and in collaboration with RO. In most study areas students have teaching practice which involves giving lessons to young pupils, from which they learn important skills for working as future instrumental teachers.

Student placement is organised mainly in collaboration between the Head of Studies and representatives of the organisations involved (in most cases potential future employers of the students). In larger collaborations which involve many specialisms (for example with RO and ERSO) the Chief Coordinator of the department and representatives of the Rector's Office are also involved. During the placement the student is supervised by a professional provided by the organisation offering the placement.

The aim of the study programme is to provide a sufficient basis for a student to become a professional performer, while encouraging the principles of self-directed learning. Part of the

process of evaluating the efficiency of the study programme involves ensuring its flexibility, which supports students with different backgrounds, varying knowledge and skills. The ability of individual students to take on challenges varies considerably: some fulfil only the basic course requirements (exam requirements), while others participate in international competitions or collaborate with professionals, which goes far beyond what the programme requires. The programme forms the basis for students' development, but it also supports students to take on more challenging tasks and achieve more than the minimum requirements demand. Some teachers have implemented a form of individual study plan between the teacher and the student that establishes the student's individual goals in the subject for the relevant study year. A perennial problem concerns the intensity of the compulsory study plans, which varies from one specialism to another. For example, due to the nature of the symphonic repertoire, students of some orchestral instruments such as violas and cellos have to participate actively in all EAMT symphony orchestra projects, whereas instrumental specialisms like saxophone and guitar have a far lower workload over the course of the same modules.

The International Relations Specialist provides students with information and help regarding international mobility. Each year, the number of students going to study abroad and coming to the Academy through the Erasmus-exchange programme is relatively balanced. Looking at the statistics for last 5 years, in 2018 there were more outgoing than incoming students (for example, 5 pianists went out with the Erasmus exchange but only 1 came in), but in 2022 and 2023 the number of outgoing and incoming students was more balanced (in 2022, 2 pianists came in and 3 went out, 2 wind players came in and 4 went out; in 2023, 5 pianists came in and 6 went out, while 4 wind students came in and 3 went out). In recent years the international mobilities through Blended Intensive Programmes (BIP) have become popular; for example, in 2022–2023 7 pianists, 16 string students, 15 Wind, Brass & Percussion students and 15 voice students participated in the BIP projects. The partner institutions to which EAMT students have gone in recent years include The Royal College of Music in Stockholm, The University of Music and Performing Arts Graz, the Sibelius Academy in Helsinki, the Conservatoire National Supérieur de Musique et de Danse de Lyon, Berlin University of Arts, the Liszt Academy of Music in Budapest, and many others. Recent interviews with heads of studies have shown that international students (including Erasmus students) have demonstrated a high level of commitment and dedication towards their studies and have therefore had a very positive impact on the study environment and study motivation at EAMT.

The CMP study programme is delivered both in Estonian and in English, thus allowing international students to study without language barriers. Core curriculum subjects are taught in two languages but not all electives are available in English. All international students are offered an introduction to Estonian language and culture. The EAMT Classical Music Department has a substantial number of incoming Erasmus students every year. Their feedback on the study programme (similarly to full-time international students) has been very positive, manifested by the fact that many incoming Erasmus students have later entered the Academy as full-time students.

**Standard: sufficient physical and financial resources exist for implementing the study programme. Availability of up-to-date learning and research literature and access to research databases is ensured. The learning environment, including materials, tools and digital technology support the students in achieving their learning outcomes.**



Financial resources for continuous development of the CMP programme are currently adequate. One foreseeable problem arises from changes in financing staff mobility from EU funds. This means that the CMP department must find other resources for funding its international activities. Based on employee satisfaction surveys, salaries do not currently meet the expectations of the staff, but the situation should improve in the next few years.

Every year EAMT allocates a substantial amount of funds to renew and repair the Academy's musical instrument collection. This includes buying and renovating pianos, string instruments, brass and woodwind instruments, etc. Heads of Studies regularly gather proposals and suggestions from members of staff and students for purchasing or renovating instruments. A special committee, including the Musical Instrument Collection Administrator, meets annually to plan and schedule new purchases and substantial renovations for the following calendar year. The committee also establishes the conditions on which instruments are lent to students for use during their studies (this includes mostly string, wind and brass instruments). In 2023 the entire Musical Instrument Collection was thoroughly examined, instruments were re-evaluated, and new guidelines were introduced for students concerning the conditions of loan and rental fees.

The CMP Department aims to be as efficient as possible with its resources. For example, when an international masterclass or concert is organised it is important that the maximum number of students can benefit from it. There is room for development in this respect, as students are not always aware of the possibilities or advantages of visiting these high-level events.

The EAMT library has an extensive collection of scores and musical literature (see also chapter 5.1). Students and staff also have unlimited access to many online databases. Students are introduced to and encouraged to use different databases and sources in the introductory subject "University Studies and the Professional World". Following its Digital Education Strategy, EAMT foresees the expansion of the use of digital sheet music libraries such as Henle and nkoda. EAMT has state-of-the-art technical equipment which facilitates online work-shops and masterclasses (see chapter 5.1).

Students have excellent practice rooms with very good instruments available for individual practice. Some of the smaller rooms are reserved for practising only and students can book these in advance. However, outside teaching hours all the classrooms can be used by students for individual practice or for rehearsals. There are several spaces (in the library and elsewhere in the building) for students to do their written tasks, listen to music or socialise with fellow students. Student feedback about the study environment, as evident from recent surveys for new students and graduates, has been very positive, especially since the opening of the new extension. The new extension with its Great Hall has also dramatically improved the performance opportunities for students and rehearsing conditions for larger ensembles.



**Table 13.** Planning and management of studies – CMP programme strengths and areas for improvement

Strengths	Areas for improvement and planned improvement activities
<ul style="list-style-type: none"> <li>• In the CMP Department the heads of main study areas are all internationally recognised professional performers who regularly give concerts both in Estonia and abroad and who develop and popularise their fields of study both in the Academy and in society. They know the requirements of their study area and the demands of employers.</li> <li>• The programme is coherent and well connected to the needs of the profession of classical music performer, offering theoretical and practical subjects that supplement each other and support student development.</li> <li>• Students are regularly offered possibilities to gain performing experience in EAMT and outside in concerts, competitions and master classes.</li> <li>• The facilities for study, individual practice and for public performance are excellent.</li> </ul>	<ul style="list-style-type: none"> <li>• EAMT has good co-operations with the main music institutions in Estonia (RO, ERSO, EFK, etc). It is important to continue developing these relationships and to create even more possibilities for students.</li> <li>• It is necessary to create more platforms/ formats to bring together staff members and students of different study areas within the department with the aim of facilitating interaction and creative collaboration.</li> <li>• The % of students giving feedback in the SIS could be higher.</li> </ul>

### 10.1.2 Learning, teaching and assessment

**Standard: terms and conditions for admission and its organisation is transparent and objective. During admission, it is assessed whether the student can successfully complete the chosen study programme.**

Information about admissions is posted on the EAMT website and advertised on EAMT social media sites. Delegations from EAMT visit music schools in Estonia to introduce our study programmes. EAMT has close relations with Tallinn Music and Ballet School and Tartu Heino Eller Music School, two of the most prominent music schools in Estonia, which provide high-school level education and thereby prepare students for the Academy. EAMT also invites new potential students to visit the Academy and observe lessons. During the current academic year a new programme in the CMP department, Interpretation Studio, has been introduced. Faculty members give at least one session of open lessons in a year, which can also be visited by people from outside EAMT (incl. prospective students). In 2019 a programme called EAMT Master Class was created allowing music schools from across Estonia to invite EAMT staff members to give master classes (see chapter 8.2). EAMT values contacts with alumni living abroad, which helps to introduce EAMT to potential international students. For example in 2022 EAMT staff members undertook a tour of master classes and concerts in South-Korea which was organised by EAMT alumni there. The locations included some of the most prominent music schools in Seoul as well as the Sejong University.

The enrollment process involves assessments in both practical and theoretical skills. Candidates have first to complete an application and then take an entrance exam/audition which is evaluated by the panel. The exam includes a brief interview with the student to ascertain his/her motivation

and general professional knowledge, also if he/she needs special assistance or support during studies. For international students it is possible to send a video recording instead of doing a live audition and the interview can be done online. Students who wish to study in English have to pass a language test to demonstrate sufficient language skills for the study programme.

A potential risk in all the interpretation study areas is the decreasing number of local students. This may be caused by a lack of attractive possibilities in Estonia for talented musicians to perform as soloists and by the financially low-level status of the teaching and orchestral positions available for high-level professionals in the music field in Estonia.

**Standard: a student-centred approach is used in the studies, aiming at the students to assume responsibility for planning their studies and career and supporting the development of key competencies and achieving the learning outcomes of the study programme.**

The CMP programme includes many individual lessons (Main Study, Chamber Music, Accompaniment, etc.) where the student has the full attention of the staff member. In these lessons students' individual needs and capabilities are monitored and, if necessary, discussed with the student. At the end of every semester students are actively encouraged to give their feedback so that the staff member responsible for the subject can make any necessary improvements and better meet students' needs.

The study programme offers great variety to meet the needs of different students. For example, exam requirements for the Main Study are very flexible, allowing students to choose repertoire that is technically, emotionally and stylistically suited to them. In the case of the final thesis students are also encouraged to suggest a topic that corresponds to their interests and activities as a performer. All staff members are willing to discuss study plans with a student and, if necessary, make adjustments in the general approach to best support the student.

In recent years EAMT has emphasised the need for more feedback from students about particular courses and about their studies at EAMT in general. For example, as from 2022/2023 students in accompaniment prepare a study plan at the beginning of each semester determining how they wish to work throughout the semester, what qualities they want to concentrate on and which activities they prefer to participate in. Such personalised study plans result in greater student motivation and more efficient, student-oriented teaching. The study plan also functions as a basis for regular feedback between the student and teacher.

Students have flexibility to plan their studies by choosing electives, including such courses as Early Music Ensemble, Contemporary Music Ensemble, Improvisation, etc. In their Main Study and most related subjects they are able to choose their own repertoire; in theoretical subjects they usually have a choice of subjects for essays and other individual tasks. Students can also apply for competitions or apply for other professional engagements outside EAMT with the full support of Academy staff members, who also help them with their preparation.

The main teaching method in the CMP programme is one-to-one teaching, but there are also different types of group lessons. All students attend seminars and lectures such as Fundamentals of Methods of Research. For students of orchestral instruments an important subject is Symphony Orchestra, which also includes sectional rehearsals. The orchestra projects are led

by distinguished conductors who use methods similar to the work processes in professional orchestras. Sectional rehearsals are led by EAMT staff members with orchestral experience. In 2021 a new subject, *Orchestral Excerpts and Audition Training*, was introduced to prepare students for future orchestral auditions; the purpose of the exam is to imitate the real procedure of an orchestral audition. Choir conductors conduct the EAMT Choir and must also participate in the choir as singers, thus experiencing the process of choir conducting from both the singer's and the conductor's point of view. The choir rehearsals are supervised by the Head of Choir Studies as well as by different members of staff who give students feedback. For vocal students, opera projects form an important part of their studies. Vocal students work with different opera directors from Estonia and abroad. Opera projects include staging excerpts from operas as well as productions of full operas. The method of study is very similar to that of real life opera productions, where preparation with a piano accompanist precedes the staging of the opera. At the end of every course students are actively encouraged to give feedback so that the relevant staff member knows if his/her teaching methods require modifying.

EAMT's state-of-the-art technical equipment allows it to make high-quality recordings and deliver online lessons, and staff members use both of these possibilities. However, not all EAMT teachers currently make full use of all the benefits of the latest technology; for this reason the Academy organises regular training sessions to help staff members to feel more comfortable using the various available digital solutions in their everyday teaching.

In order to check that the amount of work is in compliance with the ECTS values, students are actively encouraged to give feedback for every course taken. If the survey indicates that several students find the workload to be too heavy, then the staff member responsible for the subject is advised to make corrections in the student workload required to complete the subject.

The feedback provided by students during their actual studies is valuable in many respects, but it can sometimes lack a sense of broader perspective – an ability to assess the impact of the various components of their education on their long-term future development. This is why feedback from alumni is so important, as after graduating from the Academy and working in a profession they can gain a better understanding about the quality of the education they received at the Academy. During the lessons staff members also contribute to help students achieve a broader awareness and understanding of their activities and the world around them. This also helps students to give more balanced feedback for a particular subject, based not only on their momentary emotions but also on what the subject is trying to teach them for the future. For example, it was partly as a result of student feedback regarding the need to be better prepared for orchestral auditions that a new subject, *Orchestral Excerpts and Audition Training*, was introduced.

**Standard: assessments of students, including recognition of their prior learning and work experiences, support the process of learning and are consistent with learning outcomes. Objective and reliable assessment is ensured.**

After thorough analysis and discussions with alumni and EAMT staff members a new assessment method was introduced in the 2020/2021 academic year (see chapter 2.3). The new method offers a more transparent and detailed way of assessing student exams. The method is constantly monitored and small adjustments are still being made based on feedback from both students and teachers.

Formative assessment is a natural part of individual teaching and forms an important basis of interpretation studies. The level of a student's understanding is almost immediately evident in a one-to-one teaching situation and the teaching strategy can be promptly modified accordingly. In group lessons such as choir and symphony orchestra rehearsals, lectures and seminars, formative assessment is not so frequently used. Most exams (and all Main Study exams) are assessed by a panel of at least 3 members (usually more). This guarantees that the assessment is objective. There is also a rule by which if the marks of one member of the examination panel differs from the average by more than 4 points it is left out. This ensures that no member can influence the grade more than appropriate. External examiners are sometimes invited to the panel, and in the case of the master's degree exam it is a rule that the chair of the panel comes from outside EAMT or at least from another department. These external chairs are quite often invited from neighbouring countries.

Prior studies and work experience (RPL) can be taken into account in certain cases and transformed into ECTS points. The system works well and students are aware of it. Prior studies are transferred as ECTS points for the current study programme more frequently than previous work experience. When a student decides to pursue a second master's degree, then RPL means that he/she usually manages to complete it in one year instead of the usual two.

**Standard: student support services are in place and available for students. Individual development and progress of students are monitored and supported. Graduates of the study programme are competitive in terms of their knowledge and social skills both nationally and internationally.**

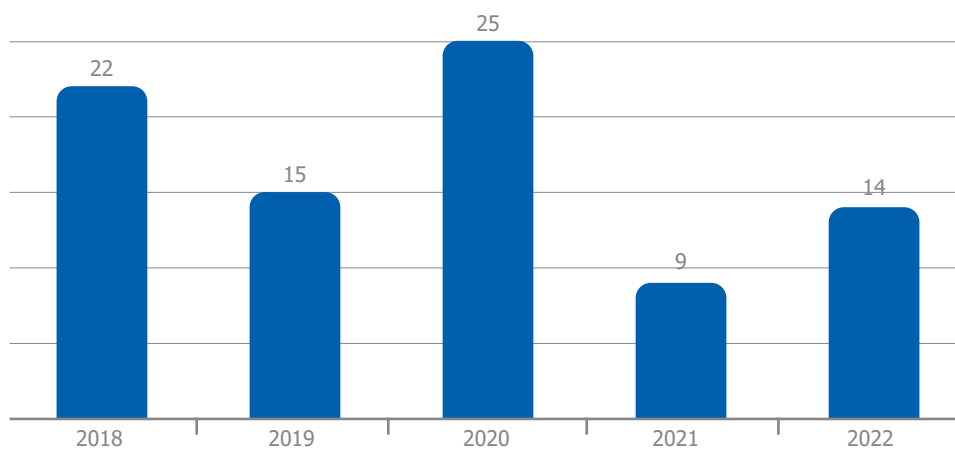
The programme is designed in a way that allows students a reasonable schedule and enough time for individual practice and learning. Assessment requirements are designed to offer a sufficient degree of challenge while also allowing students a balanced progression without excessive stress.

Students have the opportunity to inform teachers as soon as they encounter any difficulties. If there is a problem taking an assessment on time a student can apply for an extension of the exam session so he/she can complete all the exams during the session. EAMT has a professional psychologist who is always available to help students with any psychological problems that might arise. In the majority of cases the outcome of talking to the psychologist has been positive for students and the feedback they have given with regard to the process has been good.

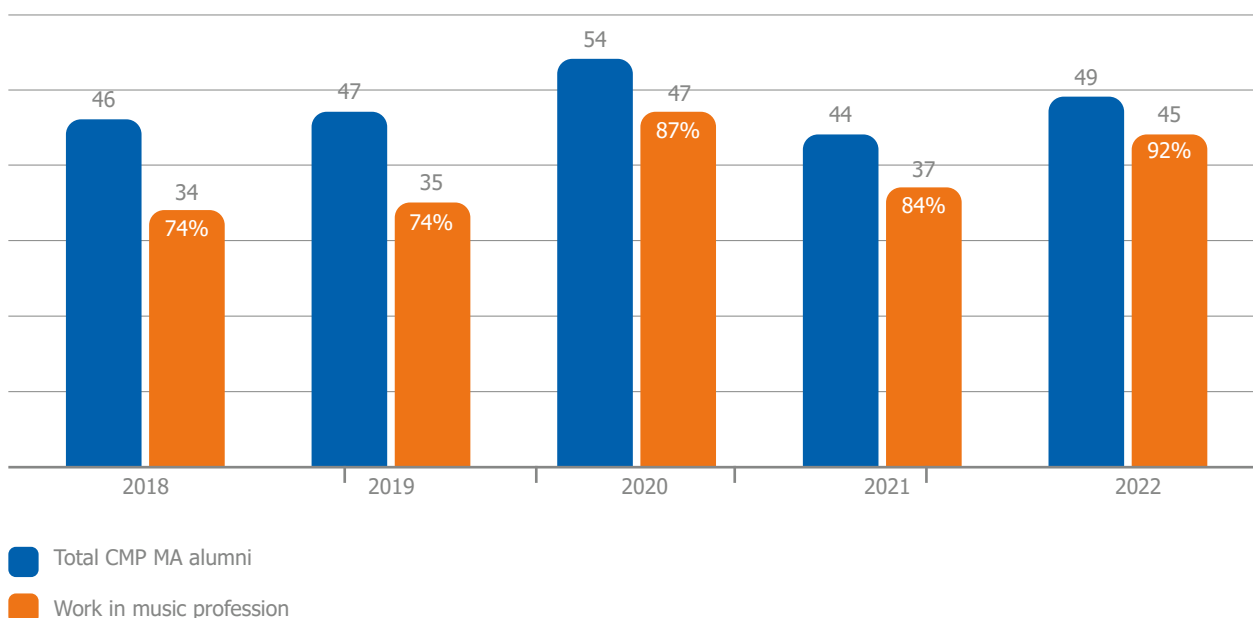
In recent years student dropout numbers have varied somewhat (Figure 24).

The main reasons for dropping out are decisions related to future career choices: seeing their future in a different profession, students may continue their studies at another university. Health issues also play a role. There are also cases where dropping out is the result of insufficient self-discipline and/or poor time-management. EAMT is focusing on lowering the dropout rate by addressing the problems students might encounter earlier in their studies. Sometimes more efficient cooperation between members of staff and the Registry and Student Affairs Department would help to identify sooner those students with study difficulties or other kinds of problems which might lead to dropout.

Based on the figures for the last 5 years, the success rate of the EAMT CMP Department MA alumni is high, with around three-quarters of alumni having gone on to find work in the music



**Figure 24.** Dropout numbers in CMP MA studies



**Figure 25.** Employment in the music profession among EAMT CMP MA alumni 2018–2022

profession (Figure 25). In recent years, several vocal students have found work as soloists in RO while still finishing their studies. Students of the String and Wind, Brass & Percussion study areas have been successful in joining ERSO, RO, the Vanemuine Symphony Orchestra in Tartu, and other professional orchestras in Estonia or abroad. Often they have won the positions in the above-mentioned organisations soon after graduation or even while still studying.

EAMT collects feedback from alumni regularly, both immediately after graduating and since 2023 also as part of extensive surveys (targeting recent graduates from the previous 5 years). The feedback is used to evaluate whether the study programme prepares graduates for success in the professional field and, where appropriate, the study programme is updated or changed.

**Table 14.** Learning, teaching and assessment – CMP programme strengths and areas for improvement

Strengths	Areas for improvement and planned improvement activities
<ul style="list-style-type: none"> <li>• In the academic year 2020/2021 a new, more detailed and transparent assessment method was adopted.</li> <li>• Staff members are all highly motivated to contribute to the development of each individual student.</li> <li>• Both academic and psychological support is easily accessible to students.</li> </ul>	<ul style="list-style-type: none"> <li>• More work is required in terms of an increased focus on the pre-higher education stages in order to find potentially talented students and attract them to choose EAMT as their academic home.</li> <li>• Assessment criteria for each study area could in some cases be better adjusted to the nature of the specialism.</li> <li>• Feedback for students after the exams could occasionally be more thorough and constructive. Discussions are being held between the Heads of Studies and Study Programme Coordinator to improve the quality of feedback.</li> </ul>

### 10.1.3 Development, cooperation and internationalisation of teaching staff

**Standard: the study programme is delivered by a sufficient number of competent members of teaching staff who are focused on supporting the development of the student, peer learning and systematically involved in developing their professional and teaching skills.**

The most important quality of the teaching staff is their high professional level in their field. This primary objective is well achieved. However, other important qualities such as administrative and communication skills and competence in the use of innovative technological solutions for teaching could be improved. EAMT trains its teaching staff via coaching sessions and workshops to increase staff members’ competencies in the above-mentioned areas.

The CMP department has staff members from different age groups (see chapter 4.2). All study areas have experienced staff members (often professors) as well as young teachers starting out. This allows students to encounter teaching staff from different age groups and with different backgrounds and makes the study programme more dynamic and also more future-oriented.

EAMT offers its CMP staff members varied opportunities to develop their creative and pedagogical skills. The new world-class Great Hall provides staff members opportunities to give recitals, performing as a soloist or as a member of a chamber group. Concerts are sometimes linked to research projects, as a result of which the knowledge and experience gained from working on specific repertoire/research questions improves the quality of the staff member’s teaching, thus benefiting their students (who often work on same/similar repertoire).

New members of staff receive guidance and advice from both the Chief Coordinator of the department and the Head of Studies. Study area meetings are held regularly to discuss issues concerning the study area, and by participating in these new members of staff receive valuable

information. The Head of Studies monitors the teaching of new members of staff and helps and advises them when necessary.

Student feedback has been an important tool for evaluating the work of staff members. The feedback has been taken into consideration in feedback interviews between the Chief Coordinator and members of staff to help staff members improve the quality of their work. If student feedback raises more general issues concerning a particular course, a meeting can be arranged with the relevant staff members involved. For example, in 2022 a special meeting was devoted to the issues related to teaching obligatory piano for non-piano students.

**Standard: teaching staff follows the principles of academic ethics and the codes of conduct in case of non-compliance.**

The most important principle is that students feel safe in the lessons. If any signs of misconduct should occur, the Equal Treatment Officer will take immediate action to investigate and resolve the issue. No formal complaints were filed in 2018–2022. However, communication problems sometimes arise between a student and his/her main study teacher. In such cases the head of the respective study area intervenes and, if necessary, another teacher is found for the student.

**Standard: teaching staff participates in international mobility and it supports their teaching and RDC activities. Visiting and international teaching staff, as well as practitioners of the field, participate in conducting the studies.**

EAMT supports staff mobility in every possible way, as mobility provides staff members with valuable experiences as well as introducing EAMT to potential new students abroad. Staff mobility was compromised in 2021 and 2022 by the COVID-19 pandemic but has since picked up, returning in 2023 to pre-pandemic levels. The main challenge is to avoid a situation in which some members of staff take advantage of the opportunities for mobility very often while others do not make use of them at all.

International members of the teaching staff participate regularly in the programme. In all CMP study areas master classes regularly take place, at which internationally recognised performers and teachers give lessons to EAMT students. Occasionally there is a need to invite a regular teacher for a particular specialism from abroad. For example, there are currently a Double Bass Professor and a Harp Professor, both from Finland, teaching as regular members of staff at EAMT. There are five other regular staff members from foreign countries who have been teaching in the CMP department for many years.

**Standard: the effectiveness of both studies and RDC activities, students' feedback, the effectiveness of supervision, development of their teaching, supervisory and digital competences, international mobility and entrepreneurial or work experience in the specific field outside the HEI is taken into consideration in evaluating the work of the member of the staff.**

Members of the teaching staff receive regular feedback from students (students are expected to give feedback every semester on the courses they have completed). Members of staff also receive feedback from their Head of Studies, who supervises their work by monitoring exams and concerts.



Feedback interviews also give teaching staff valuable feedback and information about their own work, and this helps them to improve their teaching and other activities at EAMT. The quality of work delivered by teachers forms the most important foundation of the Academy's career model; staff members are promoted primarily on the basis of their success in teaching. When evaluating the work of a member of the teaching staff the most important factor to be taken into account is their professional level, which is reflected in the performances and results of their students. Related to this are the teaching methods adopted and the ability to communicate with students and fellow staff members.

Staff members of the CMP Department regularly perform at venues in Estonia and abroad, disseminating their creative ideas and their knowledge in society. Many members of staff belong to (or are on the board of) different organisations such as the Estonian Music Council, the Association of Estonian Professional Musicians, the Association of Estonian Professional Pianists, the Estonian Piano Teachers' Association, the Estonian String Teachers' Association, etc. By participating in the activities of such organisations members of staff help to develop their field of studies and increase awareness and interest in the field of classical music performance in society at large.

**Table 15.** Development, cooperation and internationalisation of teaching staff – CMP programme strengths and areas for improvement

Strengths	Areas for improvement and planned improvement activities
<ul style="list-style-type: none"> <li>• Most staff members in the CMP department have international careers, which helps to introduce EAMT internationally and attract new students.</li> <li>• Friendly and collegial relations among the members of staff of the CMP department make the work environment inspiring and supportive.</li> <li>• EAMT actively and successfully supports staff members' creative work and professional development both as performers and teachers.</li> </ul>	<ul style="list-style-type: none"> <li>• It is necessary to help staff members further develop their administrative and digital skills via interviews and seminars.</li> <li>• The Interpretation Studio programme should be further developed and peer learning encouraged.</li> </ul>

#### 10.1.4. Annexes

The study programme, the 5 selected syllabi and other supporting documents can be found at the following link: <https://drive.google.com/drive/folders/18f6iWTHdnQHEwWdhFR6kDeji5RU3-O5i>



## 10.2. Drama (Bachelor)

**Table 16.** Drama (BA) study programme overview

Name(s) of the study programme(s), studies	Drama (Bachelor)
Year of first approval of the study programme	2002
Study language(s)	Estonian
The structural unit responsible for conducting the study programme	Theatre Department
The principal compiler of the self-evaluation of the study programme, study programme manager/ programme manager	Mart Koldits, Chief Coordinator of the department and Study Programme Coordinator mart.koldits@eamt.ee
A brief description of the process of self-evaluation of the study programme and producing the report (time frame, who was involved, distribution of work, approval)	Preparations began in August 2021 with the compilation of the new version of the curriculum. Both the Department Board and all lecturers whose subjects the changes concerned were involved. The writing of the SER began in February 2023. The process was led by the Chief Coordinator of the department, who led discussions with alumni, current students and teachers, as well as with representatives of the professional associations and theatre managers.

**Table 17.** General statistics of the Drama (BA) study programme

	2018	2019	2020	2021	2022
Number of students	38	37	35	35	35
Number of entrants	0	18	0	16	0
Number of graduates	19	0	17	0	19

### 10.2.1 Planning and management of studies

**Standard:** in designing and developing the study programme, the expectations of students and other stakeholders, development trends in the field, labour market needs and good international practice have been taken into account. The study programme is based on current know-how and research in its field.

The programme includes three study areas: acting, directing and dramaturgy. The studies last 4 years (240 ECTS). **The goal of the acting curriculum** is to give the student the most versatile skills possible to be able to act both on the theatre stage and in film or television. This involves both the creation of roles prescribed by the playwright and original expression in the genres of both drama and the performing arts. **The goal of the directing curriculum** is to provide the student with the most versatile skills possible to develop and realise their theatrical visions and to develop their respective talents. Through both theory and practice students are taught different methods and techniques for guiding, inspiring and co-creating with actors, and for working with, developing and making sense of a text or other source material, as well as for cooperation with creative partners such as playwrights, artists, sound designers, etc. **The goal of the dramaturgy curriculum** is to give the student the most versatile skills possible to develop and implement their dramaturgical visions and to develop their respective talents; to give an overview of the various aspects of the dramaturg's work, work processes and methods; and to provide a deep and experiential understanding of working with actors and a director to prepare a versatile dramaturg for work in professional theatre.

The **study programme development** is strongly linked to the system of class instructors (where a "class" is to be understood as the group of students admitted in one year). Each group of students has its own instructor or supervisor, who is also their leading main study teacher. In cooperation with the department's Chief Coordinator and teaching staff he/she analyses the entire curriculum and introduces any changes that may be necessary. This is mainly done through discussions involving all the teachers whose subjects need to be changed. Student feedback is also taken into account through the student representative on the Curriculum Council and from the written work of each graduating group (including their feedback). Students are also encouraged to provide formal feedback in SIS; unfortunately, this has not been very common until recently.

As a result of this system curriculum development is a constant and essential part of the work of the Theatre Department. Every two years a new group of students is enrolled and the curriculum is also updated under the supervision of the new instructor. Innovations are based on one hand on the experiences of previous versions of the curriculum and of the relevant teaching staff, as well as on the feedback of previous students, and on the other hand on the visions of the instructor of the new group and the new teaching staff involved, which in turn are based on more general artistic developments in the field.

Such a system has justified itself well over time as it combines both long-standing experience and a constantly new perspective. Each new class instructor is always an experienced and active theatre practitioner who brings an up-to-date view and a sense of the current needs of the theatre world. Such a system makes it possible to provide the student with a systematic method that has been thoroughly developed and tested over decades, but in a manner adapted to an awareness of the current state of the theatre field and, where appropriate, with the introduction of new methods and approaches based on current theatre trends.

Below are described the most important recent changes in the curriculum:

- In 2020 the acting curriculum was thoroughly updated; the film acting side was strengthened and the theoretical subject module modernised. Film studies were expanded in cooperation



with BFM, and a camera round was also included in the admission tests. The literature, philosophy and psychology syllabuses were updated and the topics within these subjects were more closely linked to the main study. Collaboration with the scenography department of EAA has been strengthened.

- In 2021 the directing and dramaturgy curricula were updated. A general complaint from alumni and employers has been that the class instructors do not have sufficient time to focus on students who are following the directing curriculum, as a result of which their training has not been systematic enough. For this reason the curriculum was changed and the composition of the professional teaching staff increased; a clearer distinction between acting and directing studies was introduced, making it possible to create daily main study classes for students following the directing curriculum. During the first four semesters directors and dramaturgs work together, but from the fifth semester specialisation is introduced, though close cooperation continues in practical projects.

The studies are structured so that in years three and four students participate in their diploma performances at various Estonian theatres with professional directors (in the case of acting students) or professional actors (directing students). Such a system based on practical cooperation ensures the most immediate and direct communication with potential future employers and practitioners. Future employers often also attend the students' exams and take part in exam discussions as panel members or as guests. Many of them also participate in direct teaching.

Regular communication is ensured with the [Estonian Association of Performing Arts Institutions](#) (EETEAL), the members of which include theatre managers, both through participation in their official gatherings and in one-to-one meetings with theatre managers. There is also constant communication with the [Estonian Union of Directors and Playwrights](#) and the [Estonian Actors' Union](#). This not only ensures that studies are constantly adapted to the expectations of employers in the sector but also fosters communication between students and their future employers. For instance, the number of admissions to the fields of directing and dramaturgy was reduced on the basis of feedback from employers and professional associations. Many diploma productions have originated as a result of the students' desire to work with specific directors.

The management of the Theatre Department and its teaching staff are in constant communication with other HEIs, and comparing the curriculum with those of other institutions is an ongoing process. Curricula are mainly monitored against those of partner institutions such as the Royal Academy of Dramatic Art (RADA), Rose Brufford College in London, the Danish National School of Performing Arts (DASPA), the Russian Institute of Theatre Arts (GITIS) in Moscow and the St. Petersburg State Theatre Academy. Information exchange also takes place with theatre programmes in the NORTEAS network. The idea to create the subject "Analysis and Composition" for students right at the beginning of their studies came from the DASPA curriculum, and the idea of introducing martial arts training in addition to stage fighting was borrowed from GITIS. At the moment, contacts with Russian HEIs have been severed for political reasons.

**Standard: objectives of the study programme and its modules, planned learning outcomes, theoretical and practical learning, the share of independent work and practical training and assessment of attained learning outcomes form a cohesive whole. The organisation of practical work and practical training supports students in**

**achieving the learning outcomes. Development of general competencies, including creativity and entrepreneurship and speciality-related digital competencies as well as support for the development of a self-directed learner, are a natural part of the study programme and integrated with speciality studies. Opportunities have been created and used for mobility within Estonia and internationally.**

In the first two years all three study areas have a lot of classes in common – everyone studies acting, stage speaking, theatre history and some other subjects together, but the different areas are clearly distinguished by the fact that the directing and dramaturgy students have their own daily main study classes. At the same time, the students of acting have separate movement and singing lessons. In the third year, the three study areas are more separated. The cooperation between them continues, but takes place largely through the directing students directing the acting students. Dramaturgs collaborate with directing students, but they no longer perform the duties of actors and directors themselves. In the fourth year, however, all three study areas are completely separated: the students of directing and dramaturgy work with actors on their final productions in a professional theatre. Acting students, on the other hand, work in their diploma productions under the guidance of professional directors.

For all study areas, students are already exposed to work in a professional theatre during their studies as the final performances and projects are mostly completed in cooperation with theatres. An average of six productions are presented within the study period. When planning the productions care is taken that students get a varied experience (Blackbox, large Italian-style stage, open-air play, movement and music productions, directors representing different theatre styles). It is not important only to bring the production to the stage, but also to practise through repeated performance. One production is usually performed 10–20 times, and by the time of graduation the student has been on stage in front of an audience about 100 times. Directing and dramaturgy students also participate in observation practice with a well-known professional director or dramatist, going through the entire process of creating a play as an observer. The graduation productions completed in the last three years in cooperation with the theatres can be found on EAMT [website](#) (in Estonian).

Along with the **overall focus**, there is also **artistic diversity**: the clear focus and mission of the Theatre Department in the landscape of Estonian theatre education is to ensure that the student acquires the method of psychological narrative theatre. Here, however, the most important means of expression of the director's work is the actor, and the main creative partner is the dramaturg. A good dramatist, however, should have the ability to write texts that work both for actors and for directors. Therefore, in all three study areas, completing the basic actor's training is essential in order to ensure the quality that has been the strength of Estonian theatre until now. An actor with good ensemble acting skills understands the director, a director with a good sense of acting masters the drama, and a dramatist also knows the means of expression of the actor and the director.

In addition to the main focus, alternative approaches are also introduced through different performance art and physical theatre workshops, seminars and experiments, collaboration projects with representatives of other fields of art, etc. The goal is to give the students basic methodological skills that enable them eventually to create their own approach and put together

their own artistic method. The curriculum should undoubtedly be developed more in this direction. There is great potential in cooperation with the CPPM study programme which brings together different teachers from around the world, and it is planned to involve these teachers in BA studies as well.

The curriculum supports students' **independence and entrepreneurship**. The Theatre Department prepares actors, directors and dramaturgs for all Estonian theatres, and also for theatre projects and independent companies. In order to prepare a freelance actor, the curriculum includes the subject "The art of living from art", which introduces entrepreneurship and working life, as well as separate lecture cycles on communication with the media, self-marketing, etc.

In order to encourage students' individual initiatives and promote cooperation with other disciplines, joint creative evenings are held with students from CPPM, the department of Composition and Improvisational Music, the EAA scenography area and the BFM film art department. The Theatre Department allocates rooms and some resources for these gatherings, while the content comes from the students themselves.

The curriculum gives students the ability to **understand people and culture more broadly**. The curriculum is divided into main study (60 ECTS), theatre-related practical and theoretical studies (130 ECTS) and general academic studies (30 ECTS). The final project (20 ECTS) forms a separate module. The purpose of general academic studies is to provide students with a broad-based knowledge that will enable them to understand and interpret various cultural texts.

The class instructor, working with the students on a daily basis, acts together with the Programme Coordinator to achieve a better **coherence of the entire curriculum**. The teaching staff work together to achieve close connection between all parts of the curriculum. At the beginning of each semester the teachers introduce their materials and topics to each other in order to find common ground. In order to assess the student's workload, the volume of independent work and the volume of compulsory literature are agreed upon. Teachers visit each other's classes to observe the overall development of the students. Observing the exams and participating in the subsequent discussions also allows teachers to keep up to date with each other's work and provide mutual feedback.

The level of **international cooperation** in studies is adequate. The Theatre Department participates in the Nordic-Baltic NORTEAS network, where one of the formats is the Nordic Common Studies joint study week, when all participating institutions exchange students with each other. Mixed groups are formed and work in English for one week on the basis of a special programme. In the fourth semester, the whole student group is engaged with the 3-month ERASMUS exchange at the Rose Brufford College in London (18 students in 2020, 16 students in 2022). Based on the interest of the students, individual participation in international workshops is also possible.

**Standard: sufficient physical and financial resources exist for implementing the study programme. Availability of up-to-date learning and research literature and access to research databases is ensured. The learning environment, including materials, tools and digital technology support the students in achieving their learning outcomes.**

Drama studies take place mostly in the historical Toom-Kooli 4 building, which has undergone necessary repairs (see chapter 5.1). The new Blackbox in the main building is mostly used for the movement classes, the conditions for which have significantly improved. Everyday conditions for students in Toom-Kooli 4 building are good; the library and kitchen, for example, were renovated in 2020.

As the volume of teaching in the programme has increased, additional teaching positions have been created for directing and dramaturgy studies. The budget of the Drama Department has increased from year to year and can currently be considered adequate.

One area that has become a problem in financial terms is student diploma productions produced in cooperation with theatres, because these bring extra costs to the theatres involved. In order to offer additional support to theatres and find additional funding for the student productions, negotiations are under way between EETEAL, MER and EMC. In the case of students' diploma production the financial issue concerns the payment of sufficient fees to the directors. In addition, it is often necessary to rent premises, because the department and its activities have grown.

**Technology and equipment** is up-to-date and supports the studies. In the Toom-Kooli 4 building, the lighting equipment was purchased and installed between 2010 and 2016, and it is planned to switch to more energy-saving lights based on LED technology in the near future. The sound system in one of the main rooms also needs to be replaced.

The results of surveys conducted among teaching staff show that the provision and availability of teaching aids is sufficient. The Theatre Department also has a technician whose role is to help teachers and students with technical issues.

**Study materials and literature** are easily available. The library of the Theatre Department is a part of the EAMT library, and is one of the best theatre libraries in Estonia; it also includes a video library and provides access to the Drama Online database. It is especially helpful that it is located in the Toom-Kooli 4 building, where the students themselves are mainly based. Such immediate and easy availability of specialised books is one important reason why students use the library very actively. The department also has a librarian who is responsible for lending books, library maintenance and development. Books can be searched directly on the shelves or in the Estonian e-catalogue [ESTER](#).

**Table 18.** Planning and management of studies (Drama) – strengths and areas for improvement

Strengths	Areas for improvement and planned improvement activities
<ul style="list-style-type: none"> <li>• Teachers are strong practitioners and professionals in their field, which ensures contemporaneity and relevance of the curriculum.</li> <li>• Close cooperation of the teaching staff ensures strong integration between the subjects.</li> <li>• The directing and dramaturgy curricula have been redesigned and are now more comprehensive. The workload of teaching staff is more clearly divided between the three study areas: acting, directing and dramaturgy.</li> <li>• The film-specific course content has been increased in all three main studies and is now more substantial and comprehensive.</li> <li>• The majority of the diploma productions are staged in professional theatres.</li> </ul>	<ul style="list-style-type: none"> <li>• Additional funding for diploma productions is needed to increase the motivation of the professional theatres to continue their long-standing cooperation with the EAMT Drama Department.</li> <li>• International cooperation of teaching staff and peer learning activities should increase. There is an unused potential in such activities.</li> </ul>

### 10.2.2 Learning, teaching and assessment

**Standard: terms and conditions for admission and its organisation is transparent and objective. During admission, it is assessed whether the student can successfully complete the chosen study programme.**

The reputation of the EAMT Drama Department has long been good and competitions for admission continue to be well-subscribed. However, a certain decline in interest during the last decade is also noticeable (Figure 26).

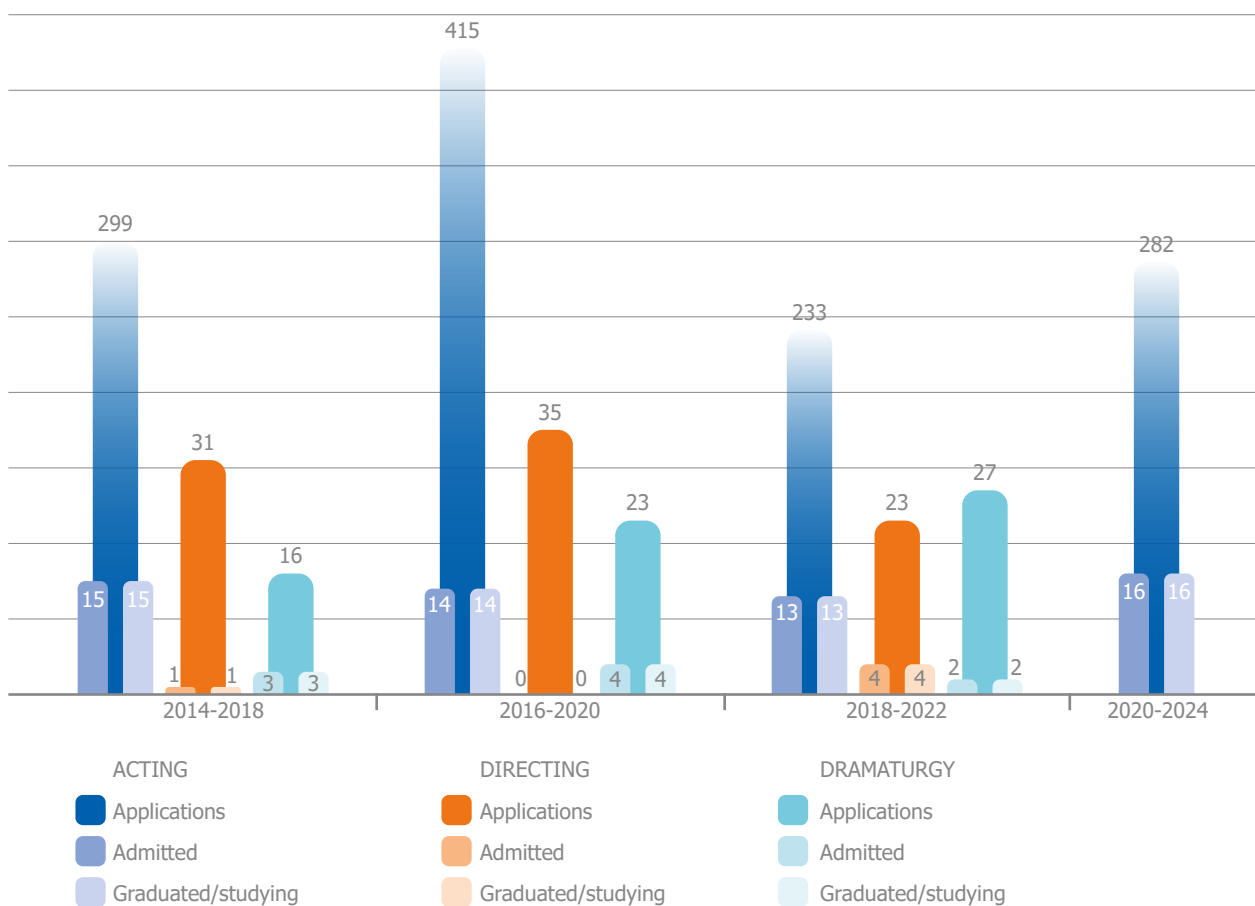
From 2022, it is planned to admit new students as follows:

- BA degree in acting: 12 to 16 students every two years.
- BA degree in directing: 1 to 5 students every four years.
- BA degree in dramaturgy: 1 to 5 students every four years.

Admission is by creative competition/auditions. The entrance exams are held in four rounds taking place from January to June.

All applicants undergo a thorough series of tests involving a variety of different creative tasks (written, oral, physical, mental, communicative, organisational, prepared, improvisational, individual, collective, etc.). The applicants are tested both in a small room and on a large stage. There is also a camera round and an in-depth interview is also conducted. The aim of the entrance exams of the Theatre Department is not actually to test any specific skills the applicants may already have, but rather to provoke the manifestation of their theatre-specific





**Figure 26.** Entrance exam statistics

talents such as creativity, playfulness, responsiveness, expressiveness, imagination, ability to concentrate, situational awareness, sense of humour, empathy, etc. Directing students need also to demonstrate a certain vision and leadership skills, and dramaturgy students a sense of language and drama.

Over the decades a set of tasks and tests that have proven to be effective has been developed for use with programme applicants. Their success is evaluated by the examination panel, which usually consists of 10 members. The panel is chaired by the appointed class instructor of the new class and includes teachers from the Theatre Department and a few theatre professionals from outside the department. After each round a thorough discussion and evaluation of the candidates takes place, based on which it is decided who will advance to the next round. Various professionals from outside the panel are also involved in these discussions so as to maintain a fresh and neutral outlook. However, only panel members have the right to make a decision. In the case of disputes, the vote of the chairman of the committee is decisive.

**Standard: a student-centred approach is used in the studies, aiming at the students to assume responsibility for planning their studies and career and supporting the development of key competencies and achieving the learning outcomes of the study programme.**



In general, the students in the theatre department are highly motivated and participate in their studies with great enthusiasm. Students receive immediate daily individual feedback on the course activities they undertake. In the main study and some other subjects such as stage speech and solo singing there are also individual or small-group lessons. This allows the teacher to focus on each student and take into account his/her personality and learning pace.

**The principle of group work** prevails in the theatre department. Students rely heavily on each other in their work and development, and thus the contribution of individual work and responsibility towards the group is very important. The success of each individual is strongly dependent on the contribution of others. The demand for active contribution is therefore high from both teaching staff and fellow students.

**Independent work** takes place continuously in many subjects. Students are constantly preparing and showing their own work and receiving feedback. Students also have to independently organise their cooperation in order to carry out independent rehearsals and exercises. The students are encouraged to experiment and to create something of their own. Rooms and the necessary equipment are available for this. During the regular study period classes start at 9:00 a.m. and last until 6:30 p.m. In the middle of the day there is a one and a half hour lunch break. The day includes time windows for individual lessons and independent work, but students spend most of their study time together. Since theatre is a collective art, no-one can do much on their own, and consequently the number of planned collective activities is intentionally quite large. Previously there have been some concerns regarding the high level of the student workload. It is not intended to reduce the total number of subjects and contact hours; however, over the last three years the workload has been distributed more evenly over the four academic years of the study programme.

**Standard: assessments of students, including recognition of their prior learning and work experiences, support the process of learning and are consistent with learning outcomes. Objective and reliable assessment is ensured.**

Objectivity in the assessment of exams is the goal, though in the arts this is not 100% achievable. However, to increase the objectivity of the assessment, all main study exams and other subjects closely related to it are assessed by an assessment board or panel, usually consisting of 4-5 members. The panel is formed by the Chief Coordinator of the department, whose goal is to engage representatives of different theatre directions and different generations as panel members. The Chief Coordinator also ensures that the panel members follow the approved assessment criteria. The objectivity of the graduation examination panel, which is approved by the Rector, is increased by the fact that the chairman of the panel is not a member of the teaching staff, but is invited from outside the Theatre Department. The assessment is conducted in accordance with the [Guidelines for Student Assessment by an Assessment Board](#).

When determining the grade of regular end-of-semester exams, the student's performance in the exam is not the only factor taken into account. The student's working methods and development are also evaluated. A student who passes the exam brilliantly but has contributed poorly in classes and tests will not obtain the maximum grade.

In 2019 a student filed a formal complaint which, among other things, accused the Theatre Department of non-transparent assessment. This incident led the entire Academy to review its

assessment procedures and provided the impetus for compiling the more detailed guidelines mentioned above.

**Standard: student support services are in place and available for students. Individual development and progress of students are monitored and supported. Graduates of the study programme are competitive in terms of their knowledge and social skills both nationally and internationally.**

The Theatre Department is small and everybody works closely together. Students get advice and support mainly from the class instructor, the Chief Coordinator of the Theatre Department and the Study Programme Registrar. The Vice Rector for Academic Affairs and Research and the Head of the Registry and Students Affairs Department introduce EAMT support services as well as the rights and responsibilities of students to all newly admitted drama students at the beginning of their studies.

In general the class instructor is the main point of reference for a student in his/her communication with the teaching staff. At the end of each academic year there is also a development conversation between the course instructor and each individual student. If a student needs to discuss a matter with someone from outside the department, he/she has the opportunity to turn to the EAMT Psychologist and Equal Treatment Officer. Students are reminded of this possibility every year.

The department also has its own contacts in the field of healthcare. All drama students are guaranteed voice tests and speech therapy, if required.

Since the Theatre Department utilises primarily class-based learning – indeed, the ability to work together in a group is one of the important criteria considered in the entrance exams – a strong bond and **mutual support** usually develops between the students. The students are aware of each other's concerns and try to take them into account and to help each other. The feedback from students constantly shows that the desire to be involved in all the activities of the group is one of the great motivators for the students.

As a result of all the above, practically all students graduate within the standard period of time and there are almost no instances of students dropping out. Between 2017 and 2022, in fact, there was only one instance of a student abandoning his/her studies by choice.

In recent years, almost 100% of Theatre Department graduates have found professional work. In 2018 5 graduates formed a new theatre – Paide theatre, which was very successful on the Estonian theatre scene until its sudden closure in 2022 due to financial difficulties; the other graduates all continued in professional work either in professional theatres or as freelancers. Of the 17 graduates in 2020, one remained freelance while the others continued with a contract with a theatre. Of the 2022 graduates, one continued in CPPM, half have a contract with a professional theatre and half continue their professional work as freelancers.

**Table 19.** Learning, teaching and assessment (Drama) strengths and areas for improvement

Strengths	Areas for improvement and planned improvement activities
<ul style="list-style-type: none"> <li>• The competition for admission is very high and the selection procedures are well developed.</li> <li>• No student dropout. This testifies to the strength of the department's class-based teaching and applied learning.</li> <li>• 100% of graduates continue in the professional field</li> </ul>	<ul style="list-style-type: none"> <li>• Cooperation with professional theatres could be even closer in order to ensure the greatest possible employment of graduates.</li> <li>• Efforts to distribute the students' workload more evenly over four years should continue so as to avoid too intense study periods.</li> <li>• The collection and analysis of student feedback could be improved.</li> </ul>

### 10.2.3 Development, cooperation and internationalisation of teaching staff

**Standard: the study programme is delivered by a sufficient number of competent members of teaching staff who are focused on supporting the development of the student, peer learning and systematically involved in developing their professional and teaching skills.**

The teaching staff consists of established theatre practitioners as well as a number of theatre theorists who work alongside them. The programme also uses quite a few guest lecturers from other institutions. Teacher's ongoing professional activity and creativity are the cornerstones of everyday teaching in the department. When the class instructor works on a diploma production with the students, the creative activity is organically connected to the pedagogical work.

Ensuring the availability and smooth succession of future teaching staff is a constant concern. The master's programme with its strong pedagogical orientation is designed for this very purpose. In addition, developing the pedagogical skills of the current teaching staff is one of the areas for improvement to be addressed.

As already mentioned, the teaching staff collaborate a great deal. Teachers discuss various issues, schedule assignments, try to adapt the content of their subject according to that of their colleagues' subjects, ask other colleagues to help students with specific skills the lack of which may slow down their own subject, discuss different methodologies, try to find a common language and approach, etc. However, teachers should ideally attend each other's classes more frequently, and more teachers could observe the classes of international teachers. That this does not happen sufficiently often is partly due to the heavy workload of the teaching staff.

**Standard: teaching staff follows the principles of academic ethics and the codes of conduct in case of non-compliance.**

In the Theatre Department there are constant discussions about academic ethics and their implementation. This is a recurring theme in departmental meetings and in the feedback meetings that take place after main study exams. It is necessary to discuss theatre-specific issues of academic ethics within the department and at the same time to raise awareness among the

teaching staff about the principles and procedures in force at the level of the Academy as a whole, which are described in the respective Senate regulation (see Chapter 1.2).

In recent years there have been no formal complaints related to academic ethics or known cases of misconduct.

**Standard: teaching staff participates in international mobility and it supports their teaching and RDC activities. Visiting and international teaching staff, as well as practitioners of the field, participate in conducting the studies.**

The majority of the teaching staff is internationally active and participates in various forms of mobility. Staff members go abroad to teach and to attend conferences, festivals and workshops. International workshops and conferences are also organised by the Theatre Department; each semester there is usually a workshop given by an international teacher.

**Standard: the effectiveness of both studies and RDC activities, students' feedback, the effectiveness of supervision, development of their teaching, supervisory and digital competences, international mobility and entrepreneurial or work experience in the specific field outside the HEI is taken into consideration in evaluating the work of the member of the staff.**

The teaching staff of the study programme includes 8 regular staff members with open-ended employment contracts and 10 theatre practitioners who have been invited to teach at the Theatre Department for a certain period (often for 4 years, i.e. the study period of one class). In addition, a number of hourly paid teachers are engaged with a relatively small workload. Formal performance reviews apply only to regular teaching staff and are carried out according to the general procedure in force at the Academy together with teaching staff from other departments. Although invited theatre practitioners are not evaluated in the same way, their invitation or contract renewal is based on the same criteria as for regular teaching staff.

**Table 20.** Development, cooperation and internationalisation of teaching staff (Drama) strengths and areas for improvement

Strengths	Areas for improvement and planned improvement activities
<ul style="list-style-type: none"> <li>• The teaching staff are established practitioners valued for their professional creative work.</li> <li>• The Teaching staff of the Theatre Department works as a team; there is a lot of communication and good cooperation among the staff members.</li> </ul>	<ul style="list-style-type: none"> <li>• It is necessary to focus on the development of the teaching staff's pedagogical skills and the training of the next generation of teaching staff. For the latter, the role of the MA and PhD programmes is very important.</li> </ul>

#### 10.2.4. Annexes

The study programme, the 5 selected syllabi and other supporting documents can be found at the following link: <https://drive.google.com/drive/folders/117X7AICZkmfqxo2sjl8-hHcoNz9T9dOv>



### 10.3. Contemporary Physical Performance Making – CPPM (Master)

**Table 21.** General overview of CPPM study programme

Name(s) of the study programme(s), studies	MA in Contemporary Physical Performance Making
Year of first approval of the study programme	2018
Study language(s)	English
The structural unit responsible for conducting the study programme	Theatre Department
The principal compiler of the self-evaluation of the study programme, study programme manager/ programme manager	Prof. Jüri Nael, Leading Professor (programme director) of CPPM juri.nael@eamt.ee
A brief description of the process of self-evaluation of the study programme and producing the report (time frame, who was involved, distribution of work, approval)	Self-evaluation has been an integral component of the programme management since its establishment. The preparations for this SER began in Autumn 2022, involving several meetings with the core teaching team. To ensure a comprehensive assessment, we actively sought the perspectives and feedback of students from both previous and current cohorts through formal and informal discussions, as well as feedback sessions. The final version of the report was compiled and written up by Jüri Nael, the CPPM Leading Professor.

**Table 22.** General statistics of the CPPM study programme

	2018/2019	2019/2020	2020/2021	2021/2022	2022/2023
Number of students	0	15	12	0	16
Number of entrants	0	15	-	-	17
Number of graduates	0	-	10	-	

#### 10.3.1 Planning and management of studies

**Standard:** in designing and developing the study programme, the expectations of students and other stakeholders, development trends in the field, labour market needs and good international practice have been taken into account. The study programme is based on current know-how and research in its field.



MA in Contemporary Physical Performance Making (CPPM) is a recently established study programme that welcomed its inaugural class in 2019. CPPM was founded on the belief that genuine encounters with inspiring artists are paramount for profound artistic growth. To fulfil this vision the majority of teaching in the programme is led by world-renowned theatre companies, choreographers, directors, artists and performers who visit CPPM to conduct intensive workshops. Through these immersive experiences, CPPM students gain first-hand insight into the artistic and training processes developed by these esteemed guest artists. The primary objective of CPPM is to provide students with unparalleled opportunities to engage deeply with the most rigorous and boundary-pushing creative practices and processes within the realm of performance-making.

Designed for performance artists from diverse creative disciplines, the programme aims to foster the development, re-evaluation, and challenging of artistic practices. Throughout their studies, students collaborate with peers from a variety of cultural and artistic backgrounds, forming a dynamic community that thrives on mutual exchange of knowledge, passion and innovation. At CPPM, we embrace the vast and diverse realm of “performance” and encourage our students to fearlessly experiment, consistently question artistic norms, and challenge their own preconceptions. To support this ethos the CPPM curriculum introduces a multitude of possibilities that students can integrate into their own artistic practice. These include Postdramatic Theatre, Site-specific and Immersive Performance, Multimedia, Installation and Performance Art, Durational Performance, Cross-media, Verbatim Theatre, Political Theatre, and more.

Looking ahead, the **labour market** and society will continue to demand artists and performance makers in various capacities. Here are some potential future needs for these professionals:

- **Creative Industries:** With the growing importance of creativity and innovation in diverse sectors, artists and performance makers can contribute to the development of immersive experiences, interactive installations and other creative endeavours.
- **Virtual and Augmented Reality:** As technology advances, the demand for artists skilled in creating virtual and augmented reality experiences will increase. Artists can shape immersive digital environments and push the boundaries of storytelling in these emerging mediums.
- **Live Performances and Events:** Despite technological advancements, the live performance industry remains vibrant. Artists and performance makers will continue to play a vital role in creating unforgettable experiences for audiences through theatrical productions, concerts, festivals and other live events.
- **Cross-disciplinary Collaboration:** The merging of artistic disciplines and collaborative projects is becoming more prevalent. Artists who can bridge gaps between different art forms, such as theatre, dance, performance, visual arts and/or music, will be in great demand.
- **Social Impact and Activism:** Art has the power to provoke thought, raise awareness and drive social change. Artists and performance makers who engage with social issues and activism can make a significant impact on communities and contribute to meaningful societal transformations.
- **Education and Training:** Artists have the potential to inspire and mentor future generations. By sharing their knowledge and expertise, they can contribute to arts education, training programmes and workshops, nurturing the next wave of talented performers and creators.

While there are several master's level programmes in performance making available internationally, CPPM stands out for two distinct reasons: the extensive involvement of guest artists in teaching and the broad spectrum of performance covered throughout the curriculum. The CPPM programme offers a unique opportunity for students to collaborate with internationally acclaimed directors, choreographers, artists and theatre companies who have made significant contributions to contemporary performance and are renowned for pushing artistic boundaries. Over the course of two years, approximately 25 world-renowned artists from across the globe join the faculty. Each of these guest artists brings their own experience, artistic language, vision and methodologies, united by a shared mission of training the next generation of innovative performance makers. The list of the entire teaching team, including the guest artists, can be found in Appendix 9. The involvement of these guest artists ensures that the teaching content remains current and aligned with the rapidly evolving expectations of the labour market. The feedback we have received from these guest artists has been overwhelmingly positive, as they recognise the value of an educational environment that exposes students to a diverse range of artists, training principles and creative methods. The programme's intensity, comprehensive approach to performance and direct engagement with guest artists prepare students to meet the demands and expectations of the professional world. By immersing themselves in this dynamic learning environment, students gain the necessary skills and insights to thrive in their future careers.

**Standard: objectives of the study programme and its modules, planned learning outcomes, theoretical and practical learning, the share of independent work and practical training and assessment of attained learning outcomes form a cohesive whole. The organisation of practical work and practical training supports students in achieving the learning outcomes. Development of general competencies, including creativity and entrepreneurship and speciality-related digital competencies as well as support for the development of a self-directed learner, are a natural part of the study programme and integrated with speciality studies. Opportunities have been created and used for mobility within Estonia and internationally.**

The CPPM study programme is characterised by well-defined objectives that are closely aligned with the intended learning outcomes. These outcomes serve as clear benchmarks, outlining the specific knowledge and skills that students are expected to acquire throughout the programme. To ensure an effective assessment of LOs, the teaching content and methods are carefully designed to create an environment conducive to their attainment. Furthermore, comprehensive assessment criteria and methods have been developed to accurately measure the extent to which students have achieved the intended LOs, providing valuable feedback on their progress and overall performance.

**Practical training** in the study programme serves two main purposes. Firstly, it allows students to explore a wide range of training methods, creative strategies, and interdisciplinary perspectives in contemporary performance. This fosters a critical mindset towards artistic creation, helping students evaluate the relationship between different training approaches and their impact on artistic outcomes. Secondly, practical training equips students with hands-on experience and essential skills for their artistic development. By integrating theory and practice, students can effectively apply their knowledge in their own artistic practice. A well-organised structure is in place to align with programme goals and facilitate the development of professional competencies.



The curriculum covers **theoretical and contextual studies** to provide students with a strong foundation and a comprehensive understanding of the cultural, historical and conceptual aspects of contemporary performance. The goal is to deepen their understanding, situate their own work within the contemporary performance context, and gain insights into the theoretical underpinnings of the field. The interplay between critical analysis and performance practices is explored, enabling students to integrate theoretical concepts into their creative processes. This integration fosters a deeper engagement with theoretical ideas, leading to a more informed approach to their own artistic expression.

CPPM was established as a **fully English-taught international postgraduate programme** with the aim of delivering a seamless and enriching experience for international students. To ensure their success EAMT provides extensive support and resources. These include orientation programmes, language assistance, and activities for cultural integration. While some activities are available to all international students at EAMT, others are specifically tailored for CPPM students. We understand the significance of introducing students to the Estonian theatre scene and its history. As a result we have introduced a new course called CPM100 "Estonian Theatre and Performance" which comprises lectures on Estonian theatre history, exploring its past and present state, as well as theatre visits and interactions with key individuals in various theatres and production houses. These initiatives serve to facilitate the integration of students into the Estonian performing arts scene and enable them to establish connections with individuals who can offer support for their projects during their studies, both within and outside the Academy.

The study programme is thoughtfully designed to cater to students with diverse levels of knowledge, skills, experience and cultural backgrounds. To address this diversity, optional modules are offered to challenge and engage advanced students, while necessary assistance is provided to individuals who may require it. Additional support resources include language courses, individual tutorials and a range of elective modules. These strategies ensure that all students can thrive and progress within the programme regardless of their starting point or individual needs.

Due to the rigorous nature of the CPPM programme, **international exchanges** (both outgoing and incoming) have not been possible thus far. This is primarily because students do not want to miss out on the programme's valuable guest artist classes. Although longer breaks between semesters could potentially accommodate short-term exchanges, none of the students have taken advantage of this opportunity as they prefer to work independently or to take a rest during these breaks. However, we are actively working on the semester plan for the next intake and are keen to incorporate the possibility of students attending our partner universities during these breaks. The programme director is currently engaged in discussions with several European universities to establish bilateral agreements for student exchange.

**Standard: sufficient physical and financial resources exist for implementing the study programme. Availability of up-to-date learning and research literature and access to research databases is ensured. The learning environment, including materials, tools and digital technology support the students in achieving their learning outcomes.**

Running a full-time postgraduate programme that relies heavily on external teachers and guest artists from around the world is expensive and logistically demanding. The programme entails internationally competitive fees, as well as costs associated with travel, accommodation, and

workshops. Moreover, factors such as COVID-19, the war in Ukraine and rapid inflation have led to increased expenses for travel and accommodation, putting significant constraints on the programme’s budget. Whenever possible, guest artists are accommodated in the recently renovated guest flat at EAMT, which offers a comfortable one-bedroom flat with a fully-fitted kitchen. In cases when the guest flat is unavailable, rooms are rented from various companies and hotels located in close proximity to the Academy.

One of the major challenges faced by the Academy is the limited availability of suitable training rooms for group work. While the CPPM has the advantage of having access to the Blackbox for 90% of the time during the semester, there are occasions when it needs to be made available for other study programmes. In such instances, rooms are rented externally. However, this proves to be both expensive and challenging due to the conflicting schedules between CPPM and external venues. Another difficulty arises from the scarcity of rooms available for small-group rehearsals within the Academy. Even when suitable rooms are found, they are often occupied, making it challenging for students and tutors to have parallel sessions.

**Table 23.** Planning and management of studies (CPPM) strengths and areas for improvement

Strengths	Areas for improvement and planned improvement activities
<ul style="list-style-type: none"> <li>• The programme meets the expectations of stakeholders.</li> <li>• The involvement of internationally renowned guest artists makes the programme unique and appealing to international students.</li> <li>• The cohort of students is highly international, bringing diverse backgrounds to the programme.</li> <li>• There is absolute dedication from both the students and the teaching team.</li> <li>• The programme offers flexibility and openness, allowing students to develop their own artistic vision and learning experience.</li> <li>• The programme contributes to improving the visibility of EAMT at international level.</li> <li>• Very good relationships exist with many performing arts companies across the globe that are ready for collaboration.</li> </ul>	<ul style="list-style-type: none"> <li>• Increasing awareness and visibility among international audiences and prospective students can be difficult for a relatively new programme.</li> <li>• Proactive efforts are necessary to highlight the unique aspects and benefits of the programme to the international community. Building a strong reputation is important in order to attract high-profile and experienced students.</li> <li>• Continuous evaluation and improvement of the curriculum should be a priority strategy.</li> <li>• The presence of numerous guest artists from around the world increases planning and management pressures on the Academy as well as creates significant financial pressure, especially considering the increased costs of travel and accommodation in recent years.</li> </ul>

### 10.3.2 Learning, teaching and assessment

**Standard: terms and conditions for admission and its organisation is transparent and objective. During admission, it is assessed whether the student can successfully complete the chosen study programme.**

Preparations for the next intake typically begin a year in advance, with the programme director proposing student admissions to the Senate for the following year. To ensure that EAMT reaches prospective students from around the world, we have created a comprehensive [CPPM website](#) (as a subpage to the main EAMT website) that presents all the necessary information in one convenient location. The website is organised into various subpages for easy access and efficient organisation of information. Prospective students must have completed an undergraduate degree and are encouraged to have at least three years of relevant professional experience to be eligible for consideration. The necessary details and guidelines for the application procedure can be accessed conveniently on the [CPPM APPLY PAGE](#).

The selection process for students is based on the following criteria:

- **Previous Education:** Consideration is given to the applicant's educational background, emphasising relevant academic qualifications or degrees.
- **Previous Professional Experience:** Applicants' prior experience in the performing arts field is considered, recognising the value of practical involvement and professional growth.
- **Artistic Ambition and Vision:** The selection committee assesses applicants' artistic aspirations and their ability to demonstrate a clear artistic vision for their future development.
- **Motivation:** Applicants are evaluated based on their passion and enthusiasm for the programme, including their reasons for choosing it and how it aligns with their artistic goals.
- **Potential to Handle Demanding Training:** The selection committee examines applicants' potential to thrive in a rigorous and demanding training environment, assessing their ability to handle the challenges and expectations of the programme.

These selection criteria are designed to identify candidates with the necessary foundation, experience, artistic drive, motivation and potential to excel in the programme.

**Standard: a student-centred approach is used in the studies, aiming at the students to assume responsibility for planning their studies and career and supporting the development of key competencies and achieving the learning outcomes of the study programme.**

The programme team endeavours to consider the **unique capabilities and needs of students** whenever possible. This is achieved by facilitating easy access to the core teaching team, allowing students to express their opinions and concerns promptly. Occasionally, misunderstandings and miscommunications may arise due to the diversity of the student group. In such situations, open communication is encouraged to resolve any misunderstandings efficiently. As students work closely as a cohesive group throughout their studies, the programme emphasises mutual respect and support for everyone, regardless of their differences, individual needs and worldview. Additionally, the CPPM recognises and accommodates differences in students' capabilities and levels of preparation as well as any special physical needs they may have.

Students are granted a certain degree of influence over the content and organisation of their studies, primarily through a wide selection of specialist elective courses. Most elective courses are specifically designed for CPPM students, offering great flexibility in terms of content and objectives to cater to the needs and expectations of the current student group. Discussions on

which electives will be available in the following term typically occur one term in advance. It is the student's responsibility to select 9 ECTS credits over two years to fulfil the curriculum requirements. This empowers students to shape their academic journey according to their individual interests and goals.

Guest artists are generally confirmed prior to the announcement of the new intake, ensuring that prospective students are aware of the artists they would have the opportunity to collaborate with over the two-year programme. Securing guest artists and finalising their involvement and workshop dates two years in advance is crucial to accommodate CPPM within their busy schedules. Planning this far ahead provides clarity to both the Academy and the students, although it allows limited flexibility once the course has commenced. In the creative projects conducted every semester students have ample flexibility to research and work on topics that align with their personal interests. Similarly, in theoretical modules students are afforded significant flexibility to apply their newly acquired knowledge to the areas and subjects they find most intriguing.

The programme incorporates a diverse range of **teaching methods** to enhance the learning experience of students. These methods have been carefully selected to cater to different learning styles and to promote active engagement. A comprehensive compilation of these teaching methods can be explored in detail in Appendix 10.

We ensure an appropriate **balance between credits and student workload** by carefully crafting each course syllabus in accordance with the guidelines of the ECTS. At the start of each course, tutors provide students with the required workload to complete the course. Theoretical modules prioritise independent study, resulting in fewer contact hours, while practical classes necessitate more contact hours due to hands-on training and studio work and require less self-directed work. The ultimate goal is to achieve a balance that allows students to effectively manage a high number of contact hours and a self-directed workload, and regular feedback from students plays a crucial role in maintaining the balance.

By employing [general strategies for digital learning](#), the CPPM programme incorporates the integration of digital means to support modern learning concepts and enhance the overall educational experience. Various digital tools and technologies such as online learning platforms, virtual collaboration tools, and multimedia resources like Miro, Notion, Moodle, EndNote and Obsidian are utilised. These digital tools are strategically integrated into the curriculum, aiming to enrich the learning environment and offer students accessible and interactive resources.

**Standard: assessments of students, including recognition of their prior learning and work experiences, support the process of learning and are consistent with learning outcomes. Objective and reliable assessment is ensured.**

The programme prioritises the growth of the students' artistic abilities by ensuring that the assessment methods align with the desired learning outcomes and competencies of the study programme. These methods encompass a wide range of activities such as presentations, research projects, performative essays, lecture presentations, podcasts, creative tasks, group projects, blogs and mind map projects. This approach extends beyond mere evaluation of knowledge and skills; instead, the programme strives to adopt practical and valuable methods that facilitate holistic artistic development, integration and synthesis. The overview of all assessment methods used in the programme can be found in Appendix 11.

In order to support students' progress and establish clear expectations, the programme has implemented a system of transparent assessment criteria. These criteria, whether in the form of rubrics or detailed lists, allow students to assess their own performance and identify areas for improvement. To effectively communicate these assessment criteria, the programme utilises various channels such as course syllabi available on Moodle, extended syllabi available in Notion, and specific instructions provided by the teaching staff. By aligning their efforts with the communicated criteria, students can make informed decisions and optimise their artistic development. To ensure objectivity and transparency, multiple members of the teaching staff typically collaborate in defining the assessment criteria. This collaborative approach helps maintain clarity, consistency and fairness later in the assessment process

In the learning and assessment process, the programme prioritises providing timely and comprehensive feedback to students. Individual support and supervision are available through tutorials, seminars and group discussions. Students are encouraged to engage in peer-to-peer feedback during creative experiments, fostering collaborative learning and constructive evaluation. After each assignment students receive written feedback, helping them understand their strengths and areas for improvement. The online learning platform Moodle serves as a centralised platform for storing feedback, allowing easy access to assignments and progress tracking.

[General grading guidelines](#) are followed when assessments are graded by the assessment board. CPPM follows the six-letter grading system which is applied across the entire Academy. However, the specific criteria for determining these grades are unique to the CPPM and the explanation can be found in Appendix 12.

The programme recognises and values RPL and EAMT offers mechanisms to accommodate this. However, it is notable that none of the CPPM students have utilised these opportunities. This may be attributed to their desire to enrol in as many classes as possible, maximising their learning within the programme. It is important to acknowledge that, due to the collaborative nature of the programme, some subjects cannot effectively accommodate RPL.

**Standard: student support services are in place and available for students. Individual development and progress of students are monitored and supported. Graduates of the study programme are competitive in terms of their knowledge and social skills both nationally and internationally.**

The Academy understands the demanding nature of the CPPM programme, which is why its students' experiences are closely monitored. The programme's dedicated teaching team and Study Programme Registrar are readily accessible and actively encourage students to voice their questions, issues, and concerns, enabling the team to take prompt action. The teachers maintain a dynamic and flexible approach to coursework and timetables, striking a balance between high demands and manageable workloads. With a small cohort of only 14 students, the team can closely monitor each student's progress and individual needs. To support timely graduation, comprehensive assistance, including private tutorials, deadline extensions and timetable adjustments are provided. Regular evaluations, feedback mechanisms and open communication channels help us assess students' needs and identify areas where additional assistance may be required. These strategies have successfully reduced dropout rates in the programme: in the first cohort, of the 15 students who started, 10 graduated, while the current cohort of 15 students has

had only one student take academic leave due to financial reasons. This result might demonstrate the improvement in the effectiveness of our support measures.

CPPM alumni excel in their artistic journeys, gaining international recognition and actively participating in various artistic scenes worldwide, showcasing their works at festivals and performing arts venues globally. Many alumni collaborate with each other, engaging in international travels and performances. This demonstrates that CPPM graduates, with their extensive learning experiences, possess diverse creative methods, enabling them to collaborate and achieve their desired artistic visions. The CPPM team actively incorporates feedback from students and alumni to proactively enhance the relevance of the programme. This involves updating the curriculum, introducing new electives, enhancing practical training opportunities, and establishing stronger connections with alumni networks and industry partners.

Many prospective as well as current students sometimes face financial difficulties in paying the fees. Recognising the challenging economic circumstances caused by recent global events, EAMT understands the financial burdens faced by students. To support them, EAMT has made available eight partial tuition fee waivers for students accepted into the CPPM programme (4x50% and 4x25% discount from the nominal tuition fee). CPPM students are classified as full-time students, which grants them eligibility for student loans.

The Academy actively encourages students to explore external funding opportunities. Many students have successfully secured financial support from various sources, both within Estonia and abroad. The teaching team at CPPM plays a crucial role in this process by providing letters of reference for students. CPPM has fostered a strong relationship with the Estonian Cultural Endowment, which has been particularly supportive of our students. Last year, five students applied for a scholarship, and all of them received EUR 1500 each to support their studies.

**Table 24.** Learning, teaching and assessment (CPPM) strengths and areas for improvement

Strengths	Areas for improvement and planned improvement activities
<ul style="list-style-type: none"> <li>• Transparent and clear learning outcomes have been designed for each module.</li> <li>• The use of diverse assessment methods not only supports students’ development as independent artists but also ensures alignment with the intended learning outcomes.</li> <li>• Clear assessment criteria and a grading system are implemented to promote transparency and fairness in the evaluation process.</li> <li>• The implementation of the Moodle online learning environment provides an interactive platform that facilitates engagement and collaboration among students, promoting effective learning and communication.</li> </ul>	<ul style="list-style-type: none"> <li>• The tuition fees are high, which may present a financial challenge for some students.</li> <li>• The level of intensity in the coursework can be overwhelming at times, making it difficult to manage all the tasks and assessments.</li> <li>• There is a reliance on self-led tasks and assessments, which may require additional support or guidance for students.</li> <li>• The timetable is demanding, with a high number of contact hours, potentially placing significant time and scheduling constraints on students.</li> </ul>



### 10.3.3 Development, cooperation and internationalisation of teaching staff

**Standard: the study programme is delivered by a sufficient number of competent members of teaching staff who are focused on supporting the development of the student, peer learning and systematically involved in developing their professional and teaching skills.**

CPPM takes great pride in hosting an average of 24 world-renowned guest artists and theatre companies during each study cycle to lead two-week intensive workshops with the students. These workshops are integral to the CPPM curriculum, providing a significant number of contact hours (40 hours per week) and accounting for half of the credits (59 ETCS). Through these workshops our students not only acquire a broad range of performance-making techniques but also cultivate the ability to adapt, collaborate and synthesise diverse approaches. This equips them to navigate the challenges and embrace the opportunities presented by the global performing arts landscape.

While the guest artists make substantial contributions to the programme, the core teaching team at CPPM plays a vital role in maintaining continuity and ensuring a cohesive learning journey for the students. They enable the students to contextualise and establish connections between the various workshop encounters, leading to a deeper understanding of the diverse methodologies and practices explored. The core teaching team takes part in guest artist workshops, which provide an intense and effective learning opportunity by exposing students and staff to the most radical performance practices. A member of the core teaching team is always present at these workshops, allowing for a comprehensive overview of the activities and later facilitating the process of connecting different experiences for the students.

**Standard: teaching staff follows the principles of academic ethics and the codes of conduct in case of non-compliance.**

CPPM adheres to the established [procedures](#) for implementing the principles of academic ethics, good research practice and handling misconduct as specified by EAMT. With a highly international and multicultural teaching staff, as well as a diverse student body, ethical principles cannot be assumed or taken for granted. As a result, these subjects are continuously open to negotiation and discussion among both teachers and students. EAMT has appointed an Equal Treatment Officer, whom students are encouraged to approach for assistance.

**Standard: teaching staff participates in international mobility and it supports their teaching and RDC activities. Visiting and international teaching staff, as well as practitioners of the field, participate in conducting the studies.**

The core teaching team of CPPM actively participates in multiple international networks and regularly attends international conferences to present their ongoing research. They are not only dedicated teachers but also highly active artists, consistently creating their own work on an international scale. This ensures that all teachers maintain their status as active and creative artists. Their contribution to the study programme has been substantial, as they have delivered courses, supervised practical training, served as members of exam panels and defence committees, and acted as mentors for student work. In addition, the guest artists actively participate in various aspects of the study programme, such as leading workshops, providing individual feedback, mentoring students and serving as consultants to improve the programme.



**Standard: the effectiveness of both studies and RDC activities, students' feedback, the effectiveness of supervision, development of their teaching, supervisory and digital competences, international mobility and entrepreneurial or work experience in the specific field outside the HEI is taken into consideration in evaluating the work of the member of the staff.**

The majority of the CPPM teachers do not belong to the regular teaching staff of EAMT and are therefore not subject to EAMT regular performance reviews. However, their invitation is preceded by a thorough evaluation of various aspects of their activities. In addition, their work in CPPM is constantly monitored and they receive feedback through various channels, including:

**Student evaluations:** Students actively contribute feedback on teaching methods, curriculum content and their overall learning experience through surveys and group discussions. Additionally, various assessment methods are thoroughly discussed with students, and their feedback and suggestions are incorporated wherever feasible.

**Peer observations:** Colleagues and staff members engage in classroom observations, offering valuable feedback on teaching techniques, classroom management and student engagement. Tutors also collaborate to explore the potential interactions and mutual support between different subjects, aiming to enhance students' learning experience.

**Self-reflection:** Teachers actively engage in self-assessment and reflection, continuously evaluating their teaching methods to identify areas for improvement and adapting their approach accordingly. The diverse backgrounds of the core tutors, who teach in various international institutions, bring invaluable experience that contributes to the ongoing evaluation of their own teaching practices. There is a shared passion among them to enhance the quality of teaching. Furthermore, two core tutors are currently pursuing doctoral studies specifically focused on pedagogy, further enriching their expertise in the field.

The core teaching team has been granted dedicated time beyond their teaching obligations to engage in research and course development, attend workshops, conferences and networks. While there are numerous opportunities available, the financial resources provided by EAMT to support travel and attendance are limited. As CPPM is primarily a curated programme, it is crucial to participate in a wide range of festivals to discover new theatre companies and artists for potential collaborations. However, the resources currently available for attending these festivals are restricted.

**Table 25.** Development, cooperation and internationalisation of teaching staff (CPPM) strengths and areas for improvement

Strengths	Areas for improvement and planned improvement activities
<ul style="list-style-type: none"> <li>• Small, dedicated core teaching team.</li> <li>• International academic and artistic reach of the extended teaching team.</li> <li>• Willingness and desire of the management and teaching team to enhance the programme.</li> <li>• Involvement of world-leading artists with unparalleled expertise and experience in the programme.</li> </ul>	<ul style="list-style-type: none"> <li>• Curation of the programme necessitates staying updated on recent artistic developments. Visiting various festivals is crucial for staying informed about the latest artistic developments.</li> <li>• Unified training courses on recent research in education are essential for all teachers.</li> <li>• Teachers are at different stages of their academic careers and need continuous support.</li> </ul>

#### 10.3.4. Annexes

The study programme, the 5 selected syllabi and other supporting documents can be found at the following link: [https://drive.google.com/drive/folders/18uqr5VGY9CNVsibETpfe8Esg\\_e5876s2](https://drive.google.com/drive/folders/18uqr5VGY9CNVsibETpfe8Esg_e5876s2)

### 10.4. Music and Theatre (Doctoral level)

**Table 26.** General overview of the Doctoral level study programme

Name(s) of the study programme(s), studies	Music and Theatre (Doctoral level)
Year of first approval of the study programme	2022 (current version), 1996 (first approval of the musicology programme, 2000 (first approval of the artistic research programme)
Study language(s)	Estonian and English
The structural unit responsible for conducting the study programme	Centre for Doctoral Studies
The principal compiler of the self-evaluation of the study programme, study programme manager/programme manager	Kristel Pappel, Head of the Centre for Doctoral Studies, Chair of the Council of Doctoral Studies, kristel.pappel@eamt.ee
A brief description of the process of self-evaluation of the study programme and producing the report (time frame, who was involved, distribution of work, approval)	The self-evaluation was carried out in the spring semester 2023 under direction of Kristel Pappel and with the involvement of the members of the Doctoral Council. The following data and documents were used: statistical data of doctoral students, feedback from doctoral students and recent alumni, results of the performance reviews of doctoral students, results of the defences of doctoral theses, minutes of the Study Programme Council. The report was discussed and approved at the same time as the present document.

**Table 27.** General statistics of the Doctoral level study programme

	2017/2018	2018/2019	2019/2020	2020/2021	2021/2022
Number of students	32	30	26	28	30
Number of entrants (plus external students)	5 +2	5 +1	5 +3	6 +3	6
Number of graduates	3	4	2	4	5

#### 10.4.1 Planning and management of studies

**Standard: In designing and developing the study programme, expectations of students and other stakeholders, development trends in the field, labour market needs and good international practice have been taken into account. The study programme is based on current know-how and research in its field.**

Doctoral studies were introduced at EAMT in 1996. The first doctoral dissertation at EAMT was defended in 2004. Initially, only musicologists were accepted on the PhD programme, whereas in 2000 specific curricula were designed for performers and composers. EAMT was thus a pioneer of artistic research in Estonia. In January 2023 there were 27 doctoral students at EAMT, including seven international students. Since 2004 a total of 63 doctoral theses have been defended, ten of them in Musicology. Studies are conducted in Estonian and English.

The Centre for Doctoral Studies as an academic unit within EAMT was formally established in 2015 to coordinate doctoral studies and develop the doctoral programme. The teaching staff of the Centre includes both academics with a research background and professors from the creative fields. The Doctoral Council and the Doctoral Study Programme Council are attached to the Centre. The Doctoral Council evaluates the progress of the doctoral students and decides their degree status upon completion of the defence of their doctoral thesis. The Doctoral Study Programme Council advises the Centre for Doctoral Studies in the continued advancement of its curricula.

Until recently EAMT had two doctoral programmes: Musicology and Music and Dramatic Art (artistic research), both of which successfully passed the external evaluation in 2018. In the context of the reform of doctoral studies at Estonian universities, EAMT's doctoral programme was significantly revised in spring 2022 in two directions. Firstly, the two curricula were merged, and the programme is now titled "Music and Theatre". Secondly, the structure and content of the curriculum were considerably modified. The need to renew the curriculum was highlighted in the institutional accreditation in 2017 and in the external evaluation of doctoral studies in 2018.

One of the objectives of the all-Estonian reform of doctoral studies was to bring together similar fields of study. This also coincides with objective 2 of DP2025 – curricula are coherent and support services are well organised. EAMT's two doctoral curricula had many aspects in common (admissions, parts of the studies, Doctoral Council etc.). At the same time, the distinction between a traditional humanities doctorate and an artistic research doctorate remains. However, this difference can be successfully managed within a single programme.

The current programme “Music and Theatre” has two paths: a musicological path and an artistic research path. These correspond to three main specialisations: musicology, artistic research in music and artistic research in theatre. The new curriculum allows for further integration of teaching, combining research and practice.

The all-Estonian reform of doctoral studies also aimed to reduce the number of compulsory subjects and to focus more on transferable competencies. These were also objectives for the development of EAMT’s doctoral curriculum, and its new version will enable these objectives to be met to a much greater extent than before.

The total extent of the curriculum (240 ECTS) and the extent of the doctoral thesis or creative research project (180 ECTS, module A) remained unchanged. However, the studies component has been significantly updated. It consists of two modules: core studies (30 ECTS, module B) and additional studies and internship (30 ECTS, module C). As part of the core studies, each doctoral student must complete five compulsory subjects. These form the basis for a successful defence of the doctoral thesis and for working in academia. In contrast, complementary studies and internships focus more on transferable skills, including those that can be applied outside the academic sector. The additional studies and internship module does not consist of specific subjects, but is assessed on the basis of the completion of the doctoral candidate’s individual work plan.

Prior to the revision of the curriculum, the doctoral programmes of a number of HEIs, including the University of Tartu, BFM, Uniarts and the Stockholm Royal College of Music, were closely examined. The opinion of the members of the Doctoral Council was also considered. For example, Peter Dejans, Director of the Orpheus Institute (Ghent), and Jaan Undusk, a member of the Estonian Academy of Sciences, a literary scholar and writer, stressed that the changes must be based on the needs of the doctoral students and the objectives of EAMT. The Sibelius Academy in Helsinki was one of the models for the establishment of doctoral studies at EAMT and remains an important partner to this day. In the academic year 2022/2023, EAMT and the Sibelius Academy will try to integrate their artistic research studies for the first time, as one of the 2nd year doctoral students is enrolled in the doctoral programme at both EAMT and the Sibelius Academy.

The all-Estonian reform of doctoral studies also brought about changes in the status of doctoral students. Since the 2022 admissions it is possible to apply for the following positions: 1) junior researcher (three publicly funded positions a year) with a contract of employment; 2) doctoral student (no stipend or salary, but may study for up to eight years); 3) doctoral researcher in knowledge transfer, carrying out research at a partner institution. In 2022, EAMT accepted five new junior researchers and granted junior researcher status to five more successful doctoral students. In the future, special attention will need to be paid to the involvement of doctoral students in knowledge transfer. In this respect, the search for suitable candidates and negotiations with potential partner institutions should continue.

One of the tasks in DP2025 is to define and develop artistic research (course of action 3.2). An important achievement in this area is the development and signing of the [Estonian Artistic Research Framework Agreement](#) by EAMT, EAA and BFM in 2021. This document made it possible to start supporting artistic research financially at national level (see Chapter 1.3 for details). The new funding opportunities have had a positive impact on doctoral studies at EAMT.

EAMT is a member of the Estonian Graduate School of Cultural Studies and the Arts, which was founded in 2009 with the twofold aim of advancing the academic level of PhD programmes in studies of culture and the arts in Estonia and integrating researchers in different cultural fields both institutionally and administratively. Between 2016 and 2023 the graduate school followed the Institutional Development Programme for Research and Development and Higher Education Institutions (ASTRA) and was supported by the European Regional Development Fund. Within the framework of the graduate school, EAMT itself organised 27 seminars between 2016 and 2022 and participated in many events organised by other universities. Writing camps and winter schools have been particularly popular.

**Standard: Objectives of the study programme and its modules, planned learning outcomes, theoretical and practical learning, the share of independent work and practical training and assessment of attained learning outcomes form a cohesive whole. The organisation of practical work and practical training supports students in achieving the learning outcomes. Development of general competencies, including creativity and entrepreneurship and speciality-related digital competences as well as support for the development of a self-directed learner, are a natural part of the study programme and integrated with speciality studies. Opportunities have been created and used for mobility within Estonia and internationally.**

The main objective of the Music and Theatre curriculum is to develop previous Master's degree students into independent researchers or creative artists with advanced research skills who are able to continue their artistic and academic activities after obtaining a doctoral degree. They will be able to participate in a wide range of international postdoctoral research programmes and apply for fellowships to work in the world's leading academic and artistic research centres.

In spring 2022, when the current version of the programme was compiled, the learning outcomes of the programme and those of the modules and individual subjects were compared and necessary adjustments introduced. On the basis of feedback from teaching staff, students and external partners, the present curriculum can be considered to be well balanced, with its intended LOs, theoretical and practical learning and assessment of attained LOs forming a cohesive whole.

Doctoral students are required to spend a total of at least three months studying or training abroad. This may also be done in several stages. Many of the doctoral students have international artistic engagements and collaborative ventures. However, others have difficulties with mobility, mainly due to work or family commitments. This is an issue that needs to be further addressed.

The situation is better as regards participation in international conferences. EAMT has strong links with AEC. Doctoral students from EAMT have given presentations at EPARM conferences in Cluj Napoca and London, as well as at the DIP conference-festival in Vilnius (2018), which originated at the Helsinki Sibelius Academy in 2014. In autumn 2020 EAMT was due to organise DIP in Tallinn, but because of the COVID-19 pandemic this was postponed until 2021 and held in a hybrid format. In Tallinn, 45 artistic researchers from 17 countries gave presentations, including three PhD students and two PhD holders from EAMT. All PhD students contributed to the organisation of the conference. This experience, in turn, broadened EAMT doctoral students' and teachers' understanding of the possibilities of artistic research.

There has also been successful collaboration with the Karol Lipiński Academy of Music in Wrocław, Poland. Within the framework of the Eastern Academic Artistic Platform project, part of the International Academic Partnerships Programme (announced by the Polish National Agency for Academic Exchange) a collection of articles was published entitled "Music – the Cultural Bridge. Essence, Contexts, References" (2021), written by representatives of four partner Academies: the Mykola Lysenko Lviv National Music Academy, the Estonian Academy of Music and Theatre, the Vano Sarajishvili Tbilisi State Conservatoire and the Karol Lipiński Academy of Music (2021). The authors include six artistic research doctoral students from EAMT. The conference which preceded the publication took place online because of the COVID-19 situation.

A significant boost for the development of artistic research at EAMT was provided by the programme [RAPP Lab – Reflection-based Artistic Professional Practice](#). RAPP Lab is a three-year (2021–2023) strategic partnership funded by the European Commission's Erasmus+ programme bringing together seven institutions and focusing on how the reflective methodologies of artistic research empower musicians to creatively respond to the economic-cultural environment with which they are confronted. An important part of the programme involves developing prototypical forms of teaching, learning and continuous self-development (Labs 1–6). Each partner university had to host one meeting (a laboratory). At EAMT the topic of the meeting was autoethnography.

Doctoral students provide feedback at least once a year orally at the time of the evaluation of their studies and every two years in writing. The last written feedback survey took place in 2022. 15 out of 28 doctoral students responded. 9 were very satisfied with the organisation of doctoral studies, 5 were fairly satisfied and one doctoral student answered "difficult to say". The supportive and positive atmosphere, the positive and optimistic approach of the teaching staff and of the Student Affairs Department, the individual approach, the supportive and friendly attitude and the flexibility of the organisation of studies were highlighted. The systematic holding of doctoral seminars, as well as the concentration of compulsory subjects on one day a week, Tuesday, were also considered positive.

There are, however, some criticisms of doctoral seminars. Firstly, they should be more tightly structured in terms of time so that everyone's work can be discussed equally. Secondly, there is a need to cultivate debating skills. Teaching academic English was also mentioned as one of the areas for improvement.

Five doctoral students were very satisfied with the curriculum, eight were fairly satisfied and two answered "difficult to say".

Alumni also highlighted problems with the organisation of teaching practice. Care should be taken to ensure that teaching practice can be carried out in the field of specialisation of a doctoral student. There are also some problems concerning the written part (thesis) of the artistic research project and its supervision: there could be other forms of research than the traditional written research, there could be more PhD-level artistic researchers among the supervisors, there should be a closer and clearer link between research and its application in creative practices.

Generally it is very positive that doctoral students and alumni are willing to give feedback and express their suggestions and wishes openly. Their satisfaction can be regarded as high. The Head of the Centre for Doctoral Studies is endeavouring to address all the issues raised. The structure of the seminars has been improved. Academic writing in English has been given more

attention in the curriculum. Cooperation with the EAMT Concert Office has been successful. The remaining problems need longer-term monitoring and intervention by the Head of the Centre for Doctoral Studies.

**Standard: Sufficient physical and financial resources exist for implementing the study programme. Availability of up-to-date learning and research literature and access to research databases is ensured. The learning environment, including materials, tools and digital technology support the students in achieving their learning outcomes.**

EAMT's building, halls and other facilities offer excellent opportunities for learning and performing. The two seminar rooms A207 and A211, as well as the Joachim-Herz room, are available for doctoral studies. Doctoral students' creative work is presented in the Great Hall, the Chamber Hall and the Blackbox at EAMT, as well as outside the Academy building. The main partners are the Association of Estonian Professional Musicians, the concert organisation Eesti Kontsert, the Estonian Drama Theatre and others.

As the doctoral students mentioned in their feedback, there is sufficient financial support for creative projects in the form of the EMTASTRA programme. Unfortunately, this programme will end in August 2023. Participation in conferences is supported by the Centre for Doctoral Studies and through mobility programmes.

Doctoral students have access to an excellent library and databases at EAMT. EAMT has created a position of information technologist and is making increasing efforts to introduce digital learning also to support doctoral studies.



**Table 28.** Planning and management of doctoral studies, strengths and areas for improvement

Strengths	Areas for improvement and planned improvement activities
<ul style="list-style-type: none"> <li>• The present curriculum, updated in 2022, corresponds to new trends and requirements within Estonia and internationally. It takes into account the individual learning needs of the doctoral students and allows them to devote sufficient time to a musicological or artistic research project.</li> <li>• From the year 2022 the status of a junior researcher has significantly increased the income and social guarantees of the doctoral students.</li> <li>• EAMT is active in international artistic research networks and projects and has close cooperation with the University of the Arts Helsinki, which has a positive impact on the quality of doctoral education at EAMT.</li> <li>• EAMT’s new performance venues offer excellent opportunities for PhD students for the realisation of their artistic ideas and for presenting their works to a larger audience.</li> <li>• The EAMT library provides excellent support to doctoral research by assisting with necessary literature and providing access to electronic databases.</li> <li>• Doctoral students and alumni are happy to give honest feedback about their studies. This enables the Centre for Doctoral Studies to identify bottlenecks and plan improvement activities.</li> </ul>	<ul style="list-style-type: none"> <li>• Efforts should be made to initiate knowledge transfer PhD projects in cooperation with the partner institutions in Estonia.</li> <li>• It is important to ensure relevant university-level teaching practice for all doctoral students. To this end, further cooperation with academic departments and heads of the specialised fields is needed.</li> <li>• It is necessary to find more opportunities for the participation of all doctoral students in international mobility and international cooperation. EAMT should help doctoral students to find suitable institutions for exchanges and internships.</li> <li>• Teaching academic English should be improved. There are concrete plans for doing this in cooperation with EAA.</li> </ul>

#### 10.4.2 Learning, teaching and assessment

**Standard: Terms and conditions for admission and its organisation is transparent and objective. During admission, it is assessed whether the student can successfully complete the chosen study programme.**

There has been strong interest in doctoral studies at EAMT. This was highest in 2020 with 35 applications. The average number of applicants per year is 25, of whom 5 have usually been admitted (tables 29-30). For many years the doctoral scholarship has been EUR 660 per month. With the switch to the junior researcher system, 3 junior researchers can be accepted per year. The exception was in 2022, when 5 junior researchers (currently in their first year) were accepted. The salary of a junior researcher is currently EUR 1550 per month. A significant increase in the income of a doctoral student will certainly increase the attractiveness of doctoral studies among potential applicants.

**Table 29.** Number of applicants and accepted students to PhD programme in 2018–2022

	2018	2019	2020	2021	2022
Number of applicants for doctoral studies / of which international applicants	15 / 6	26 / 13	35 / 15	25 / 14	22 / 16
Accepted doctoral students (plus external doctoral students)	<b>5+1</b>	<b>5 + 3</b>	<b>6 + 3</b>	<b>6</b>	<b>5</b>
Of which international students	0	2	5	1	0

**Table 30.** Accepted doctoral students' profile

	2018	2019	2020	2021	2022
Students in theatre	2	3	1	1	1
Students in music	4	4	7	4	3
Students in musicology	0	1	1	1	1
<b>Total number of students</b>	<b>6</b>	<b>8</b>	<b>9</b>	<b>6</b>	<b>5</b>

Whereas competition for the artistic research path can be considered very high, the number of applicants in musicology is not sufficient. The next generation of musicologists needs to be continuously nurtured at both undergraduate and master's levels, also, where appropriate, among students in other disciplines.

In the period 2018-2022, 64 international candidates have applied, of whom 8 have been accepted. In general, the level of foreign applicants is uneven, but there are also strong candidates. In 2022, there were 28 doctoral students at EAMT, of whom 7, or 25%, were from abroad. In view of the fact that 4 of these will be graduating shortly, it is necessary to take into account the balance between Estonian and international doctoral students in the admission process; that said, all applicants should be given equal consideration whatever their country of origin. The gender balance of doctoral students was almost equal in 2022 (see also Table 1).

The conditions for admission can be found on the EAMT website throughout the year. As a general rule, preference will be given to applicants who do not come directly from the second cycle of studies but who have had time to reflect on their activities and their objectives.

In order to ensure the quality of the admissions, two rounds of admission are held. Applicants are assessed by the EAMT Doctoral Council and by representatives of the Rector's Office. If necessary, the heads of the relevant fields are asked for their opinion. Up to 10 candidates will be admitted to the second round.

A description of the admission procedure can be found on the EAMT [website](#). Based on the results of the assessment process, a single candidate ranking list is drawn up. The three highest-

ranked candidates will be admitted to the Academy and offered the position of junior researcher. The admission committee has the right to create additional study places for doctoral students who finance their studies themselves and for knowledge transfer doctoral students.

The evaluation criteria are available on the EAMT website. The present admission system ensures that the strongest and most motivated candidates able to complete their doctoral studies within a reasonable time are accepted.

Every spring, open consultations with the Head of the Centre for Doctoral Studies are announced and held. These ensure better preparation of the applicants for the entrance audition and/or interview. The external evaluation of doctoral studies in 2018 suggested the establishment of pre-doctoral courses. However, EAMT did not consider this feasible. Instead, potential candidates are allowed to attend doctoral seminars and to consult with the Head of the Centre for Doctoral Studies to increase their understanding of doctoral studies and to better prepare their research proposal.

**Standard: A student-centred approach is used in the studies, aiming at the students to assume responsibility for planning their studies and career and supporting the development of key competencies and achieving the learning outcomes of the study programme.**

Until 2018 doctoral studies at EAMT were largely characterised by a focus on teaching and seminars. In the period under review the learning process has been progressively made more student-centred. As the number of doctoral students is small, this allows for an individual approach to doctoral students, discussing their problems individually. They also have the flexibility to design their own curricula.

Upon admission to the programme, the doctoral candidate submits a provisional general study plan. This is supplemented at the beginning of each academic year by the preparation of a detailed individual plan in the Moodle environment which is discussed with the supervisors and approved by the Head of the Centre for Doctoral Studies. At the end of the academic year the doctoral candidate enters the data on the completion of the plan. The doctoral candidate's performance will be discussed and evaluated by the Doctoral Council at the time of the progress review. While progress reviews have been taking place for years, linking them to the doctoral student's individual plan is an innovation introduced in 2022.

Unfortunately, in the period under review 13 doctoral students were unable to complete their studies and dropped out (see Table 31). It can be observed that this tends to happen after a period of academic leave. However, doctoral students have also had to be de-matriculated because of inadequate completion of the curriculum. There are cases where the necessary studies and examinations have been passed but the doctoral thesis has not been completed. In most cases the reasons are personal (raising children, illness) or related to work commitments outside the doctoral programme.

The average duration of studies within the period under review varies between 4.5 and 5.6 years (from registration until graduation). Between 2018 and 2022, 18 doctoral degrees were awarded, of which 6 (nearly one third) were completed in the standard time of four or four and a half years.



**Table 31.** Average duration of study and dropouts

Indicator/ academic year	2017/2018	2018/2019	2019/2020	2020/2021	2021/2022
Average duration of of study	5.6	4.5	4.5	4.8	5.6
Interruptions (dropouts)	4	3	1	3	2

During the 2017 institutional accreditation, doctoral students expressed their wish to meet more informally to chat and discuss social and cultural issues. Before the outbreak of COVID-19, PhD students were actually appointed to be in charge of organising this, but the pandemic thwarted these plans. However, since 2018, at the initiative of the doctoral students, “Doctoral Galas” have been held in the Great Hall, for which students put together their own programme, including performances of compositions by their fellow composers. This initiative has proven to work well.

**Standard: Assessments of students, including recognition of their prior learning and work experiences, support the process of learning and are consistent with learning outcomes. Objective and reliable assessment is ensured.**

At doctoral level, the assessment is mostly formative. Participation in seminars and discussions, reading of texts, group work and individual work, including the writing of analyses or essays, are of decisive importance. Graded summative assessment has been introduced for the presentations of creative works within the artistic research project and also for the defence of the doctoral thesis. The assessment is on a scale from excellent (A) to unsatisfactory (F). Although such differential assessment of creative work has given rise to some controversy, it seems necessary in today’s competitive environment.

Assessment panels for the evaluation of creative works are made up of eminent creative professionals in their field. At least one member must be from outside the Academy. External members have been invited from Finland, Latvia, Lithuania, Sweden, Poland and elsewhere. The doctoral student and his/her supervisor are encouraged to be present at the debate. Feedback from doctoral students has pointed out that the committee may not always understand the creative research project as a whole. Greater emphasis on this aspect, as well as a more comprehensive explanatory text from the doctoral candidate to be sent to the committee before the examination, would help to improve the situation. If a doctoral student in music or theatre is preparing a larger scale piece of creative work and if agreed with the supervisor, a part thereof – the result of an intermediate stage – may be submitted as creative work, except in the final year of study (see [Requirements for Creative Works in Doctoral Studies](#)).

When the thesis is defended, there is always an opponent from outside EAMT. In the interests of greater objectivity and internationality, in the case of English-language theses opponents have been invited from Finland and the Baltic States as well as from Sweden, Germany and other countries.

**Standard: Student support services are in place and available for students. Individual development and progress of students are monitored and supported. Graduates of the study programme are competitive in terms of their knowledge and social skills both nationally and internationally.**

Doctoral studies are managed and important issues relating to doctoral studies are decided by the Head of the Centre for Doctoral Studies. With regard to issues concerning artistic activities and the requirements for creative works doctoral students can also address the Vice-Chair of the Doctoral Council. The main support person for doctoral students in administrative matters is the Secretary of Doctoral Studies, who belongs to the Registry and Student Affairs Department. The Academy's Research Secretary advises the doctoral students on matters related to funding and cooperation with other Estonian universities within the Graduate School. Staff of the Department of International and Public Relations provide information and support related to international mobility. Generally the satisfaction of the doctoral students with the support services is high.

The regulations and guidelines underlying the organisation of doctoral studies have been constantly updated and supplemented. They help doctoral students better to understand their rights and responsibilities and manage their studies.

Several regular events support the advancement and competitiveness of doctoral students. Since 2013 the Centre for Doctoral Studies has been organising artistic research conferences in the second week of March, which are compulsory for doctoral students in their third year. These conferences offer the opportunity for doctoral students to provide a summary of their creative research project so far, and at the same time provide an opportunity to practise public speaking in English. In their first year of study, PhD students also practise giving different types of presentations (both popular and academic). It is planned to conduct the lecture practice as a short course in the academic year 2023/2024 in cooperation with the EAA.

It is important to find a balance between the doctoral candidate's own decisions and the doctoral centre's monitoring. To make the thesis writing process a success, constant support and control over the situation is required. Doctoral seminars are one possibility for ongoing contact. These seminars are held once a semester for doctoral students of musicology (DOK051) and weekly for artistic research doctoral students (DOK060), who also tend to have less writing experience (however, musicology students often also attend the weekly seminars of the artistic research students). Doctoral students present their work at least once a semester and get feedback from the professors and fellow doctoral students.

The Estonian Academy of Science organises an annual 3-minute popular lecture competition "Science in Three Minutes" for doctoral students; this has always included EAMT doctoral students, and in 2019 and 2021 EAMT doctoral students were ranked among the top five. EAMT doctoral students have also been successful in National Student Research Competitions in 2018, 2020 and 2022.

Since 2018 EAMT has published the series "Studies in Artistic Research", where the best doctoral theses defended by music and theatre doctoral students have been selected to promote their authors and, more generally, EAMT as a research institution both nationally and internationally. Five books have been published so far.

According to the feedback collected, all 2018–2022 graduates of doctoral studies are working in their field and have found a stable job or are successful freelancers.

**Table 32.** Learning, teaching and assessment of doctoral studies, strengths and areas for improvement

Strengths	Areas for improvement and planned improvement activities
<ul style="list-style-type: none"> <li>• The competition for admission to the PhD programme is high both among Estonian and international applicants. The current two-round admission system ensures the selection of the most high-level and motivated candidates.</li> <li>• The individual plan, introduced in 2022, teaches doctoral students to plan their time and work better and enables a more objective evaluation of their progress.</li> <li>• EAMT support staff for doctoral studies are experienced and helpful. Necessary regulations and guidelines are in place helping to manage doctoral studies and handle complex situations.</li> <li>• The programme has managed to secure at least three graduates per year. In most cases, the study period of doctoral students is of a reasonable length. All graduates work in their profession.</li> </ul>	<ul style="list-style-type: none"> <li>• In cooperation with the Head of Musicology, in order to ensure the continuous succession of doctoral students in musicology it is necessary to identify and encourage the most talented and research-minded master’s level students in this direction.</li> <li>• In order to help prevent students from getting into difficulties which might lead them to drop out, special attention must be paid to the progress of first and second year doctoral students.</li> <li>• It would be good to find more opportunities for socialising and informal communication between doctoral students.</li> </ul>

### 10.4.3 Development, cooperation and internationalisation of teaching staff

**Standard: The study programme is delivered by a sufficient number of competent members of teaching staff who are focused on supporting the development of the student, peer learning and systematically involved in developing their professional and teaching skills.**

In line with DP2025, one of the Academy’s strategic objectives is to achieve a high international level of excellence in both creative activities and research to contribute to Estonian Culture (Objective 3). The doctoral programme relies on both EAMT’s high-level academic staff and external partners. EAMT’s musicologists and theatre researchers are internationally recognised professionals, publishing articles in peer-reviewed journals and participating in or leading research projects. These projects also involve doctoral students in both musicology and artistic research. Prof Allan Vurma is leading the project PRG1552, in which one doctoral student in musicology and one in artistic research are involved. The Estonian Music History project, led by professor Toomas Siitan, also involves one PhD student in musicology. In order to develop artistic research, EAMT launched the self-funded artistic research projects LUP1 “Composition and Improvisation in the 21st Century” and LUP2 “Strategies of Creating Space in Contemporary Theatre”, which have resulted in a total of six artistic research projects and a conference entitled “Space. On Performative Space in the Performing Arts”.



The supervisors on the creative side are outstanding performers, composers, actors, directors and playwrights. The supervisor of the thesis is a musicologist, theatre scholar or a creative person with a doctorate. The succession of supervisors from among the graduates of the doctoral programme is of great importance. This need was highlighted in the alumni feedback survey and in the previous evaluation report of the external experts. Initial steps have been taken to improve the situation, with first-time supervisors usually being mentored by a more experienced colleague. However, considerable work is still required in order to ensure succession. Integrating young doctoral researchers into faculty activities and research programmes is one means to this end.

Supervisors of doctoral theses and artistic research projects work with doctoral students on a regular and individual basis. In the doctoral feedback survey, supervisors received very positive ratings: nine were very satisfied (5 points on a 5-point system) and six fairly satisfied (4 points). The average grade for supervision among Estonian alumni was 4.7, and among international alumni 4.5.

**Standard: Teaching staff follows the principles of academic ethics and the codes of conduct in case of non-compliance.**

Aspects of academic ethics are discussed in Chapter 1.2. Regarding doctoral studies, there have been no cases of plagiarism or other kinds of misconduct in doctoral studies. Supervisors constantly draw the attention of doctoral students to ethical issues when dealing with sensitive topics, conducting surveys, etc. The subject DOK782 Academic Self-Expression and Research Ethics belongs to the core curriculum and ensures the orientation of all doctoral students in the complex issues of academic ethics. The supervisors themselves update their knowledge of academic ethics at training events offered by the Academy and other universities.

**Standard: Teaching staff participates in international mobility and it supports their teaching and RDC activities. Visiting and international teaching staff, as well as practitioners of the field, participate in conducting the studies.**

Members of the academic staff participate in international organisations and research groups, give presentations at international conferences and organise conferences both at home and abroad (see also Chapters 1.3 and 4.1). Supervisors of creative projects are internationally recognised artists, composers, playwrights, etc. EAMT is fully supportive of the international activities of its academic staff.

There are problems concerning the long-term mobility of academics, with heavy workloads and families being the main obstacles. However, there are positive examples. Senior researcher Žanna Pärtlas spent the 2021/2022 academic year at Ohio State University in the USA. At the same time, she successfully supervised the completion of one of the PhD theses.

The Centre for Doctoral Studies consistently involves visiting lecturers, though this was difficult during COVID-19, especially in spring 2020. Visiting lecturers mainly give seminars in subjects or areas which for one reason or another are not sufficiently represented at EAMT (action research, autoethnography, interviewing, etc.) or which benefit from the alternative perspective of an experienced external lecturer (e.g. artistic research methodology). Between 2018 and 2022, 17



visiting lecturers, including 14 from abroad, conducted seminars or gave lectures in the doctoral programme.

The main supervisor of a musicology doctoral thesis or creative research project is from EAMT, but qualified supervisors or consultants from other institutions may be involved. EAMT has strong links to one of the centres for artistic research in Europe, the Orpheus Institute in Ghent. Peter Dejans, of the Orpheus Institute, has visited EAMT several times to advise EAMT doctoral students and supervisors, and has given lectures on artistic research.

Faculty members from the Sibelius Academy and the Jazeps Vitols Academy of Music in Riga have also visited EAMT, participated in the conferences of doctoral students and given lectures. Within Estonia, there is a very good cooperation with EAA, with whom some core subjects are shared and regular joint seminars are held. Teacher exchanges and seminars have also taken place with the Tartu University.

**Standard: The effectiveness of both studies and RDC activities, students' feedback, the effectiveness of supervision, development of their teaching, supervisory and digital competences, international mobility and entrepreneurial or work experience in the specific field outside the HEI is taken into consideration in evaluating the work of the member of the staff.**

In assessing the achievements of doctoral supervisors, the key indicators are the time taken to complete the doctoral thesis in the standard period of time, i.e. four years, and/or the success of the thesis. EAMT management rewards successful supervisors on the basis of a proposal from the Centre for Doctoral Studies. The quality of the work of the teaching staff is also demonstrated by the participation of doctoral students in conferences and competitions and by their publications. The Head of the Centre for Doctoral Studies informs the academic staff in writing of the feedback received from the doctoral students and interviews the supervisor if necessary. An annual meeting of doctoral supervisors is held to discuss various issues. A training session for supervisors is planned for the academic year 2023/2024 in cooperation with the EAA and BFM.

Teaching staff at doctoral level are active in research and/or creative work as well as in society more broadly. Staff members publish not only articles in scholarly journals, but also reviews and essays addressed to wider audiences in the cultural weekly *Sirp* and in the magazines *Muusika* and *Teater. Muusika. Kino*. In addition, staff members contribute to Estonian radio and television channels. EAMT doctoral supervisors have received awards for their reviews and essays (senior researcher Madli Pesti in 2019, professor Kerri Kotta in 2023). This is also in line with EAMT's development plan objective 4, to contribute to the development of Estonian culture and society by participating in public discussions and other activities in the cultural life.

**Table 33.** Development, cooperation and internationalisation of teaching staff

Strengths	Areas for improvement and planned improvement activities
<ul style="list-style-type: none"><li>• The programme’s academic staff consists of leading specialists in their respective fields, thus ensuring a high level of supervision of doctoral theses and artistic research projects.</li><li>• International experts are engaged in the programme in various roles – as guest lecturers, visiting teachers, consultants, external examiners and opponents of theses.</li><li>• Cooperation with other Estonian universities, in particular with EAA, is intense and productive. The joint national framework for artistic research has led to new funding opportunities. Both the teaching staff and doctoral students benefit from this.</li></ul>	<ul style="list-style-type: none"><li>• The involvement of younger staff members in the delivery of the programme and supervision of theses should continue and increase.</li><li>• Longer-term professional development abroad should be encouraged and supported among the teaching staff. For this purpose, better use must be made of the available funding and work organisation opportunities (sabbatical semester).</li></ul>

#### 10.4.4. Annexes

The study programme, the 5 selected syllabi and other supporting documents can be found at the following link: [https://drive.google.com/drive/folders/1Q2c1chCy\\_R0qQ7qZ92-vTLt9sI6qAsUc](https://drive.google.com/drive/folders/1Q2c1chCy_R0qQ7qZ92-vTLt9sI6qAsUc)