

# MUSIC **Q**U **E** NHANCEMENT QUALITY

**Report**

## **Quality Enhancement Review of the Music Programmes**

**Delivered by the**

**Estonian Academy of Music and Theatre**

**Tallinn, Estonia**

**Site-visit: 22-23 November 2017**



EESTI  
MUUSIKA- JA TEATRIAKADEEMIA

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## Introduction

The Estonian Academy of Music and Theatre (EAMT) is one of six Estonian public universities. It is responsible for providing high level tertiary education in music and theatre and responding to the needs of Estonian society in these realms. It aims to develop its graduates into responsible citizens with the capacity to initiate and lead [Source: *Self Evaluation Report (SER)* p.8]. The review of EAMT performing arts study programmes follows a successful institutional accreditation organised by the Estonian Quality Agency for Higher and Vocational Education (EKKA) which took place in December 2016. The institutional accreditation confirmed conformity in each of the assessed areas [Source: *SER* p.7]. EAMT then commissioned MusiQuE - Music Quality Enhancement to conduct the programme review and a tripartite agreement between the EKKA, MusiQuE and EAMT was signed in September 2016. This agreement made provision for MusiQuE to assess the compliance of each programme with the *MusiQuE Standards for Programme Review*. Following consideration of this assessment EKKA will make a quality assessment decision on the twelve programmes under consideration. This report outlines MusiQuE's assessment of the compliance of each of the twelve programmes with the *MusiQuE Standards for Programme Review*.

The procedure leading up to this stage of the programme review has been threefold.

- EAMT prepared a Self-evaluation Report (*SER*) based on the *MusiQuE Standards for Programme Review*.
- An international review team convened by MusiQuE studied the *SER* and conducted a site-visit at EAMT during 22-23 November 2017. The site-visit comprised meetings with representative of the EAMT senior management, management teams, teaching and administrative staff, students, alumni, employers and external stakeholders. The review team was provided with samples of students' written work in the form of theses from Musicology programmes and from Masters Instrumental and Vocal Pedagogy. Additionally members of the review team visited classes and attended a concert.
- The review team produced the following review report which is structured according to the Standards mentioned above.

The Review Team consisted of the following members:

Name	Institution
Mist Thorkelsdottir (Chair)	Thornton School of Music, University of Southern California, United States
Claus Finderup (review team member)	Rhythmic Music Conservatoire, Copenhagen, Denmark
Mary Lennon (review team member)	DIT Conservatory of Music and Drama, Dublin, Ireland
Antoine Gilliéron (student)	Hochschule für Musik, Luzern, Switzerland

Christopher Caine (review team member acting as Secretary)	Trinity Laban Conservatoire of Music and Dance, United Kingdom
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The review team would like to express its sincere gratitude to the Rector of EAMT Ivani Ilja, and his team for the excellent organisation of the site-visit and for the hospitable welcome. The review team hopes that the report will be helpful to EAMT, not just for the purposes of obtaining a quality assessment decision by EKKA but also as a tool for underpinning and further supporting its ongoing development as an international institution. The review team would like to encourage EAMT to make the review report available to all stakeholders by circulating it among its staff members and students and by publishing it in an appropriate place on the EAMT website with a translation if appropriate.

The review team wishes to express its gratitude to EAMT for the high quality of the documentation, the extra materials supplied to the review team during the site-visit, the access to classes during the site-visit and the concert which showed so much of the unique artistic qualities of the music department.

## Key data on the EAMT

Key data	
<b>Name of the institution</b>	Estonian Academy of Music and Theatre
<b>Legal status</b>	Public university of music and drama
<b>Founded</b>	1919 (initially as the Tallinn Higher Music School) [Source: SER p.10] Current title awarded in 2005 [Source: EAMT website]
<b>Website</b>	<a href="http://www.ema.edu.ee/en/">http://www.ema.edu.ee/en/</a>
<b>Number of students</b>	Numbers for academic year 2016-2017: [Source: SER p.9] <ul style="list-style-type: none"> <li>· Total number of students: 650 (approx.)</li> <li>· Number of students enrolled in the Bachelor and Master music programmes: 511</li> <li>· Music students enrolled at Bachelor level: 281</li> <li>· Music students enrolled at Master level: 230</li> <li>· Music students enrolled at Doctoral level: 43</li> </ul>

## Programmes reviewed [Source: SER p.10]

Programme	Number of students
Bachelor's Music Performance	139
Bachelor's Music	63
Master's Music Performance	109
Master's Music	79
Bachelor's Composition and Electronic Music	29
Master's Composition and Recording Arts	11
Bachelor's Music Instrument Teacher	15
Master's Instrumental and Vocal Pedagogy	20

Bachelor's Music Education	28
Bachelor's Musicology	7
Master's Musicology	9
Master Contemporary Performance and Composition (CoPeCo)	2 (+6 in partner institutions)

## Overview of meetings

Site-visit meetings held with the EAMT Team	Meeting Code Number
Meeting with the Rector and Vice Rectors	M1
Meeting with students	M3
Meeting with the heads of academic departments (performance and composition	M4
Meeting with the heads of musicology, instrumental and vocal pedagogy, and music education	M4a
Meetings with instrumental and vocal teaching professors	M6
Meeting with professors of musical instrument teaching, instrumental and vocal pedagogy and musicology	M6a
Meeting with representatives of the profession, former students and members of the Board of Governors	M7
Meeting with the senior administrative officers and representatives of the supporting units	M8
Meeting with the Vice Rector	M9

## 1. Programme's goals and context

### **Standard 1. The programme goals are clearly stated and reflect the institutional mission.**

EAMT's Mission is "to contribute to the development of a human-centred Estonian society, the spread of a creative mind-set, and the preservation of the Estonian language and culture through education in the fields of music and theatre and the promotion of creative and research work" [Source: *SER* p. 8, 9]. "The Vision is to be a recognised and attractive educational and cultural centre and an exponent of national cultural traditions that actively develops international cooperation and is open to new and interdisciplinary study programmes, creative ideas and research projects" [Source: *SER* p. 9].

The relationship between each of the study programmes and EAMT's Mission and Vision is clearly articulated in the programme specific sections of the *SER*. Programme correlation with EAMT's Mission at Bachelor's level is often re-stated at Master's level for each programme/discipline, with differentiation arising from higher artistic standards, differentiated educational focus and/or research. The Bachelor's Music Performance, Bachelor's Music, Master's Music Performance, Master's Music, Bachelor's Composition and Electronic Music, Master's Composition and Recording Arts, Bachelor's Musicology and Master's Musicology are typical examples of this [Source: *SER* p. 13, 51, 60, 71, 115, 126]. Research is an important element of EAMT's Vision and focus on this tends to be more prominent within Master's programmes [Source: *SER* p. 51, 71, 93]. In contrast, the Bachelor's Musicology is cited as a programme that features a significant research element which is further extended at Master's and Doctoral levels of study [Source: *SER* p. 15]. During meetings with the review team, representatives of the Musicology, Education and Pedagogy Programme Teams spoke of the importance of integrating research, theory and practice into the curriculum [Source: M4a].

The preservation of Estonian language and culture, whilst being a significant feature of the Mission, is not to the exclusion of aiming for international perspectives, and artistic standards. Appreciation of the need for international standards and standing is a clear aim of the programmes and is frequently cited within the *SER* [Source: *SER* p. 13, 60, 79, 93, 130, M1]. Alongside this, the *SER* emphasises the goal of creating an open learning environment which establishes the conditions for personal and artistic growth and develops communicative competence, responsibility and cooperation abilities [Source: *SER* p. 13]. CoPeCo is a particularly striking example of a creative programme that aims to explore new areas with dynamism. As an international joint programme, it explores cross-disciplinary possibilities such as the performer-composer, new technologies and media and collaborative learning methods [Source: *SER* p. 130].

The Bachelor's Music Instrument Teacher, Master's Instrumental and Vocal Pedagogy and Bachelor's Music Education in addition to focusing on Estonian cultural priorities and the national labour market, also reflect a creative and dynamic approach that promotes innovative approaches to teaching and learning and aims to develop leadership and collaborative skills. These programmes are taught primarily in Estonian - the language in which most graduates will work as teachers and pedagogues [Source: *SER* p. 78, 94, 101 M4a]. The Bachelor's Composition and Electronic Music is also cited as an important programme in terms of promoting Estonian culture

with several generations of internationally acclaimed Estonian composers having trained at the institution [Source: *SER* p. 60]. These composers are now actively promoting Estonian music on the international music scene.

The *SER* explains how on the Bachelor's Music Education programme, internationally recognised pedagogies are adapted and employed by Estonian pedagogues in the national educational environment [Source: *SER* p. 101]. Well differentiated mission-centred Estonian elements of the curriculum were also evidenced during meetings with staff of the institution [Source: M4a, M6, M6a]. This was further illustrated to the review team in a meeting held with representatives of the profession. In this meeting the review team heard endorsements of the mission-centred contribution made by graduates of EAMT to the cultural life of Estonia ranging from music festivals, seminars, education, professional music making and the work place more broadly [Source: M7].

The review team considers that EAMT is an institution that maintains a pride in its past whilst being open and forward thinking. Its institutional Mission and Vision are clearly defined. EAMT offers a wide-ranging suite of music programmes at Bachelor's and Master's levels. There is acute awareness of the dynamics between the mission-centred commitments to Estonian society and culture and the desire for international cooperation expressed in the Vision. The review team was impressed by the thought and dialogue on these matters evidenced within the *SER* and during meetings held during the site visit.

EAMT offers a broad range of music programmes, each with discipline specific aims and outcomes. The review team believes that by the nature of the discipline, some programmes will naturally have stronger focus on certain elements of the Mission and Vision than others. As an example, Music Education oriented programmes are very focussed on the national requirements of the internal labour market and thus offer a very specific and unique approach to the curriculum. In contrast, performance programmes, whilst maintaining the importance of national traditions in performance, repertoire, and teaching, they by necessity acknowledge the international nature of the discipline and are thus, very outward looking. The review team believes that it is therefore quite natural for programmes to have varying foci on the institutional Mission and Vision.

Distilling the Mission and Vision to key words and phrases – human-centred Estonian society, creative mind-set, the preservation of the Estonian language and culture through education, the promotion of creative and research work, attractive educational and cultural centre, exponent of national cultural traditions, international cooperation, open to new and interdisciplinary study programmes, creative ideas and research projects – the review team finds that each programme addresses the institutional drivers in a manner that is appropriate for both the discipline and the level of study.

## Compliance with Standard 1

The review team concludes that the EAMT programmes comply with Standard 1 as follows:

<b>Programme</b>	<b>Compliance level</b>
Bachelor Music Performance	Fully compliant
Bachelor Music	Fully compliant
Master Music Performance	Fully compliant
Master Music	Fully compliant
Bachelor Composition and Electronic Music	Fully compliant
Master Composition and Recording Arts	Fully compliant
Bachelor Music Instrument Teacher	Fully compliant
Master Instrumental and Vocal Pedagogy	Fully compliant
Bachelor Music Education	Fully compliant
Bachelor Musicology	Fully compliant
Master Musicology	Fully compliant
Master Contemporary Performance and Composition (CoPeCo)	Fully compliant

## 2. Educational processes

### 2.1 The curriculum and its methods of delivery

**Standard 2.1. The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.**

EAMT operates within the Standard of Higher Education and the quality agreement concluded between the national authority and Estonian public universities<sup>1</sup>. The Academic Council, as the highest managerial body in EAMT, oversees and approves programme development. The Academic Council comprises of the senior management, heads of academic units, senior administrative staff the Chairman of the Doctoral Council and students, who form 20% of the entire body. The *Curriculum Statute of the Estonian Academy of Music and Theatre* sets out the principles, procedures and responsibilities for programme review. The Study Committee sits below the Academic Council and recommends curriculum for new programmes, enhancements to existing programmes and where appropriate, closure of programmes. The Academic Council has final ratification authority. Academic units, defined as departments, institutes and centres are tasked with developing, preparing and delivering the curriculum as a whole and specifically, the programmes. Programme proposals are considered by the Study Committee before presentation to the Academic Council for approval [Source: *Statutes of the EAMT, Curriculum Statutes of the EAMT*].

In addition to the *SER* the review team had access to programme curriculum documents giving information such as conditions of admissions, programme goals, learning outcomes, credit points and curriculum content. These are supplemented by summary module descriptions (study component descriptions) which give specific curricular detail at subject level. The use of credit points is determined by EAMT's *The Regulation of Studies*.

EAMT programmes under consideration in this review share a similar structure as exemplified by the Bachelor's Music Performance and Bachelor's Music. Programmes are structured into four main areas: A Main Study (Major); B Practical Studies related to Major; C Music Theory, music history, pedagogy and general humanities; D Bachelors/Masters exam [Source: *SER* p. 15]. A similar shared approach has been taken to the design of learning outcomes. The first learning outcomes of each programme focus on the specific discipline (Main Study) with a sequential series of outcomes for sections B, C and D. This is illustrated in the *SER* by the Master's Composition and Recording Arts which follows a very similar structure to the Bachelor's Composition and Electronic Music but which has well-differentiated content, greater student choice and a more external and collaborative interface in terms of teaching and learning [Source: *SER* p. 71].

Programmes learning outcomes demonstrate a degree of alignment with the statutory Estonian Standard of Higher Education, Polifonia Dublin Descriptors (PPDs) and the Association of European Conservatoires (AEC)

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<sup>1</sup> In its response to the draft report dated 02/04/2018 EAMT indicated that it has signed the standard university administrative contract with the Ministry of Education and Research for a 3-year period which is valid from 2016-2018. The contract includes clauses and objectives with respect to quality assurance, finance and other administrative matters.

Learning Outcomes [Source: *SER* p.16]. This is illustrated within the *SER* for the Bachelor's Music Performance and Bachelor's Music and it was evident to the review team that this quasi template approach had been applied to all programmes. CoPeCo as a collaborative programme does not follow the template but is very clearly aligned with learning outcomes at Master's level [Source: *SER* p. 16, 133].

A range of teaching and learning methods is given for each programme of study within the *SER* and programme descriptions demonstrate differentiation between the programmes' study levels. A range of typical learning and teaching methods is employed on the performance orientated programmes. In contrast, musicology programmes tend to use a higher ratio of seminar-based teaching. Self-reflection is encouraged in these programmes and this is facilitated through the use of e-journals. Music education programmes (instrumental teaching) require teaching observation and in addition to one-to-one teaching, students attend short courses and workshops. Blended learning and the flipped classroom approaches are also encouraged. Extra-curricular activity is encouraged for students of the Bachelor's in Music Education exemplified by the Club for Novice Teachers where different pedagogical and musical issues are discussed in an informal setting. In a meeting with senior staff, the review team was informed that e-learning and reflective learning are relatively new developments. International advisors have helped in the development of these initiatives [Source: M1]. There is an emphasis on critical thinking and self-reflection in the pedagogy and music education programmes facilitated through seminar based teaching and e-journals. The *SER* outlined another forward thinking teaching method employed on CoPeCo which aims to provide a non-hierarchical peer-based environment where students and staff work alongside each other [Source: *SER* p. 16, 61, 72, 81, 95, 96, 103, 106, 116, 126, 134, M4a].

Members of staff of music education, instrumental teaching, and musicology programmes, spoke particularly highly of the relationship between theory and practice in their programmes which is facilitated by the conservatoire context and its focus on music making [Source: M4a].

Students spoke very highly to the review team of their experience of their learning at EAMT and the wide variety of learning experience offered to them which included a range of masterclasses. For all programmes they described a supporting learning environment which encourages good dialogue between student and teacher. There was particular endorsement of the very high level of composition teaching, the structure of these programmes and the wide variety of teaching styles within this department. Student representatives of the piano department endorsed a well-rounded syllabus and the coherent pathway between Bachelor's and Master's programmes was endorsed in the vocal department [Source: M3].

EAMT's programmes offer a range of study pathways. There is a significant pedagogy option which is available on the Bachelor's Music Performance and Bachelor's Music. On the Bachelor's Music Performance this option may be awarded up to 45 ECTS if the student continues on the Master's Music Performance. For students on the Bachelor's Music the volume is less significant. The *SER* states that the Bachelor's Music Performance and Bachelor's Music programmes are intensive and students sometimes take elective studies as extra ECTS [Source: *SER* p. 15]. Study pathways were cited as one distinguishing factor between the Bachelor's Composition and Electronic Music and the Master's Composition and Recording Arts with 5 ECTS available on the Master's

programme for freely chosen specialist areas of study [Source: *SER* p. 71]. The Master's Instrumental and Vocal Pedagogy specifically aims to develop versatile specialist teachers with a diversity of professional skills such as leadership and research competence, [Source: *SER* p. 94]. In addition to one-to-one teaching, music education programmes offer study pathways such as choral conducting and rhythmic music – a relatively new area to EAMT [Source: M4a].

Students informed the review team that they are happy with the current offering of study pathways and that flexibility is shown if students wish to change from one option to another. The review team heard that there is a wide range of options from which to choose and that it is possible to sit in on extra classes or choose classes from other universities [Source: M3, *SER* p.71].

Members of the teaching staff endorsed the provision of study pathways [Source: M6, M6a]. Although the credit weighting is naturally smaller than the main discipline, members of the teaching staff suggested that the ratio of credits was very appropriate [Source: M6]. The review team heard that advantages of study pathways include the enhancement of career prospects and/or employability, breadth of musical experience, and the potential to mitigate against poor achievement in the main study. It was suggested that some students felt that the work-load is over-intensive, particularly if students have to work to support their studies, which a significant number are forced to do [Source: M6a, M6].

Research is featured within the range of programmes in different guises and at different levels. The *SER* suggests that in modules A and B of the Bachelor's performance programmes, research is less systematic but nonetheless present in for example, the folk/traditional music pathway. EAMT is committed to building research into performance elements of the curriculum in a more systematic manner and to strengthening the relationships between theoretical, academic elements and practical music studies. EAMT encourages research-informed-teaching (RIT) through enabling doctoral students to teach on Bachelor's level programmes, thus giving students experience of new perspectives. RIT is also employed on seminars taking place on the Bachelor's Music Education programme. On Master's performance programmes, students are required to complete a short thesis in musicology, pedagogy or cultural management & entrepreneurship. There is a stronger emphasis on research in Bachelor's and Master's musicology programmes. These two programmes give particular emphasis on the link between theory and practice. As an illustration of this, a research project carried out by students on the Bachelor's Musicology can be taken to the next level if they continue onto the Master's Musicology (which requires significant research paper). There is also a strong emphasis on research and on links between theory and practice in both the Bachelor and Master Pedagogy programmes and a similar situation pertains in relation to the practice of developing the Bachelor Research Paper in the Master's Thesis. The *SER* explains the importance of the Bachelor's Music Instrument Teacher research papers as a means of informing the curriculum [Source: *SER* p. 7, 18, 52, 81, 82, 93, 104, 115, 127, 116 M4a].

In a meeting with students the review team was informed that there is appropriate support for research through the provision of research methodology and tutorials. With specific regard to research, students on the music

education and instrumental teaching/pedagogy programmes students spoke highly of their programmes and learning experience [Source: M3].

Students are encouraged to present their creative, musical and artistic work in a variety of ways, depending upon the discipline. Performance programmes offer a range of opportunities including ensemble performances, workshops, masterclasses recitals and weekly departmental concerts. EAMT's symphony orchestral concerts are normally given in the Estonia Concert Hall which is the main symphonic arena in Tallinn. The forthcoming September 2019 opening of EAMT's own concert hall will allow such concerts to take place in the new venue. Jazz performance opportunities are available within Tallinn public performance venues. International performance opportunities such as orchestral projects and "Crossing Keyboards" are another feature of programme provision. International performance perspectives feature significantly in CoPeCo. For instance, all master's projects of this programme are performed at the end of the fourth semester in Hamburg [Source: SER p. 16, 17, 51,134].

The composition department organises concerts for students which may entail a collaboration with professional performers. This collaboration is very useful to students who are able to use the feedback given to them by professional musicians. At master's level composition students undertake collaborative team project work and they are invited to present outcomes at public concerts. In addition to any performance work that students of musicology, music education and music pedagogy undertake, there are opportunities within these programmes to present work of an academic nature. For instance, students of Instrumental and Vocal Pedagogy programmes may present their thesis during annual student conferences organised by the Institute of Instrumental and Vocal Pedagogy. Bachelor's Musicology student research projects are discussed within seminars and at master's level, the thesis is defended in a public setting [Source: SER p. 61, 71, 81, 116, 126].

It was evident to the review team that the design of each of the programmes demonstrates a significant degree of alignment with PDDs, AEC Learning Outcomes and the national higher education structures. Programmes sit within a systematic and logical framework and there is clear progression from Bachelor's to Master's levels. The teaching staff is committed and students are very supportive of the provision made available to them, including the very generous teaching contact time. The emphasis on self-reflection and critical thinking in the pedagogy and instrumental teaching programmes is very commendable.

The review team found that the model of programme structure and the method for articulating learning outcomes provide an accessible and comprehensible system across the programmes whilst allowing for differentiation both by subject discipline and by level. The review team considered that framework ensures good continuity between Bachelors and Master levels and provides continuity of programme design between the different programmes.

Whilst there was differentiation between all programmes' outcomes at Bachelor's and Master's levels, the review team found that study programme descriptions (i.e. those sitting below the level of programme descriptions at Bachelor's and Master's level ) were not always as clearly aligned with the PDDs and AEC Learning Outcomes. Some of the study programme descriptions were stronger than others but there is a lack of consistency. With specific regard to Bachelor's programmes, the review team considered that whilst outcomes are broadly aligned

with AEC Learning Outcomes, there is scope for further alignment, particularly with regard to the generic outcomes of critical thinking. Some study programme descriptions could also include more detail on assessment methods to be employed (e.g. written submission, oral presentation, public performance etc.) with word counts and performance length. This would enable an overview of assessment strategies and allow programme teams to take a view, where appropriate, of comparability between requirements of the various study areas. N.B. it is not suggested that full details of required performance repertoire, dissertation titles etc. are given on these descriptions.

The review team therefore recommends that the programme documentation and the study programme descriptors be reviewed and strengthened in terms of their alignment with PDDs and AEC Learning Outcomes. In particular, the emphasis on generic outcomes of critical thinking could be strengthened in study programme descriptions to emphasise analysis, synthesis and problem solving at 1<sup>st</sup> cycle Bachelor's level.

### **Compliance with Standard 2.1**

The review team concludes that the EAMT programmes comply with Standard 2.1 as follows:

<b>Programme</b>	<b>Compliance level</b>
Bachelor Music Performance	Fully compliant
Bachelor Music	Fully compliant
Master Music Performance	Fully compliant
Master Music	Fully compliant
Bachelor Composition and Electronic Music	Fully compliant
Master Composition and Recording Arts	Fully compliant
Bachelor Music Instrument Teacher	Fully compliant
Master Instrumental and Vocal Pedagogy	Fully compliant
Bachelor Music Education	Fully compliant
Bachelor Musicology	Fully compliant
Master Musicology	Fully compliant
Master Contemporary Performance and Composition (CoPeCo)	Fully compliant

## 2.2 International Perspectives

**Standard 2.2. The programme offers a range of opportunities for students to gain an international perspective.**

Whilst the review team did not view a discrete international strategy document, EAMT's international aims are clearly stated in the institutional Vision and expanded upon in the Development Plan 2015-2020. The Development Plan outlines the intention for heightened international cooperation and communication, openness to the international environment and a commitment to international exchange and ERASMUS. It states that one of the benefits of internationalisation is heightened international competitiveness. The *SER* reflects the positive approach to the international learning environment and the review team found that students and staff alike, were wholeheartedly in support of the institution's Vision and international aspirations as set out in the Development Plan [Source: *Development Plan 2020*, *SER* p. 19, M1, M3, M4, M6, M6a, M7].

The *SER* describes how each programme incorporates international perspectives. For instance student mobility is one example of internationalisation cited in the case of performance programmes and international teaching experience is given in the case of the Bachelor's Music Instrument Teacher [Source: *SER* p. 19, 82]. Statutes determine that each study programme may be taught in only one principal language. Thus the Bachelor's Music Performance, Master's Music Performance, Bachelor's Music and Master's Music are taught largely in separate languages whilst sharing in large part the curriculum. In addition to a diploma certificate, all students receive a diploma supplement drawn up in Estonian and English [Source: *SER* p. 13, *Regulation of Assessment*].

The music performance and composition programmes are delivered by international members of staff but there are many more international guest teachers for events such as masterclasses. There is a commitment to increasing the number of international staff and exchanges on these programmes. The composition department is particularly busy on the international front and the *SER* lists a large number of collaborative international events and projects [Source: *SER* p. 62]. The Bachelor's Music Instrument Teacher, Master's Instrumental and Vocal Pedagogy and Bachelor's Music Education are inherently less international in curricular focus because of the need to serve the internal labour market. Nonetheless many members of the departmental teaching staff have international experience (education, conferences, teaching, seminars etc.) which, along with international guest teachers, broadens the learning environment on these programmes. One of the outcomes of the instrumental teaching programmes is for students to be able to cope with an international learning environment. The musicology department co-hosts international conferences with the Estonian Musicological Society and students of its programmes are involved in the planning and realisation of these events. CoPeCo was conceived as a collaborative programme from the outset and the international curriculum is a fundamental precept of its existence. The CoPeCo consortium wishes to enhance cooperation with other international academies and also to extend its horizons beyond Europe [Source: *SER* p. 21, 62, 82, 95, 104, 117, 135, M4a].

EAMT has the highest proportion of international students on its programmes within the Estonian higher education sector [Source: *SER* p. 19]. The number of international students registered on programmes has grown

by 11% between 2011 and 2016 with keyboard and wind, brass and percussion departments showing relatively high numbers [Source: *SER* p. 21]. There is a greater concentration of international students on the performance and composition programmes than the education programmes, partly due to the focus of the latter on the internal employment market. As previously mentioned, the Bachelor's Music and Master's Music are both principally English language programmes and whilst they are therefore separate from the Bachelor's Music Performance and Master's Music Performance, they share many curricular elements at their respective levels. During a meeting with the review team, it was suggested that international students might benefit from greater Estonian language provision and that the institution did not always make clear if specific elements of the curriculum would be taught in English or Estonian [Source: M3].

The review team was informed in a later meeting that budgetary constraints determine the amount of language tuition that is offered to international students. Poor English can sometimes inhibit student achievement on musicological elements of programmes and members of staff of the musicology department informed the review team that to help, they give specific support to international students. Moreover, assessment methods for international students might be adjusted to include seminars and discussions rather than written submissions as a means of support. In a meeting with teachers, the review team heard that confusion sometimes arose where there are slightly different requirements between Estonian and English language programmes. Despite any difficulties with language, the review team heard that international students were more likely to be able to devote their full energies to studying than Estonian students who may have to work to support their studies. This potentially results in a higher rate of completion within the normal study period. Another positive aspect of internationalisation is manifest in the increased number of applicants from EAMT's international student population to join the national orchestra [Source: *SER* p. 59, 82, M3, M4, M4a, M6, M7].

Student and staff exchange happens principally through ERASMUS and Nordplus. Nordplus – the higher education mobility and network programme for Baltic and Nordic countries – tends to deal with short term exchanges and projects rather than long-term mobility. ERASMUS tends to be the main vehicle for longer-term exchanges. Students on the Bachelor's Music Performance and Master's Music Performance are more likely to participate in ERASMUS exchanges than students on education and musicology departments, perhaps because of the inherent nature and design of the curriculums (previously discussed). The instrumental pedagogy department received a significant number of incoming students between 2014 and 2016 although there were no outgoing students from this department. The number of outgoing students on the Master's Music Performance is notably high. ERASMUS exchanges are managed by ERASMUS coordinators who deal with matters such as credit transfer, learning agreements and student grants. In a site-visit meeting, the review team met a number of students who had experienced successful ERASMUS mobility experiences and who spoke highly of the support offered to them by the institution. The review team was informed that ERASMUS coordinators are very committed to the programme and to ensuring the quality of student experience. The review team heard that credits for ERASMUS are awarded. Students receiving 30 ECTS are able to complete their programme within the normal schedule. Students receiving fewer credits may complete after an extended period of time with extra tuition. This

is an arrangement that can be very popular with the students as it can be seen as an enhancement of the amount of tuition that they receive [Source: SER p. 19, 20, 54, 82, M3, M8].

The review team was highly impressed with the embracing and proactive approach to, and the extent of international activity within the institution and how this has filtrated into the programmes under consideration in this review. Such activity is exemplified by student and staff mobility, international projects, CoPeCo, EAMT staff international experience, masterclasses and international seminars and conferences. The review team found that the institution is creating a good balance between promoting Estonian culture and society whilst opening its learning environment to international perspectives. Estonian special elements of the curriculum are well differentiated, understood and supported by its students and staff. Each programme acknowledges internationalisation in a manner that is appropriate for the outcomes of the programme and the main discipline and this leads to a rich diversity of approach within the institution. Whilst the institution is clearly highly supportive of internationalisation there are challenges associated with developing the institution into an international learning environment in a period of rapid change. The review team concludes that language is one of these issues, notably in terms of some international students' capabilities in Estonian and/or in English. EAMT will doubtless wish to be confident that as it becomes increasingly international, students have sufficient support in both English and Estonian. This could be provided through a combination of comprehensive linguistic admissions requirements along with an appropriate number of language classes. The review team recommends that further work takes place to ensure that language is not a barrier to international student participation and progression.

### Compliance with Standard 2.2

The review team concludes that the EAMT programmes comply with Standard 2.2 as follows:

Programme	Compliance level
Bachelor Music Performance	Fully compliant
Bachelor Music	Fully compliant
Master Music Performance	Fully compliant
Master Music	Fully compliant
Bachelor Composition and Electronic Music	Fully compliant
Master Composition and Recording Arts	Fully compliant
Bachelor Music Instrument Teacher	Fully compliant
Master Instrumental and Vocal Pedagogy	Fully compliant
Bachelor Music Education	Fully compliant
Bachelor Musicology	Fully compliant

Master Musicology	Fully compliant
Master Contemporary Performance and Composition (CoPeCo)	Fully compliant

## 2.3 Assessment

### **Standard 2.3. Assessment methods are clearly defined and demonstrate achievement of learning outcomes.**

Institutional information which sets out the precepts and regulations pertaining to assessment are set out in the *Regulation of Study*. This document includes (but is not limited to) student work-load, ECTS, assessment criteria, regulations governing re-sits, extensions of study, termination of studies, re-matriculation, appeals and calculating student achievement through average grade marks. There are also definitions of the two main forms of assessment – pass/fail and differential – and the conditions in which they might be used [Source: *Regulation of Studies*].

The Bachelor's Music Performance, Bachelor's Music, Master's Music Performance and Master's Music employ a wide-range of assessment methods including practical performance, written examination, oral and discussion. Teachers of theory and general academic subjects across all programmes can be nominated as the assessor of a student's work. The head of department is responsible for forming panels to assess the main area of study and the Rector approves the panels for all final (graduating) exams. In all Master's programmes (e.g. Master's Music Performance, Master's Music, Master's Composition and Recording Arts) an external examiner from outside the academy, or at least from another department, is present and contributes to the assessment process. Students are entitled to receive oral or written feedback and this is sometimes communicated to the student by the main study professor. In a meeting with students the review team heard that feedback is given to students promptly as exemplified by the Bachelor's Music Instrument Teacher where students receive feedback immediately after the performance examination by the academic instructors. The *SER* states that one of the objectives of feedback from graded work is to enable them to self-evaluate their progress and thus to improve. The Master's Instrumental and Vocal Pedagogy has a higher ratio of pass/fail assessment to differential assessment than other programmes and the programme team suggest that this is because students are generally from a higher age bracket and that they consequently tend to be more motivated by the learning experience than by assessment. Additionally, this programme places a higher value on critical reflection than others. The Bachelor's Music Education contains elements of self and peer assessment. Formative assessment is an important strategy in the Bachelor's Musicology. Student research projects are discussed regularly in seminars and feedback is given to students. Written research projects are defended and for the Master's Musicology, this defence takes place in public with an external evaluator [Source: *SER* p. 22, 54, 63, 73, 83, 95, 106, 117, 127, M3].

The *SER* states that programme teams had given consideration to the relationship between learning outcomes, assessment methods and assessment criteria. Clear examples of this are found in CoPeCo and the Bachelor's Music Instrument Teacher [Source: *SER* p. 136, 83].

The review team was informed that students and teaching staff were broadly very supportive of assessment and feedback within EAMT's programmes. Students on musicology programmes gave particular endorsement to the presentation of course materials and requirements for assessment. Members of the performance teaching staff were supportive of the assessment methods and their involvement in the process as panel members. The review team heard of an interesting example whereby teachers of woodwind had been involved in the assessment of percussion instruments and how members of staff considered this to be beneficial in terms of widening the perspectives on the students' performance [Source: M3, M6].

An honest appraisal was given by members of the composition department concerning some of the difficulties associated with the assessment of composition. Even when panels discuss the relationship between outcomes and assessment there can be a variance between individual panel marks. For these reasons the department makes it clear that stylistic features of students' work should not be taken into account in the marking process. The review team understands that a final mark is given using the average of individual panel member marks so as to mitigate against a wide disparity of composition panel marks. Moreover, the review team understands that international students are more likely to appeal or question their assessment marks. Members of the composition department suggest that the expectations with regard to assessment standards for this group of students is out of alignment with the standards of the department [Source: *SER* p. 63, 73, M4].

Overall, the review team has seen evidence of an effective and satisfactory approach to assessment and its procedures are well supported by members of staff and most students. The review team was particularly impressed by the extent of the involvement of teaching staff in assessment, the employment of external examiners for Master's examinations, and the example of instrumentalists examining cross discipline given above. The reservations expressed by the composition department – and in particular those concerning the expectations of international students – merit further discussion and consideration by the department, particularly in the context of an institution that is expanding its international horizons and the high ratio of international to national entrants on the department's programmes [Source: *SER* p. 73, M7]. Whilst the team accepts that the parameter of composition assessment are very wide, it recommends that every effort is made to ensure that the standards and assessment criteria are understood by students at the earliest possible juncture. It may also be appropriate to examine the entrance requirements so as to ensure that the appropriate information is available and that correct decisions are made with regard to accepting students on the programme. Such measures would also potentially alleviate any significant disparity between the achievements of international and home students.

In line with the recommendation in section 2.1, the review team recommends that study programme descriptors be revised to give details of assessment modes and strategies so as to give a clearer and more consistent picture of the overall strategy and requirements for the programme. This would permit a more holistic understanding of the programme and how its elements relate to each other.

### Compliance with Standard 2.3

The review team concludes that the EAMT programmes comply with Standard 2.3 as follows:

<b>Programme</b>	<b>Compliance level</b>
Bachelor Music Performance	Fully compliant
Bachelor Music	Fully compliant
Master Music Performance	Fully compliant
Master Music	Fully compliant
Bachelor Composition and Electronic Music	Fully compliant
Master Composition and Recording Arts	Fully compliant
Bachelor Music Instrument Teacher	Fully compliant
Master Instrumental and Vocal Pedagogy	Fully compliant
Bachelor Music Education	Fully compliant
Bachelor Musicology	Fully compliant
Master Musicology	Fully compliant
Master Contemporary Performance and Composition (CoPeCo)	Fully compliant

### 3. Student profiles

#### 3.1 Admission/Entrance qualifications

**Standard 3.1. There are clear criteria for student admission, based on an assessment of their artistic/academic suitability for the programme.**

Rules governing the admissions procedure are set out in the Admissions Rules of EAMT. These deal with matters such as entrance requirements, thresholds for admission, matriculation, entrance examinations and general procedural information. The EAMT Council approves entrance requirements and the schedule. The Admissions Committee (established by the Rector) monitors compliance with the admissions process including those students who are deemed to be acceptable. The Admissions Secretary is responsible for the administration of admissions [Source: *Admission Rules of the EAMT*].

Admissions criteria and entrance examinations are differentiated by programme according to the main discipline and assessment of applicants is carried out through the award of points as set out in sections 37 – 43 of the *Admissions Rules*. In the case of the Bachelor's Music Performance and Bachelor's Music, criteria are outlined in the *SER*. Numbers accepted on the programme are stable although the review team noted the very small numbers accepted for folk music and slightly higher numbers for jazz. The review team noted the appointment of a new coordinator for folk music with the intent of building the discipline more securely into the overall programme offering. The Master's Music Performance and Master's Music have similarly defined criteria and there are a number of extra sub-disciplines such as chamber music, accompaniment and contemporary improvisation. The number of accepted students has increased over a four-year period. Both levels of the composition programmes employ differentiated tests so as to accommodate the sub-disciplines. Short preparatory courses are made available at Bachelor's level and the programme team suggest that this is raising the standard of entrants. Whilst being a relatively small programme in comparison to the performance courses, the programme team considers that the standard of entrants is increasing [Source: *SER* p. 23, 24, 55, 63, 64, 74, 127, M1].

Entrance tests for the Bachelor's Music Instrument Teacher include questions to establish the motivation for teaching and the knowledge and aptitude of the students. At Master's level, applicants are required to defend a future pedagogical thesis. A performance examination is also required for non-EAMT applicants. Entrants' numbers for the Bachelor's Music Instrument Teacher have declined over a four-year period whilst in respect of the Master's Instrumental and Vocal Pedagogy they are relatively stable. In addition to performance and an interview, applicants for the Bachelor's Music Education are required to perform a number of musicianship tests such as singing and piano accompaniment. The Bachelor's Musicology requires a written essay, interview and other tests including score reading. Applicants for the Master's Musicology are assessed on the defence of a research project proposal and its potential to be completed during the Masters programme. Admissions numbers for musicology programmes are relatively small and stable although none were given in the *SER* for 2017. The programme team acknowledges that recruitment is problematic and it attributes this in part to the lack of

competition amongst applicants. Entrance requirements for CoPeCo consist of a two-round process of an exam and live audition and there are clear pre-requisites for applicants [Source: *SER* p. 83, 96, 118, 119, 127, 136].

Whilst the increasing number of international registered students is much applauded within the institution, it was noted that there is a general decline in the number of Estonian applicants. This is attributed in part to a decrease in the number of Estonians wishing to study music and also to an increased number of Estonian music students wishing to study abroad. The review team understood that other factors behind the decreasing number of Estonian applications include falling levels of musical literacy at pre-tertiary level and an increasingly fragmented school curriculum<sup>2</sup>. Members of staff expressed the view that more needs to be done in terms of promoting EAMT's unique selling points such as the high number of contact hours, personal tutoring and the small and intimate learning environment [Source: *SER* p. 107, M4, M6, M7].

Notwithstanding the challenges posed by recruitment, particularly for some of the non-performance smaller programmes, the review team noted the comprehensive documentation and approach to admissions. Programme teams are aware of recruitment challenges which they will doubtless wish to address in the context of the increasingly international and competitive environment. The example of preparatory courses offered by the composition department might be one model to explore further. Overall the review team considers that the programmes have developed relevant admission procedures which take into account and comply with EAMT's policies and statutes.

### Compliance with Standard 3.1

The review team concludes that the EAMT programmes comply with Standard 3.1 as follows:

Programme	Compliance level
Bachelor Music Performance	Fully compliant
Bachelor Music	Fully compliant
Master Music Performance	Fully compliant
Master Music	Fully compliant
Bachelor Composition and Electronic Music	Fully compliant
Master Composition and Recording Arts	Fully compliant
Bachelor Music Instrument Teacher	Fully compliant
Master Instrumental and Vocal Pedagogy	Fully compliant

<sup>2</sup> In its response to the draft report dated 02/04/2018 EAMT indicated that the general demographic situation is another factor that influences the number of applicants. The university age group has decreased within the last 3 years such that it has adversely affected the applications for all Estonian universities.

Bachelor Music Education	Fully compliant
Bachelor Musicology	Fully compliant
Master Musicology	Fully compliant
Master Contemporary Performance and Composition (CoPeCo)	Fully compliant

### 3.2 Student progression, achievement and employability

**Standard 3.2. The programme has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.**

The main requirements for academic progress are governed at national level by the Universities' Act and Higher Education Standards. *The Statutes of Academic Units of EAMT* state that academic units are responsible for the monitoring of student progress and for advising students. At local level, the Registry and Student Affairs Department monitors academic progress and student achievement for all programmes. The *Regulation of Studies* sets out the guidelines for monitoring credit accumulation and associated rules governing student progression. It also sets out rules pertaining to the recognition of prior learning (RPL). The Registry and Student Affairs Department maintains records of students' personal study plans and it provides information to students. Students are supported by the online Student Information System (SIS) which provides them with detailed information on matters such as assessment and credit accumulation. The review team heard from students during the site visit that the SIS is a very effective and easy tool for students to use. According to the *Regulation of Studies*, students may seek support from the relevant head of department, the Head of the Registry and Student Affairs, the RPL and careers advisors and any relevant academic instructor [Source: *SER* p.24, *Regulations of Studies, Statutes of Academic Units of EAMT*, M3, M8].

In order to support students in relation to employment the position of Career Advisor was created in 2013 and the holder of this post normally has a background of cultural management. Additionally, career development is supported by a student employer information portal which gives access to articles on learning and information on careers, internships and jobs. Employment data relating to graduates is collected through an alumni survey which is conducted at the end of each calendar year. The data is designed to set out the employment, continuing education, and other employability or personal data that is relevant to establishing the efficacy of EAMT's programme's. Results are published in EAMT's Yearbook [Source: *Guidelines for collecting feedback from students and alumni*]. The *SER* states that 90% of its graduates either work in their chosen field or continue with their education. The review team understands that the job market in Estonia is very complex and competitive. An example of this is the increasing number of international applicants to be members of the national orchestra [Source: *SER* p. 26]. EAMT aims to increase graduates' employability prospects through general competencies and entrepreneurial elements of the programmes [Source: *SER* p.27].

Despite encouraging rising numbers of timely completions on the Bachelor's Music Performance and Bachelor's Music, the *SER* describes an overall rise in the number of incompletions. Some of this is attributed to insufficient academic progress and/or other personal reasons. However students transferring to other universities, abroad or within Estonia accounts for approximately 1/3 of the drop-out rate. In contrast, the *SER* states that the Master's Music Performance and Master's Music have stable and lower rates of drop-out although completion in line with the normal time-frame is problematic for some students. Employment rates in the specialism (which include freelance work), are good with 16% of students going on to further study [Source: *SER* p. 26, 55, 56, 57].

Programmes for composers display a different profile. There is a 9% drop-out rate for the Bachelor's Composition and Electronic Music and students tend to take longer to complete their studies than for some other programmes. The *SER* does not give employment rates for this programme. The Master's Composition and Recording Arts, which has a relatively high ratio of international to home students, has a low drop-out rate. Students tend to extend their study time and thus the completion rate within the normal period is lower [Source: *SER* p. 64, 65, 74].

Music education programme profiles are different again. The *SER* describes the Bachelor's Music Instrument Teacher drop-out rate as high and issues such as motivation and inadequate musical background are considered to be contributory factors. Additionally, students may have professional teaching commitments which impact upon their ability to study. Once graduated, most students progress onto the Master's Instrumental and Vocal Pedagogy and they are able to obtain the Certificate of Vocational Teacher Level 7 as an additional incentive for study. Students of the Master's Instrumental and Vocal Pedagogy are more likely to be working alongside their studies and this is largely perceived as advantageous by the programme team because the experience is relevant to study and thus has the potential to increase motivation. Students at this level tend not to drop-out and there are better rates of completion within the normal study period. Employment prospects for students on the Master's Instrumental and Vocal Pedagogy are deemed to be generally strong [Source: *SER* p. 84, 96]. Overall, the number of registered students on the Bachelor's Music Education is reducing and the *SER* suggests that the arts and humanities are becoming less popular areas of study more generally. Moreover, the drop-out rate for this programme has increased marginally, often due to insufficient academic progress but sometimes due to a change of main study or study abroad. Adjustments to entrance requirements have previously been made so as to improve the prospects of progression through the programme. These have resulted in marginal improvements to graduation rates. The job market for the field is strong and students who do finally graduate often progress to master's level study so as to enable them to work full time in music schools [Source: *SER* p. 77].

The Bachelor's Musicology being a small programme has low graduation rates. In order to address recruitment and progression problems, the programme team has instigated extra-curricular courses such as museum archiving and radio/media activities. These also have the potential to increase employability. Progression and graduation rates for the Master's Musicology are similarly small although employment outcomes for graduated students can be very promising. During the site-visit, the review team heard from representatives of the profession that EAMT graduates make excellent candidates for teaching in Estonian schools, and that they bring modern perspectives to the profession. More broadly, the review team heard that EAMT is a major player in the

cultural and professional musical life of Estonia and that its programmes provide very good preparation for the profession [Source: *SER* p. 119, 127, M7].

CoPeCo, being a collaboratively run programme is governed by special joint regulations which govern academic issues including failure and re-sit. Student support is the responsibility of the home institution. Rates of graduation are good and the *SER* suggests that employment outcomes tend to be related to creative musical outputs [Source: *SER* p. 137].

The review team considers that there are effective and reliable systematic measures in place to monitor and review the progression of students on the programmes under consideration. The Student Information System is an impressive resource and it is complemented by very strong support from IT. Students are well supported by the Registry team which provides advice on matters such as assessment and progression. The review team considers that overall employment rates are impressive.

Profiles of individual programmes vary and they are often influenced by factors such as recruitment patterns, the job market and other demographics including home students having to work to support their studies. The *SER* outlines a fair appraisal of each programme, including those for which student recruitment and retention is problematic. As discussed in previous sections, the review team found that the curriculum for each programme is well designed and appropriate for the main study discipline and it is not in the remit of this report to make recommendations regarding viability of smaller programmes.

### Compliance with Standard 3.2

The review team concludes that the EAMT programmes comply with Standard 3.2 as follows:

Programme	Compliance level
Bachelor Music Performance	Fully compliant
Bachelor Music	Fully compliant
Master Music Performance	Fully compliant
Master Music	Fully compliant
Bachelor Composition and Electronic Music	Fully compliant
Master Composition and Recording Arts	Fully compliant
Bachelor Music Instrument Teacher	Fully compliant
Master Instrumental and Vocal Pedagogy	Fully compliant
Bachelor Music Education	Fully compliant
Bachelor Musicology	Fully compliant

Master Musicology	Fully compliant
Master Contemporary Performance and Composition (CoPeCo)	Fully compliant

## 4. Teaching staff

### 4.1 Staff qualifications and professional activity

**Standard 4.1. Members of the teaching staff are qualified for their role and are active as artists/pedagogues/ researchers.**

Requirements for the appointment of teaching staff are determined by the Republic of Estonian Universities Act and the Standard of Higher Education in the Organisation of Research and Development Act". At local level, the requirements and procedures are specified in the *Regulations for Recruitment for Academic Positions at EAMT* which was approved by the Academic Council in 2010. These regulations define the criteria for each level of the academic teaching staff – professor, regular teaching staff, research staff, visiting teaching staff etc. They also set out the parameters for the appointments process including the assessment of candidates, election of heads of academic units, appointment of regular and visiting teaching staff. The Academic Committee, formed by the Rector oversees all staff appointments [Source: *Regulations for Recruitment for Academic Positions.*]

Job descriptions outlining the rights and responsibilities of academic teaching staff are stated in Job Descriptions of the Academic Staff. This document includes a section titled "Reporting, performance assessment and appraisal review". Here details of the annual appraisal for academic staff is given. Annual appraisals are conducted by the head of the academic unit and the Vice Rector for Academic Affairs and Research. Procedures for the five year teaching staff evaluation are given in *The Procedure of Evaluation of Teaching and Research Staff*. Five-yearly evaluations are arranged by the Rector's office and the committee may include an external representative. Candidates are required to provide a CV of professional activity carried out in the previous five years. Students' data and other Source of information may be required. The evaluation committee has the right to recommend dismissal of a member of staff. There is a documented right to appeal against such a judgement. The document entitled *Teaching Workload Accounting for Academic Staff* supplements other documentation by giving precise details of workload expectations. Additionally, this document gives definitions of the various duties including, teaching, creative and research work [Source: *Regulations for Recruitment for Academic Positions, Teaching Workload Accounting for Academic Staff, Professional Requirements for Teaching and Research Staff, Job Description of Academic staff at the EAMT, Procedure of Evaluation of Teaching and research Staff, M1*].

The majority of academic staff observe an active artistic life which is normally self-generated and discrete from EAMT. To facilitate the artistic life of the staff, EAMT occasionally arranges staff concerts and there is a policy of allowing staff to work flexibly so as to permit independent creative outputs. The *SER* describes a growth in the number of academic members of staff who have or are taking a PhD. The review team was informed by the senior management that it wishes to make support for personal development more systematic and also to encourage staff research which goes beyond the requirements of formal study or an academic degree. EAMT is in the process of re-allocating funds to encourage such non-degree related research activity. The review team was informed that some members of staff had received good support for participation in activities such as external seminars, research projects, participation in web platforms and conferences on string pedagogy [Source:

SER p. 28, 32, M1, M6, M4a]. Charts displaying the professional, creative and research outputs of members of staff are displayed in the relevant programme description of the SER.

One of the performing departments' aims is to ensure that a significant number of their teaching staff are leading Estonian musicians. Whilst members of staff frequently have an independent creative career, a significant number has finished a creative career and is concentrating on teaching and pedagogy. Guest teachers are hired to teach masterclasses and the departments aim to attract top class international musicians so as to diversify educational approaches. The folk music performance teaching unit is relatively small compared to the main stream disciplines and is taught by 7 members of staff (0.5 fte) [Source: SER p. 31, 57, 65].

The SER states that almost all members of the composition department teaching on its programmes are creatively active and are leading, internationally recognised figures in their discipline. There are 15 members of teaching staff (9.75 fte) and the department is expanding to meet increased student numbers and to adapt to technological change in the discipline. This potentially gives younger staff applicants more opportunity. 20 members of staff (6 fte) undertake the main body of teaching of the Bachelor's Music Instrument Teacher. The academic unit aims to recruit outstanding teachers who are creatively active, professional musicians, competent lecturers and research active. The emphasis is on interdisciplinary competences and on encouraging members of staff to participate in new opportunities and to seek new discipline specific horizons. This also applies to the Master's Instrumental and Vocal Pedagogy which largely consists of the same teaching body as the Bachelor's Music Instrument Teacher. Both programmes share staff with the performance departments. As an example of this, level, the SER gives an example of a member of the Brass and Woodwind department acting as a supervisor for a Master's student pedagogical project. Student research and pedagogical projects on the Master's Instrumental and Vocal Pedagogy are normally supervised by members of staff with a doctorate. The Institute of Instrumental and Vocal Pedagogy publishes a journal (*Instrumental and Vocal Pedagogy*), and the SER states that that the Institute is very encouraging of members of staff undertaking research activity and publishing independently of EAMT. The Institute is described as an important driver of the learning and teaching critical thinking culture at EAMT. This is in part achieved through the support it gives across the music department for teacher refresher courses and professional development [Source: SER p. 65, 74, 85, 86, 87].

Members of teaching staff for the Bachelor's Music Education are significantly involved in cross-departmental teaching and servicing other programmes. This unit is considered to be the centre of competence in Estonia in musicology and music theory. The Institute of Music Education draws together academics whose backgrounds are in music education, science and music didactics. It lists 10 members of teaching staff (3.75 fte) of which, 3 are PhD holders. Additionally, it calls upon staff from other departments to teach on the programme [Source: SER p. 109]. Since 2009 the Department of Musicology has been issuing a scholarly yearbook *Res Musica* which comprises peer-reviewed articles and has an international editorial board (SER p.117).

The SER states that 70% of the Bachelor's Musicology and Master's Musicology staff are holders of PhDs and are research active [Source: 14/22 on table 61 of the SER]. The Institute considers that the ratio of established

members of staff to younger members of staff is significant and it wishes to involve younger members of staff in the delivery of the programme on a regular basis.

Staff of the collaborative programme CoPeCo are recruited on the basis of their high level competence in new music performance and musical analysis across the member institutions. All its teaching staff are either active as artists or researchers. The *SER* gives an exhaustive list of teachers and their creative activities for this programme [Source: *SER* p. 108, 122, 32, 138, 139].

On consideration of the evidence, the review team concluded that all programmes are staffed with highly qualified teachers who have strong professional profiles. Additionally, programmes benefit from the positive impact of visiting international teachers for masterclasses and short-term/long-term contracts. There is a strong commitment to promote and support professional development for teaching staff including support for teaching staff mobility. The Institute of Musicology has a particularly strong research profile within its staff body. The review team recommends that definitions of artistic and performance-led research become more embedded. This would enable staff of performance programmes to engage more easily with research interests.

#### **Compliance with Standard 4.1**

The review team concludes that the EAMT programmes comply with Standard 4.1 as follows:

<b>Programme</b>	<b>Compliance level</b>
Bachelor Music Performance	Fully compliant
Bachelor Music	Fully compliant
Master Music Performance	Fully compliant
Master Music	Fully compliant
Bachelor Composition and Electronic Music	Fully compliant
Master Composition and Recording Arts	Fully compliant
Bachelor Music Instrument Teacher	Fully compliant
Master Instrumental and Vocal Pedagogy	Fully compliant
Bachelor Music Education	Fully compliant
Bachelor Musicology	Fully compliant
Master Musicology	Fully compliant
Master Contemporary Performance and Composition (CoPeCo)	Fully compliant

## 4.2 Size and composition of the teaching staff body

### Standard 4.2. There are sufficient qualified teaching staff to effectively deliver the programme.

Data for the number of teaching staff for each programme is given in the respective sections of the *SER* and this information demonstrates that performance programmes (and departments) represent the largest constituency of staff members – 145 teachers and 85.6 full-time equivalents (fte). The review team noted that data within Section 3 of the *SER* for each programme shows that programmes of smaller academic units (teaching, pedagogy, and musicology) tend to have significantly fewer numbers of students. During the site-visit the review team was informed by students that they are very happy with the quality of teaching staff and the support that is given to them. It also noted the high number of teacher contact hours stipulated in the *Teacher Workload Accounting for Academic Staff*. During the site-visit, members of teaching staff conveyed to the review team high levels of motivation, engagement and fulfilment [Source: *SER* sections 3.1 for each programmes, sections 4 for each programme, M3, M6, M6a, *Teacher Workload Accounting for Academic Staff*].

The *SER* describes how sustainability is an important factor in maintaining a qualified teaching/artistic/research staff. EAMT aims to offer stable working conditions whilst encouraging the development of new curriculum and programmes which may require new members of staff, either permanent or visiting. Heads of academic units are required to nurture young talent so as to create a mechanism for succession planning when members of the academic staff leave [Source: *SER* p. 27, *Statute of Academic Departments*].

The review team was impressed by the generous level of contact time offered by EAMT to its students which is undoubtedly a major tool in the institution's competitiveness. The institution takes a proactive approach to sustainability of its staff and seeks to find that appropriate balance between established members of teaching staff and recruitment of newer staff with fresh perspectives and competencies. The employment of guest/visiting teachers is a useful strategy in this regard. The programmes vary in size, both in terms of the numbers of teaching staff and the numbers of enrolled students. There is no evidence that students of smaller programmes are disadvantaged by smaller teaching teams and the review team found that smaller units could in practice be advantageous to students in terms of accessible support for the programme. In the opinion of the review team, there are sufficient qualified teaching staff members to effectively deliver the programme.

### Compliance with Standard 4.2

The review team concludes that the EAMT programmes comply with Standard 4.2 as follows:

Programme	Compliance level
Bachelor Music Performance	Fully compliant
Bachelor Music	Fully compliant
Master Music Performance	Fully compliant

Master Music	Fully compliant
Bachelor Composition and Electronic Music	Fully compliant
Master Composition and Recording Arts	Fully compliant
Bachelor Music Instrument Teacher	Fully compliant
Master Instrumental and Vocal Pedagogy	Fully compliant
Bachelor Music Education	Fully compliant
Bachelor Musicology	Fully compliant
Master Musicology	Fully compliant
Master Contemporary Performance and Composition (CoPeCo)	Fully compliant

## 5. Facilities, resources and support

### 5.1 Facilities

**Standard 5.1. The institution has appropriate resources to support student learning and delivery of the programme.**

The Bachelor's Music Performance and Bachelor's Music section of the *SER* gives an expansive description of the facilities at EAMT and the information here is largely applicable to other programmes. EAMT has been the legal owner of its current building since 2000. The building was designed for 500 students and full specifications of the building are detailed in the *SER* including room size, function, and noise level. EAMT provides student accommodation for 320 students. The *SER* states that whilst EAMT is satisfied that the building conforms to modern day requirements, there is insufficient ventilation in some classes, a shortage of office space for researchers and inadequate provision for performance. In order to address these shortcomings, EAMT purchased a new wing of 6000 square metres in 2016. The *Development plan of the EAMT 2020* describes the broad purposes and parameters of the new wing which will include a new concert hall, black box, recording rooms and multi-media studio, research offices and 21 rehearsal and practice rooms. It is due to be operational by the autumn of 2019 [Source: *SER* p. 32, 33, 34, *Development Plan of the EAMT 2020*].

EAMT is proud of its library which is the biggest of its kind for music and theatre in Estonia. As well as a service for its staff and students, it functions as a public research library with modern digital facilities. Its budget has grown in conjunction with its expanded number of users. The review team was informed during the site-visit that the library services approximately 3000 users of which 25% are from the Academy. An electronic archive with reporting and search functions features amongst plans for the future [Source: *SER* p. 34, M7].

The IT service includes maintenance of existing provision and planning for future developments. The review team was informed in a meeting with administrative and support staff that in addition to functional communicative operations, the IT department is involved in developing facilities that enhance the student academic learning experience. This includes the SIS (previously discussed) and the development of a framework that will enable live collaborative performance in different geographical locations. Similarly the IT department works continuously on the development of web-based apps. The IT department is currently collaborating with the library staff on the previously discussed library electronic archive [Source: M1, M7].

In addition to the facilities available to students on the highly populated Bachelor's Music Performance and Bachelor's Music, the *SER* describes specialised facilities for smaller programmes. There are dedicated facilities for the Bachelor's Composition and Electronic Music and Master's Composition and Recording Arts. These enable electro-acoustic recording, editing and a relatively new project room for audio-visual productions. Composition programmes will gain particular benefit from the new building through the multimedia hall, the classroom for electro-acoustic studies and the recording room. EAMT has recently acquired early music and child-sized instruments for the Bachelor's Music Instrument Teacher which also benefits from a technically fully

equipped library. Master's Instrumental and Vocal Pedagogy students access work placement materials and a learning environment which extends outside the EAMT premises to schools. Two large classrooms equipped with instruments for use in school settings are provided for the Bachelor's Music Education. This equipment includes 16 tablets and smart boards and there are additional classrooms for the relatively new rhythmic music curriculum. The Bachelor's Musicology and Master's Musicology is housed in a separate wing with a dedicated seminar room. The *SER* states that the 4 rooms for the teaching staff and researchers of these programmes are not considered as adequate but that the situation should resolve in the autumn of 2019 which is the date when the research offices in the new building are scheduled to open. The resource requirements for CoPeCo are coordinated at each partner institution by programme coordinators who have compiled a survival kit which itemises technical devices to be supplied by each institution. The review team noted the impressive facilities provided by each of the partner institutions [Source: *SER* p. 66, 67, 75, 87, 98, 109, 110, 123, 128, 142].

The review team concluded that EAMT furnishes its students with an aesthetically pleasing learning environment and an impressive range of facilities and resources which will be further enhanced once the new building is functional. The library as a service to students of EAMT and the wider community is an excellent example of this. The review team was impressed by the dynamic and visionary approach to IT.

### **Compliance with Standard 5.1**

The review team concludes that the EAMT programmes comply with Standard 5.1 as follows:

<b>Programme</b>	<b>Compliance level</b>
Bachelor Music Performance	Fully compliant
Bachelor Music	Fully compliant
Master Music Performance	Fully compliant
Master Music	Fully compliant
Bachelor Composition and Electronic Music	Fully compliant
Master Composition and Recording Arts	Fully compliant
Bachelor Music Instrument Teacher	Fully compliant
Master Instrumental and Vocal Pedagogy	Fully compliant
Bachelor Music Education	Fully compliant
Bachelor Musicology	Fully compliant
Master Musicology	Fully compliant
Master Contemporary Performance and Composition (CoPeCo)	Fully compliant

## 5.2 Financial resources

### **Standard 5.2. The institution's financial resources enable successful delivery of the programme.**

The Statutes of EAMT set out the financial parameters for its operations. These statutes require EAMT to prepare balanced budgets of income and expenditure. Financial plans, budgets and reports on the implementation of the budget are approved by the Academic Council of EAMT [Source: *Statutes of the EAMT*].

General information pertaining to all the programmes is set out in the *SER* section of the Bachelor's Music Performance and Bachelor's Music. The largest proportion of EAMT's income in the main budget is the state higher education activity support, accounting for 68-74% of the total. Grants and support revenues are the next largest elements. Monies distributed by EAMT to its academic units must ensure the quality and sustainability of its curriculums. EAMT is working to diversify its revenue base by providing educational services and finding new partners. The *SER* describes its financial position as strong and stable [Source: *SER table 18*]. EAMT is financing the new building through loans and the *SER* states that although this will put some pressure on finances, it will not adversely affect the academic provision. Financial resources for regular teaching are guaranteed centrally by the EAMT budget and some monies are allocated to each academic unit for extra-curricular activity. These monies are used for different purposes by each department. For example, music education uses the extra resources for joint curricular functioning in cooperation with the Viljandi Cultural Academy of the University of Tartu. It has also used the extra funding for the publication of "*Didactice of Musical Education. Selected Articles*". Musicology has used the funding to support its staff to participate in international conferences. EAMT makes periodic capital investments. For instance, in 2015 instruments including pianos, strings, early music and percussion were purchased [Source: *SER* p. 34, 35, 110, 123, M8].

CoPeCo is governed by discrete financial arrangements. Each institution is required to contribute to the programme budget and students pay fees in accordance with the regulations of their home institution. Consortium institutions are required to assist students in the acquisition of mobility funds. Mobility funds for EAMT students, are sought from national foundations and endowment providers such as the Estonian Culture Endowment. The programme team is aware of the financial challenges faced to ensure the sustainability of the programme and is committed to exploring other areas of financial support such as the EU Commission [Source: *SER* p.142].

Some academic units seek additional funds for their programmes from external resources that are related to their discipline. The composition department received additional periodic grants from the National Endowment of Culture and the Estonian Information Technology Foundation for Education. The pedagogical unit has sought funds from the Ministry of Culture and other educational bodies such as EMTASTRA (Institutional measure for research and development institutions and higher education institutions). EMTASTRA also supports the mobility programme for the students and staff of the Master's Instrumental and Vocal Pedagogy [Source: *SER* p. 67, 88, 98, 110, 123].

In consideration of the evidence the review team concluded that the financial position of EAMT is secure and that its programmes are largely well-provided for. The institution is aware of the financial pressures and risks brought
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about by the purchase of the new building and the review team considers that EAMT has made careful judgements regarding the cost/benefits of the investment.

The review team noted the special place of CoPeCo within the structure of programmes and the financial challenges it faces with regard to sustainability. The review team acknowledges the importance of CoPeCo in terms of enhancing the international profile of EAMT and also the contemporary dimensions that it brings to the institution's curriculum as a whole. The review team therefore recommends that EAMT secures the necessary funds to underpin the sustainability of CoPeCo. More generally, the review team encourages EAMT and its programme teams to continue to diversify resources of financial income for all its programmes.

## Compliance with Standard 5.2

The review team concludes that the EAMT programmes comply with Standard 5.2 as follows:

Programme	Compliance level
Bachelor Music Performance	Fully compliant
Bachelor Music	Fully compliant
Master Music Performance	Fully compliant
Master Music	Fully compliant
Bachelor Composition and Electronic Music	Fully compliant
Master Composition and Recording Arts	Fully compliant
Bachelor Music Instrument Teacher	Fully compliant
Master Instrumental and Vocal Pedagogy	Fully compliant
Bachelor Music Education	Fully compliant
Bachelor Musicology	Fully compliant
Master Musicology	Fully compliant
Master Contemporary Performance and Composition (CoPeCo)	Substantially compliant

## 5.3 Support staff

### Standard 5.3. The programme has sufficient qualified support staff.

The information given in the *SER* with regard to the Bachelor's Music Performance and Bachelor's Music applies to all programmes. Students are introduced to support staff and structures in the *University Studies and Professional World* induction sessions during the first weeks of studies at EAMT. Student support is provided from one of seven nominated members of staff, normally from the Registry or Student Affairs departments.

Support staff are given training for the role and where appropriate, they make referrals to other agencies within EAMT. There is a nominated member of staff to support international students. The *SER* states that EAMT is satisfied with the support services but acknowledges that international students sometimes experience difficulties at the beginning of their studies. The Student Union represents the student body at regular meetings with the Rector's office and student needs and support can form part of these discussions where appropriate. The *SER* states that students' views on support structures and units are taken into account by the management of EAMT [Source: *SER* p. 36, 37].

Some programmes and academic units have specialised dedicated support mechanisms. For instance, composition programmes are supported by two technical consultants who provide students with specialised expert assistance. In contrast, the Bachelor's Music Instrument Teacher benefits from entirely centrally provided student support. The programme team of the Master's Instrumental and Vocal Pedagogy has benefited from the appointment of a dedicated research secretary who assists in the issuing of publications and the organisation of academic events for the institute. The requirements for CoPeCo state that each institution of the consortium must appoint at least one representative to implement the joint procedure for managing the programmes efficiently. Assistance is provided by the International Relations Office, the Study Department, the library and IT. Personal development for support staff on this programme is governed by each institution's local policy [Source: *SER* p. 37, M8].

The *SER* states that there is no formal training and development model for support staff. Training needs are identified by the employee and agreed with management on an ad hoc basis. The provision of health and safety courses are the responsibility of the Managing Director. The review team heard during the site-visit that some departments provide specific personal development so as to keep their knowledge and practices up-to-date. The library and finance departments are examples of this [Source: *SER* p. 37, M8].

The review team considers that students are well-supported by the structures provided by EAMT and that they are appreciative of the support offered to them. [Source: *M3*]. The engagement and commitment of administrative and support staff is impressive. The review team recommends that steps are taken to formalise professional development opportunities for its administrative and support staff. In addition to the benefits that individual members of staff would receive, this measure would serve to equalise the provision of professional development across departments.

### Compliance with Standard 5.3

The review team concludes that the EAMT programmes comply with Standard 5.3 as follows:

Programme	Compliance level
Bachelor Music Performance	Fully compliant
Bachelor Music	Fully compliant

Master Music Performance	Fully compliant
Master Music	Fully compliant
Bachelor Composition and Electronic Music	Fully compliant
Master Composition and Recording Arts	Fully compliant
Bachelor Music Instrument Teacher	Fully compliant
Master Instrumental and Vocal Pedagogy	Fully compliant
Bachelor Music Education	Fully compliant
Bachelor Musicology	Fully compliant
Master Musicology	Fully compliant
Master Contemporary Performance and Composition (CoPeCo)	Fully compliant

## 6. Communication, organisation and decision-making

### 6.1 Internal communication process

#### **Standard 6.1. Effective mechanisms are in place for internal communication within the programme.**

The *SER* states that the emphasis of internal communications “is on delivering information concerning work or study administration and also on involving different target groups in decision making” [Source: *SER* p. 34, 38]. The *SER* gives two main categories of internal communications: communications with students and communications with employees. The Head of the Registry and the Student Affairs Department play key roles in disseminating important information to students and the SIS is an important facilitating tool. SIS users include students, teaching staff, heads of academic units, the Registry and the Student Affairs Department. Other important officers include the International Student Advisor, the ERASMUS Coordinator and other members of staff with pastoral responsibilities. The *SER* describes the Student Union as having an important role in linking the student community with the academic leadership of EAMT. More generally, the *SER* cites the EAMT webpage, the EAMT Face Book pages, weekly newsletters and mailing lists as useful communications tools [Source: *SER* p. 34, 38].

Staff meetings play an important role in internal communications for employees. There is an induction staff meeting at the beginning of each academic year where members of staff receive a briefing from members of the Rector’s Office on important information pertaining to the new academic year. EAMT normally holds information and training days for staff members in the spring term. Additionally, academic departments run their own communications mechanisms such as department specific meetings. This is exemplified by the composition department which runs an induction meeting for staff and students of the Bachelor’s Composition and Electronic Music and the Master’s Composition and Recording Arts. Additionally, four specialist coordinators assist with day-to-day communications. Another example of department specific communications can be found in the Institute of Instrumental and Vocal Pedagogy, which, in support of its programmes makes use of a series of mailing lists including general, instrument specific, yearly cohort, and faculty staff. The institute takes a multi-pronged approach to internal communications and its coordinators also play an important supporting role. Mailing lists are also used in respect of the Bachelor’s Music Education, Bachelor’s Musicology and Master’s Musicology [Source: *SER* p. 38, 68, 75, 88, 89, 110, 123, 128, 143].

The review team was informed of additional structures that play an important internal communications role across the institution. This is illustrated in the *SER* in relation to the Master’s Instrumental and Vocal Pedagogy where individual tutorials serve to facilitate and strengthen internal communications. The review team was informed that the small size of some of the academic institutes was very beneficial in terms of enhancing communications. Students expressed their appreciation of the role that their teachers play in terms of communications in a meeting with the review team [Source: *SER* p. 98, M6a, M3].

Responsibilities for communication and organisation with respect to CoPeCo are set out very clearly in the *SER*. Communications are shared between the General Administrative Coordinator, Programme Co-directors and Programme Administrators. Each of these officers carries out internal communications in relation to their specific function. Additionally, the programme is reliant on e-mail, web-based and skype communications which supplement face-to-face on-site internal meetings [Source: *SER* p. 143].

The *SER* describes how the complicated structure of the Bachelor’s Music Performance, Bachelor’s Music, Master’s Music Performance and Master’s Music can hamper communications. This is due to the considerable scope of the curricula and the large number of departments (10) that are involved with its delivery. It describes a gap in leadership and structure with no specific person to oversee and communicate the decision-making process [Source: *SER* p.38].

More broadly, the *SER* describes how the satisfaction survey finds that staff expect more information and wish to be more fully involved in decision making. However, the review team noted the difficulties expressed by some heads of academic units in relation to obtaining staff input [Source: *SER* p. 38]. The Development plan outlines the intention to address some of the problems encountered with communicating decisions of the Academic Council and the Rector’s Office to the wider community. It also acknowledges difficulties in information transmission laterally across academic units. The *Development Plan 2020* expresses a commitment to mapping and improving the utilisation of the channels of information distribution along with continued development of the intranet [Source: *Development Plan 2.2*].

The review team was impressed by the self-reflective approach to internal communications within the *SER* and the Development Plan. As previously stated, the SIS is a crucial mechanistic element in achieving a good flow of academic information and students feel that this is very useful and effective [Source: M6]. Notwithstanding EAMT’s own assessment of internal communications, the review team found that there were strong features, notably the informal channels between staff and students which act as a good conduit for information.

The review team suggests that there is an inherent relationship between communications and organisational structures. It considers that problems of communication identified within the *SER* and Development Plan relating to the performance programmes arise as much from the lack of formal structures as from communications per se. The review team encourages EAMT to continue with its plans to enhance structures for internal communications as a response to its internal surveys. Overall, the review team found internal communications at EAMT to be satisfactory.

**Compliance with Standard 6.1**

The review team concludes that EAMT programmes comply with Standard 6.1 as follows:

Programme	Compliance level
Bachelor Music Performance	Fully compliant

Bachelor Music	Fully compliant
Master Music Performance	Fully compliant
Master Music	Fully compliant
Bachelor Composition and Electronic Music	Fully compliant
Master Composition and Recording Arts	Fully compliant
Bachelor Music Instrument Teacher	Fully compliant
Master Instrumental and Vocal Pedagogy	Fully compliant
Bachelor Music Education	Fully compliant
Bachelor Musicology	Fully compliant
Master Musicology	Fully compliant
Master Contemporary Performance and Composition (CoPeCo)	Fully compliant

## 6.2 Organisational structure and decision-making processes

**Standard 6.2 The programme is supported by an appropriate organisational structure and decision-making processes.**

The Council, Rector and Rector's Office are the highest managerial bodies of the institution and thus have overall responsibility for programmes. Structural bodies of EAMT include academic units, departmental support units and administrative units. The units' membership and functions are described in the *Statutes of the EAMT* and the *Statutes of an Academic Department*. Statutes are approved by the EAMT Council. Academic departments, institutes and centres are the core academic units responsible for curriculum delivery. Students have an important constitutional role in the management of programmes through the Academic Council and the Study Committee and they form 20% of each body. The Student Union has its own set of statutes [Source: *SER* p. 39, 40, *Statutes and Regulations of the EAMT*].

The *Curriculum Statutes of the EAMT* specify the basis on which a curriculum is opened and the process by which it is prepared for approval by the Academic Council. A draft curriculum is prepared by a specialist working group which in addition to the Vice Rector for Academic Affairs and Research, the Head of the Registry and Student Affairs Department includes internal subject specialists. External subject specialists are sometimes invited to participate in these groups. The Study Committee is responsible for collating proposals of the working group, finalising the draft curriculum and presenting them to the Academic Council for approval [Source: *Curriculum Statute of the EAMT* 8, 9].

The *SER* describes some differences in the way programmes are operated and managed at local level. With regard to the Bachelor's Composition and Electronic Music, the Chair of Department is responsible for general

academic planning but each area of specialisation has its own coordinator who takes responsibility for the development of the curriculum. The Head of Department is responsible for liaising with other departments. The *SER* states that for composition programmes, internal decision making is a collaborative process and that student views are taken into account. The Bachelor's Musicology has a similar structure with the head of department being supported by a coordinator for music theory studies who assists the head in everyday matters in this specific field [Source: *SER* p. 68, 75, 124].

Staff input in faculty meetings is considered to be an important management and administrative tool in the programmes of the Institute of Instrumental and Vocal Pedagogy. The *SER* outlines how the Institute's Curriculum Council contains representatives of employees and of the general public in the field of music [Source: *SER* p. 88, 89]. Proposals for the curriculum are sent to the Rector's Office and then to the Academic Council for approval (N.B. the *SER* does not make specific mention of the Study Committee in this process).

Programme decision making for the Master's Instrumental and Vocal Pedagogy is described as filtering upwards from sub-groups of teaching staff and students. These groups initiate proposals for curriculum development which are taken to the head of the institute [Source: *SER* p. 99]. Whilst the Bachelor's Music Education follows the normal decision-making process, the *SER* outlines how the introduction of rhythmic music was positively influenced by external groups such as the Union of Rhythmic Musicians. In parallel to the Institute of Instrumental and Vocal Pedagogy, the Music Education Institute has a Board which includes full-time lecturers, other departmental lecturers and students [Source: *SER* p. 111].

The specific management structures for CoPeCo are outlined in the *SER* in chart form. The partner country administrative and national regulations are observed as well as guidelines from bodies such as the Association of European Conservatoires. Each institution has the right to make non-critical changes as long as conformity with objectives, outcomes and general structure is maintained. Major changes need approval from all partners through the Programme Board but are not permitted in the middle of a study programme [Source: *SER* p. 143, 144].

As discussed in Section 6.1, the performance programmes are particularly complex in terms of communication and liaison. There are 10 different academic units which contribute to the curricula of the Bachelor's Music Performance, Bachelor's Music, Master's Music Performance, Master's Music and the *SER* states that whilst each of these 10 units has a clear focus, programme related discussions are more difficult to manage. The Study Committee chaired by the Vice Rector for Academic Affairs and Research tends to take broad decisions relating to these programmes with the exception of single major and curricular matters, however, given the volume of work, the committee tends to ratify decisions and does not have time to discuss smaller details. The *Assessment Report for Institutional Accreditation of EAMT (2017)* recommended structural proposals to create a Programme Director of Music Performance and the *SER* states that introduction of this measure is pending further analysis and exploration of other models. Such an analysis is also mentioned in the *Development Plan* [Source: *SER* p. 40, 41, M8, M9, *Development Plan 2.2*].

In a meeting with the review team, senior managers expressed the view that a rationalised number of departments would streamline and enhance management structures. Programme management might sit within a reduced number of departments. The head of department might act as programme director with members of staff in charge of separate majors. A pilot scheme might be tried in advance of a full roll-out. The review team heard that heads of academic units were broadly aware of forthcoming changes but not of the specifics and that proposals are still at an early stage. Whilst there had been no formal consultation, heads of department had been consulted individually. Heads of department variously expressed concerns including: the potential loss of departmental oversight; potential resistance on the part of some teaching staff; an imbalance of attention on structural matters at the expense of the curriculum and teaching; and the potential for efficiency drivers to override the culture and purpose of the institution. The structural location of accompaniment was raised with the review team and a view was expressed that it would be beneficial to locate it formally within the keyboard department. The review team heard that overall, heads of department were awaiting further detail before commenting further [Source: M1, M4, M4a].

It was suggested in meetings held with the review team that it is easier to manage a programme where the department and programme are, in effect, the same or, where a small department manages several focussed programmes. This applies to musicology, education and pedagogy programmes where the heads of department are more likely to be hands on managers of the programme with greater face-to-face contact with students on the programme [Source: M8, M4a, M9].

The review team finds that EAMT is clearly committed to enhancing its structures of organisation and decision making. The review team concluded that whilst there is much to commend with regard to current programme structures and decision-making processes, there is some variability resulting in different rates of efficacy. The review team found that there is strong organisation and communication in the smaller programmes. This is due to the scale and extent of the curriculum and the relatively small number of students on these programmes. Such programmes tend to facilitate greater communication between staff and students, easier structures for programme feedback and development, and more personalised student support. The review team considers that the coordination of 10 departments involved in the delivery performance programmes is problematic. Whilst it is logical for instrumental and vocal syllabi to sit within the relevant department, shared elements are much harder to manage, develop and agree upon cross-departmentally. Moreover, there are potential problems in ensuring equal student access to heads of department for each programme and the review team suggests that this has the potential of giving students in smaller departments an advantage in terms of student academic support. Whilst it is difficult to eliminate the problem of scale without insisting upon equally sized departments (clearly not a viable or desirable proposition), the absence of a named programme director is likely to exacerbate it.

The review team recommends that the structure and decision-making process for the Bachelor's Music Performance, Bachelor's Music, Master's Music Performance and Master's Music be strengthened once the analysis of systems has taken place. This should be carried out as soon as possible.

Once accomplished, EAMT should facilitate more formal and consistent participation by students in the running and design of EAMT's programmes. This should include, but is not limited to, the raising of student response rates to feedback questionnaires.

### **Compliance with Standard 6.2**

The review team concludes that the EAMT programmes comply with Standard 6.2 as follows:

<b>Programme</b>	<b>Compliance level</b>
Bachelor Music Performance	Substantially compliant
Bachelor Music	Substantially compliant
Master Music Performance	Substantially compliant
Master Music	Substantially compliant
Bachelor Composition and Electronic Music	Fully compliant
Master Composition and Recording Arts	Fully compliant
Bachelor Music Instrument Teacher	Fully compliant
Master Instrumental and Vocal Pedagogy	Fully compliant
Bachelor Music Education	Fully compliant
Bachelor Musicology	Fully compliant
Master Musicology	Fully compliant
Master Contemporary Performance and Composition (CoPeCo)	Fully compliant

## 7. Internal quality culture

### **Standard 7. The programme has in place effective quality assurance and enhancement procedures.**

Programme related quality assurance mechanisms are articulated in a number of institutional documents. *The Curriculum Statutes of the EAMT* outline procedures such as the opening and closure of programmes, programme amendments and programme structures and academic credit [Source: *Curriculum Statutes of the EAMT* 29]. The *Guidelines for Collecting Feedback from Students and Alumni of the EAMT* state the purpose and mechanisms of collecting student feedback. Student feedback is collated online through the SIS using standardised forms. Feedback is collected in order to: evaluate the adequacy of the content and quality of education; evaluate the quality of study arrangements, support units and infrastructure; and to use the information for development and improvement. Students are surveyed as follows: new entrants are surveyed on the admissions and entrants processes and induction into the institution; registered students give ongoing feedback on the quality of teaching; and alumni are surveyed on their retrospective satisfaction with the programme and on their post-EAMT employment. Information collected from new students and alumni is published by EAMT in its annual report [Source: *SER* p. 41, *Guidelines for Collecting Feedback from Students and Alumni of the EAMT*]. The *SER* states that student feedback is highly valued and that it has resulted in changes to programmes. In a meeting with the review team, the senior management team expressed the view that the institution needs to ensure that students are aware of the importance their feedback in the enhancement of programme provision. Departments are engaged in quality assurance through the presentation of annual overviews of statistical data looking at the previous year [Source: *SER* p. 41, M1, M3].

Student representatives are invited to prepare an analysis of student feedback questionnaires which is presented at EAMT development workshops. Additionally, the Student Council holds termly meetings with the Rector's Office to discuss matters of concern. The *SER* cites the extension of practice times and the installation of a bicycle park as positive outcomes from these meetings. Students confirmed to the review team that the Student Council is very active in promoting student interests. In a meeting with the review team the senior management team explained that collaboration between the senior management and the Student Council is very effective and that there is a high degree of motivation across the institution for cooperation. [Source: *SER* p. 41, 42, M3, M1].

The review team noted concern over low response rates to the student surveys – as low as 10% in some cases. This concern is shared by students and staff and there is agreement that collection of data could be better organised. The *SER* states that the Student Council recommends measures such as more advertising and making completion of surveys mandatory as methods of improving feedback return rates [Source: *SER* p. 42, M1, M3, M8].

Student feedback received on teaching is available to members of staff so that they can plan and enhance their teaching in future years. Quality assurance relating to teaching is the responsibility of each individual academic unit and heads of units discuss feedback with teachers in the less formal annual performance reviews. More formally, this feedback is discussed in the five-yearly attestation which has the potential to impact upon a

teacher's eligibility to continue working for EAMT [Source: *SER* p. 42, M6a, *Statutes of Academic Units of the EAMT*].

The *SER* places importance on professional development for academic staff as a mechanism for facilitating personal growth and motivation, thereby impacting upon quality of teaching. It also makes a link between overall staff satisfaction and staff performance. Staff satisfaction surveys have been carried out in 2014 and 2016. Despite staff satisfaction surveys, the review team was informed that feedback from heads of academic units and teachers is not collected formally [Source: *SER* p. 42, M8].

The review team was informed of a number of other programme specific quality assurance methods. Members of staff of composition programmes are invited to give feedback at a general meeting at the end of the year so as to inform reflection and planning on the basis of staff feedback. Additionally, members of composition department staff report relevant feedback received from students during the year. The head of the centre for music education holds systematic annual interviews with all students. Less formally, the head of instrumental and vocal pedagogy obtains feedback through instrumental teachers and individual pedagogical practice tutors. Pedagogy programme teams also gain feedback from external members of juries, and internal staff from other departments. In the case of the Master's Instrumental and Vocal Pedagogy, the programme team considers feedback from the employers represented on the vocational teacher Level 7 professional exam as an important mechanism of quality assurance. [Source: *SER* p. 69, 90, 99, 111, M4a].

The *SER* states that the non-hierarchical approach of CoPeCo results in a heightened value being placed on student feedback. It describes a reflective and critical environment shared at all levels of the programme – student, teacher, co-directors, institution and consortium. Due to its unique structure in EAMT, students are represented on a dedicated Programme Board [Source: *SER* p. 144].

The review team was impressed by the honest, open and self-critical approach to internal quality assurance. The review team found that procedures and protocols for aspects of programme quality assurance are set out in a range of institutional documents, they are generally employed systematically and are understood by students and staff of the programmes.

The review team learnt that members of staff feel involved in quality assurance aspects of syllabus planning and assessment. It considers that the practice of external examiners and external partners inputting into programme monitoring and design as good mechanisms for improving quality assurance [Source: M4a, M6, M7].

The review team was assured that students were confident that their views had been given consideration and that they are given responses to their concerns [Source: M3]. Nonetheless, low student feedback return rates are of concern and there is agreement within the institution and across programme teams that this issue needs to be addressed. The review team encourages programme teams to resolve this problem in a timely manner and to consider how it can harness staff input into internal quality assurance more systematically so as to enhance the delivery and development of its programmes.

The review team did not see any discrete programme collated summaries of student feedback and it concluded that programme specific quality assurance should be more explicitly defined. As mentioned above, some relevant information exists already and it may be in part, a question of re-locating this more strategically. There are various models of internal quality assurance that programme teams could explore for enhancement. Such models include the provision of a comprehensive programme handbook, annual monitoring and reporting by programme, periodic review of programmes, and dedicated programme boards with student representation (as exemplified by CoPeCo). Students could also be represented at academic unit meetings.

In summary, the review team considers that there should be clearly documented policies and procedures for systematic internal quality assurance in relation to specific programmes, implementing the full quality circle – plan-do-check-adapt. It recommends that EAMT and programme teams explore a range of options and select the most appropriate in order to strengthen internal programme quality assurance mechanisms. Once accomplished, EAMT should facilitate more formal and consistent participation by students in the running and design of EAMT's programmes. This should include, but is not limited to, the raising of student response rates to feedback questionnaires.

### Compliance with Standard 7

The review team concludes that the EAMT programmes comply with Standard 7 as follows:

Programme	Compliance level
Bachelor Music Performance	Substantially compliant
Bachelor Music	Substantially compliant
Master Music Performance	Substantially compliant
Master Music	Substantially compliant
Bachelor Composition and Electronic Music	Substantially compliant
Master Composition and Recording Arts	Substantially compliant
Bachelor Music Instrument Teacher	Substantially compliant
Master Instrumental and Vocal Pedagogy	Substantially compliant
Bachelor Music Education	Substantially compliant
Bachelor Musicology	Substantially compliant
Master Musicology	Substantially compliant
Master Contemporary Performance and Composition (CoPeCo)	Substantially compliant

## 8. Public interaction

### 8.1 Cultural, artistic and educational contexts

#### **Standard 8.1. The programme engages within wider cultural, artistic and educational contexts.**

The Development Plan 2020 explicitly states the objective that EAMT should participate in social discussion, particularly on topics concerning cultural life. Staff are accordingly encouraged to maintain a presence in the media and other cultural and professional organisations. Strategies designed to raise awareness of EAMT's presence outlined in the *Development Plan 2020* include further development of a communications strategy, the use of direct marketing with schools to promote events, engaging alumni in the development of public relations and developing the necessary media communications skills of EAMT's members. The importance of EAMT's place in Estonian culture was reinforced to the review team in a meeting with members of the senior management which expressed the view that EAMT should be a vehicle for Estonian culture at the same time as promoting its international profile [Source: *Development Plan 2020* 5.3, M1].

The *SER* gives examples of how programme outcomes are represented in the broader community and how it interfaces at local, national and international levels. For example, at local level, schools are sent details of public performances taking place in the concert and performance centre and may be given free or discounted rates. EAMT has been a facilitator of the schools collaboration "Verdissimo Junior" at national level and the Academy is a frequent participator in international artistic festivals involving many of its departments (e.g. festivals for keyboard, vocal jazz pedagogy). EAMT's concert offering is designed to be diverse so as to appeal to a broad constituency of the Estonian public. In a meeting with representatives of the profession and alumni, the review team heard that concerts have been organised specifically for school children and an example was given in the *SER* of how wind players were involved in outreach activities [Source: *SER* p. 43, 44, M8, M7].

The *SER* also gives specific examples of engagement at programme level. The Bachelor's Composition and Electronic Music section of the *SER* gives the example of a collaboration at pre-college level on a project entitled "Composition Contest for Estonian Music for the 15-19 age group". At Masters Level, composition students have been involved in a collaboration with the Baltic Film and Media School which culminates in a recording project. The *SER* states that students of the Bachelor's Music Instrument Teacher and Master's Instrumental and Vocal Pedagogy are frequently integrated into educational contexts during their studies through their own teaching commitments and practices. This can sometimes be formally recognised through credit points. Additionally, students may be involved as members of the jury for children's competitions. During 2015-2016, students of the Bachelor's Music Education were involved with a collaborative schools project that aimed to set up conferences for high school students. With regard to the Bachelor's Musicology and Master's Musicology, the *SER* states that students engage with communities through the Estonian Musicological Society and via placements in public broadcasting and the Estonian Theatre and Music Museum. Public festivals and concert performances are an important feature of CoPeCo and the *SER* states that there is a commitment to creating future links with new music festivals and performing venues [Source: *SER* p. 69, 76, 90, 112, 124, 145].

During meetings the review team heard that EAMT had been supportive of members of staff participating in external seminars and exchange activities. Members of the profession and alumni informed the review team that EAMT supplies key players in Estonian cultural life and that it supplies a good balance between national traditions and international perspectives. The review team was informed graduates of teaching programmes bring modern perspectives to the profession and the educational climate [Source: M6a, M7].

The review team considers that EAMT is deeply rooted in Estonian society and culture and plays a fundamental role in shaping the musical cultural life of the nation. There is a burgeoning programme of activity which aims to engage audiences and participants of many kinds. The music performance programme is broad in terms of genre and style and there is a parallel academic programme which involves staff and students in a range of seminars, conferences and discussions. Each programme makes its own contribution to the programme of activity as befits the professional training and education it offers. Members of staff are encouraged to take prominent roles in Estonian musical life but also internationally, and EAMT's graduates are integrated at the earliest possible moment into professional situations.

### Compliance with Standard 8.1

The review team concludes that the EAMT programmes comply with Standard 8.1 as follows:

Programme	Compliance level
Bachelor Music Performance	Fully compliant
Bachelor Music	Fully compliant
Master Music Performance	Fully compliant
Master Music	Fully compliant
Bachelor Composition and Electronic Music	Fully compliant
Master Composition and Recording Arts	Fully compliant
Bachelor Music Instrument Teacher	Fully compliant
Master Instrumental and Vocal Pedagogy	Fully compliant
Bachelor Music Education	Fully compliant
Bachelor Musicology	Fully compliant
Master Musicology	Fully compliant
Master Contemporary Performance and Composition (CoPeCo)	Fully compliant

## 8.2 Interaction with the artistic professions

### **Standard 8.2. The programme actively promotes links with various sectors of the music and other artistic professions.**

The *SER* states that many of EAMT's teaching staff are involved as professional musicians in a wide variety of performing bodies in addition to their roles as educators within the institution. Along with orchestras and theatres, members of staff are listed as members of professional associations such as the Estonian Composer's Union and the Estonian Piano Teacher's Association. The *SER* suggests that there is room for improvement in terms of using the expertise of professional bodies to enhance programme development. It cites an example whereby in October 2012, twenty representatives of professional bodies were convened to assist in curriculum development, assessment of students and the organisation of placements. The *SER* states that this work continues in one form or another today [Source: *SER* p. 46].

Performance collaborations such as placements and internships are arranged with professional organisations such as the Estonian National Opera, the Estonian National Symphony Orchestra, the Baltic Sea Youth Orchestra and the European Union Youth Orchestra. The *SER* highlights one example of the positive impact of such collaboration on its programmes as the introduction of a new vocal ensemble [Source: *SER* p. 46].

The Development Plan 2020 expresses a commitment to lifelong learning and to planning and organising in service training in cooperation with other educational institutions and professional organisations. Elements of this work are led by the Continuing Education Centre in collaboration with other academic units. Such activity includes refresher training and events for instrumental and classroom teachers who are both important target groups. ECTS credit points are now integrated with some of this activity [Source: *SER* p. 46, *Development Plan* 5.4].

Additional specific programme collaborations are cited in the *SER*. Conductors are given opportunities in Estonian orchestras and the final exam of the Masters programme takes place as an open rehearsal with the Estonian National Symphony Orchestra in the main symphonic hall. Composition programmes interface with two contemporary music festivals and there are close links with the Estonian Composer's Union. Instrumental pedagogy programmes involve their students in the preparation for major national events such as the 12<sup>th</sup> Estonian Youth Song and Dance Celebration in collaboration with the Estonian Symphony Orchestra Association (2016-2017). Students on the Bachelor's Music Education are involved in cooperation with the Estonian Society for Music Education and joint events such as in-service training courses and the Day of School Music. The CoPeCo programme team considers sustainable professional connections to be essential as a means to maintaining the innovative and up-to-date character of the programme. The *SER* describes CoPeCo's aspirational plans for further development of these links. Additionally, there is an employers' representative on the CoPeCo programme board who inputs into programme development and quality assurance [Source: *SER* p. 58, 69, 76, 91, 112, 145].

The review team commends the programmes on their close links with the profession. Internships resulting from professional collaborations and the example of conducting assessment in a quasi-professional situation are
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examples of real enhancement to the student experience. Parallel opportunities are made available to students on teaching, educational and musicology programmes. The review team considers that such provision can only enrich the education and employability of its students.

The review team endorses EAMT's assessment within the *SER* that there is further scope for using the input of external professional bodies in the development of its programmes [Source: *SER* p. 46]. The review team encourages programme teams to consider ways in which this can be achieved and built firmly into systems. One example offered by CoPeCo is the employers' representative on the programme board. Clearly no such designated boards exist for other programmes and the review team encourages programme teams to consider this along with the comments made in section 6.2 and 7. Overall, the review team considers that EAMT has robust links with professional bodies in the artistic, cultural and educational spheres at local, national and international levels.

### Compliance with Standard 8.2

The review team concludes that the EAMT programmes comply with Standard 8.2 as follows:

Programme	Compliance level
Bachelor Music Performance	Fully compliant
Bachelor Music	Fully compliant
Master Music Performance	Fully compliant
Master Music	Fully compliant
Bachelor Composition and Electronic Music	Fully compliant
Master Composition and Recording Arts	Fully compliant
Bachelor Music Instrument Teacher	Fully compliant
Master Instrumental and Vocal Pedagogy	Fully compliant
Bachelor Music Education	Fully compliant
Bachelor Musicology	Fully compliant
Master Musicology	Fully compliant
Master Contemporary Performance and Composition (CoPeCo)	Fully compliant

**8.3 Information provided to the public**

**Standard 8.3 Information provided to the public about the programme is clear, consistent and accurate.**

The *SER* states that the International and Public Relations Department is responsible for external communications. This department is headed by the Vice Rector for Artistic Affairs and International Relations. Study related communications associated with admissions is the responsibility of the Admissions Secretary and the Student Affairs Department. The EAMT website which was revamped in 2015 is the main channel for external communications and is the responsibility of the Public Relations Manager. The website is in Estonian and English and includes pages on programmes, admissions, procedures, academic department majors and events. There is a periodic newsletter which can achieve a circulation of 70,000 and EAMT is committed to publishing this on an annual basis. The Public Relations Manager is responsible for press releases. Social media forms another outlet for public information. EAMT has designated Facebook and YouTube pages [Source: *SER* p. 48].

Additionally, individual programmes operate localised public information channels including Facebook pages (Bachelor’s Music Education), a presentation of musicology programmes published in Estonian papers (Bachelor’s Musicology, Master’s Musicology) and other recruitment-based events such as the Day of School Music and the House of Living Sounds installation organised with the annual Contemporary Festival of Estonian Music [Source: *SER* p. 113, 48].

CoPeCo has its own dedicated webpage which is multi-platform. It serves as an information tool for prospective new students who are seeking information on the programme. It also serves as an internal means of communication for staff and students on the programme (see section 6.1). The *SER* states that the CoPeCo dedicated site will in the future have a broader role of dissemination to the wider public. The programme team also make use of a dedicated Facebook page and printed fliers [Source: *SER* p. 146].

Programme related information provides an accurate picture of the educational provision and facilities available to potential applicants and students. Once EAMT and its programme teams have acted upon the recommendations and suggestions in sections 6.2 and 7 there may be scope for further development and/or reorganisation. For instance, changes in structure will need to be made explicit. Similarly, codified quality assurance mechanisms by programme may be required to be in the public domain. Overall the review team found that the information provided to the public is very satisfactory, comprehensive and a fair representation of EAMT’s activities and programmes.

**Compliance with Standard 8.3**

The review team concludes that the EAMT programmes comply with Standard 8.3 as follows:

Programme	Compliance level
Bachelor Music Performance	Fully compliant

Bachelor Music	Fully compliant
Master Music Performance	Fully compliant
Master Music	Fully compliant
Bachelor Composition and Electronic Music	Fully compliant
Master Composition and Recording Arts	Fully compliant
Bachelor Music Instrument Teacher	Fully compliant
Master Instrumental and Vocal Pedagogy	Fully compliant
Bachelor Music Education	Fully compliant
Bachelor Musicology	Fully compliant
Master Musicology	Fully compliant
Master Contemporary Performance and Composition (CoPeCo)	Fully compliant

## Summary of the EAMT's compliance with the Standards and recommendations

The review team concludes that the EAMT programmes comply with the *Standards for Programme Review* as follows:

Programmes / MusiQuE Standards for Programme Review	Bachelor Music Performance	Bachelor Music	Master Music Performance	Master Music	Bachelor Composition and Electronic Music	Master Composition and Recording Arts	Bachelor Music Instrument Teacher	Master Instrumental and Vocal Pedagogy	Bachelor Music Education	Bachelor Musicology	Master Musicology	Master Contemporary Performance and Composition
<b>1. The programme goals are clearly stated and reflect the institutional mission.</b>	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully
<b>2.1 The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.</b>	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully
<b>2.2 The programme offers a range of opportunities for students to gain an international perspective.</b>	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully
<b>2.3 Assessment methods are clearly defined and demonstrate achievement of learning outcomes.</b>	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully

<b>3.1 There are clear criteria for student admission, based on an assessment of their artistic/academic suitability for the programme.</b>	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully
<b>3.2 The programme has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.</b>	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully
<b>4.1 Members of the teaching staff are qualified for their role and are active as artists/pedagogues/researchers.</b>	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully
<b>4.2 There are sufficient qualified teaching staff to effectively deliver the programme.</b>	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully
<b>5.1 The institution has appropriate resources to support student learning and delivery of the programme.</b>	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully
<b>5.2 The institution's financial resources enable successful delivery of the programme.</b>	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Subst.
<b>5.3 The programme has sufficient qualified support staff.</b>	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully
<b>6.1 Effective mechanisms are in place for internal communication within the programme.</b>	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully	Fully
<b>6.2 The programme is supported by an appropriate organisational structure and decision-making processes.</b>	Subst.	Subst.	Subst.	Subst.	Fully							

<b>7. The programme has in place effective quality assurance and enhancement procedures.</b>	Subst.											
<b>8.1 The programme engages within wider cultural, artistic and educational contexts.</b>	Fully											
<b>8.2 The programme actively promotes links with various sectors of the music and other artistic professions.</b>	Fully											
<b>8.3 Information provided to the public about the programme is clear, consistent and accurate.</b>	Fully											

(Please note that 'subst.' stands for substantially).

The recommendations made by the review team relating to the relevant standards are listed below:

<b>2. Educational processes</b>
<b>Standard 2.1.</b> The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>The review team recommends that programme documentation and study programme descriptors be reviewed and strengthened in terms of their alignment with PDDs and AEC outcomes at the next normal review point so as to ensure consistency. In particular, the emphasis on the generic outcome of critical thinking could be strengthened in study programme descriptions to emphasise analysis, synthesis and problem solving at 1<sup>st</sup> cycle Bachelor's level.</li> </ul>

**Standard 2.2.** The programme offers a range of opportunities for students to gain an international perspective.

**Recommendations**

- The review team recommends that further work takes place to ensure that language is not a barrier to international student participation and progression.

**Standard 2.3.** Assessment methods are clearly defined and demonstrate achievement of learning outcomes.

**Recommendations**

- The review team recommends that study programme descriptors be revised to give details of assessment modes and strategies so as to give a clearer and more consistent picture of the overall strategy and requirements for the programme. This would permit a more holistic understanding of the programme and how its elements relate to each other.

**4. Teaching staff**

**Standard 4.1.** Members of the teaching staff are qualified for their role and are active as artists/pedagogues/ researchers.

**Recommendations**

- The review team recommends that definitions of artistic and performance-led research become more embedded. This would enable staff of performance programmes to engage more easily with research interests.

**5. Facilities, resource and support**

**Standard 5.2.** The institution's financial resources enable successful delivery of the programme.

**Recommendations**

- The review team recommends that EAMT secures the necessary funds to underpin the sustainability of CoPeCo.

**Standard 5.3.** The programme has sufficient qualified support staff.

**Recommendations**

- The review team recommends that steps are taken to formalise professional development opportunities for its administrative and support staff. In addition to developing its staff, and thereby its structures, this measure would serve to equalise the provision of professional development across departments.

**6. Communication, organisation and decision-making**

**Standard 6.2.** The programme is supported by an appropriate organisational structure and decision-making processes.

**Recommendations**

- The review team recommends that the structure and decision-making process for the Bachelor's Music Performance, Bachelor's Music, Master's Music Performance and Master's Music be strengthened once the EAMT analysis of systems has taken place. This should be carried as soon as possible.
- Once accomplished, EAMT should facilitate more formal and consistent participation by students in the running and design of EAMT's programmes. This should include, but is not limited to, the raising of student response rates to feedback questionnaires.

**7. Internal quality culture**

**Standard 7.** The programme has in place effective quality assurance and enhancement procedures.

**Recommendations**

- There should be clearly documented policies and procedures for internal quality assurance in relation to specific programmes. The review team recommends that EAMT and its programme teams explore a range of options and select the most appropriate in order to strengthen its internal quality assurance mechanisms.

## Conclusion

EAMT is a forward thinking institution which takes pride in its past and engages fully with the national and international contemporary demands of professional higher education and training in music. It has a dynamic range of programmes which serves a wide-range of employment outcomes in the music profession. Each of the programmes makes a specific and unique contribution to the Mission of EAMT. The programmes as a whole achieve a successful balance of innovation, internationalisation, openness and tradition.

It is clear that the institution's programme teams are highly committed to continual improvement and enhancing the learning culture. In addition to meeting national expectations, programmes are undoubtedly embracing the frameworks and structures provided by the Bologna reforms and other bodies such as the AEC. Striving for betterment is strongly articulated within the *SER*. This document was carefully constructed according to the criteria set for the review and showed an honest, self-critical, open and forward outlook. This outlook was similarly reflected in meetings held with academic and administrative staff, students and senior managers.

Students benefit from an educational offering that is of quality and that produces high levels of employability. The teaching staff is very well qualified and highly committed and students benefit from a relatively high number of contact hours. Students are supported by an administrative staff that is equally committed and that understands the structures needed to provide a student experience of quality. Facilities are impressive and the new building shows immense promise. It should provide an excellent additional resource for staff and students in future years.

The institution and its programmes have built an impressive range of artistic and professional contacts and collaborations at local, national and international levels. This can only further enhance the reputation of EAMT as a major player in the European higher educational music scene.

In conclusion, the review team hopes that the recommendations made in this report will assist EAMT to continue its impressive endeavours to provide the best possible education for the students on its programmes.

## Annex 1. Site-visit schedule

### Day 1 - Arrival and preparation

Time	Session	Names and functions of participants from the visited institution
From 14:30h onwards	Arrival of Review Team members	
18:30 - 20:00	<b>Preparatory meeting of the Review Team</b>	Restaurant "Mekk", Suur-Karja 17, Tallinn (in Savoy Boutique Hotel)
20:00h	Review Team working dinner	Restaurant "Mekk", Suur-Karja 17, Tallinn (in Savoy Boutique Hotel)

### Day 2 - Full day site-visit (22 November 2017)

Time	Session	Names and functions of participants from the visited institution	Room
08:30 - 09:00	<b>Review Team meeting</b>		
09:00 - 10:15	<b>Meeting 1:</b> welcome and meeting with the Rector and Vice-rectors	<ul style="list-style-type: none"> <li>· Ivari Ilja, Rector</li> <li>· Margus Pärtlas, Vice-rector for Academic Affairs and Research</li> <li>· Henry-David Varema, Vice-rector for Artistic Affairs and International Relations</li> </ul>	B108

10:15 - 11:00	<b>Meeting 2:</b> guided tour - review of the facilities (studios, concert venues, practice facilities, libraries etc.)	<ul style="list-style-type: none"> <li>· Members of the Rector's Office (see representatives Meeting 1)</li> <li>· Ilvi Rauna, Chief Librarian</li> <li>· Tammo Sumera, Head of the Technology Centre</li> </ul>	
11:00 - 11:30	Break and Review Team members share conclusions with Secretary		
11:30 - 12:30	<b>Meeting 3:</b> meeting with students	<ul style="list-style-type: none"> <li>· Eugen Linde, BA Composition</li> <li>· Lea Valiulina, BA Music Performance (Piano)</li> <li>· Madli Ainsalu, BA Music Education</li> <li>· Kersti Leppik, BA Musical Instrument Teacher (Piano) Chair of the Student Union</li> <li>· Julian Kwoun, BA Composition</li> <li>· Gerda Merila, MA Instrumental and Vocal Pedagogy (Estonian Kannel)</li> <li>· Arshia Samsaminia, MA Composition</li> <li>· Karl Joosep Sinisalu, MA Music Performance (Clarinet), member of the Student Union</li> <li>· Marianne Zhao, MA Music Performance (Chamber Ensemble)</li> <li>· Meeta Morozov, MA Musicology</li> </ul>	B108
12:30 - 14.00	Lunch and Review Team meeting		
14:00 - 15:00	<b>Meeting 4:</b> meeting with the heads of academic departments - Review Team splits up		

	<p><b>Group 1:</b> Mist Thorkelsdottir and Christopher Caine</p> <ul style="list-style-type: none"> <li>· Bachelor Music Performance (in English and Estonian)</li> <li>· Master Music Performance (in English and Estonian)</li> <li>· Bachelor Composition and Electronic Music</li> <li>· Master Composition and Recording Arts</li> <li>· Master Contemporary Performance and Composition (Master's Musicology)</li> </ul>	<ul style="list-style-type: none"> <li>· Mati Mikalai, head of piano</li> <li>· Arvo Leibur, head of strings</li> <li>· Peeter Sarapuu, head of woodwind and brass</li> <li>· Nadežda Kurem, head of voice</li> <li>· Tõnu Kaljuste, head of conducting</li> <li>· Marje Lohuaru, head of instrumental chamber music</li> <li>· Helin Kapten, head of accompaniment</li> <li>· Toivo Tulev, head of composition</li> <li>· Taavi Kerikmäe, head of contemporary music and improvisation, co-director of CoPeCo</li> </ul>	B108
	<p><b>Group 2:</b> Claus Finderup, Mary Lennon and Antoine Gilliéron</p> <ul style="list-style-type: none"> <li>· Bachelor Musical Instrument Teacher</li> <li>· Master Instrumental and Vocal Pedagogy</li> <li>· Bachelor Music Education</li> <li>· Bachelor Musicology</li> <li>· Master Musicology</li> </ul>	<ul style="list-style-type: none"> <li>· Toomas Siitan, head of musicology</li> <li>· Lembit Orgse, head of instrumental and vocal pedagogy</li> <li>· Kristi Kiilu, head of music education</li> </ul>	A202
15:00 - 15:30	Break and Review Team members share conclusions with Secretary		
15:30 - 16:30	<b>Meeting 5:</b> visiting classes	<i>List of classes made available by institution</i>	
16:30 - 17:00	<b>Review Team members share conclusions with Secretary</b>		

17:00 - 18:00	<b>Meeting 6:</b> meeting with members of the teaching staff - Review Team splits up		
	<p><b>Group 1:</b> Mist Thorkelsdottir and Christopher Caine</p> <ul style="list-style-type: none"> <li>· Bachelor Music Performance (in English and Estonian)</li> <li>· Master Music Performance (in English and Estonian)</li> <li>· Bachelor Composition and Electronic Music</li> <li>· Master Composition and Recording Arts</li> <li>· Master Contemporary Performance and Composition (Master's Musicology)</li> </ul>	<ul style="list-style-type: none"> <li>· Sten Lassmann (piano)</li> <li>· Johanna Vahermägi (viola)</li> <li>· Vambola Krigul (percussion)</li> <li>· Heli Veskus (voice)</li> <li>· Katariin Raska (folk/traditional)</li> <li>· Tõnu Kõrvits (composition)</li> <li>· Paolo Girol (electro-acoustic and audio-visual composition)</li> </ul>	B108
	<p><b>Group 2:</b> Claus Finderup, Mary Lennon and Antoine Gilliéron</p> <ul style="list-style-type: none"> <li>· Bachelor Musical Instrument Teacher</li> <li>· Master Instrumental and Vocal Pedagogy</li> <li>· Bachelor Music Education</li> <li>· Bachelor Musicology</li> <li>· Master Musicology</li> </ul>	<ul style="list-style-type: none"> <li>· Kerri Kotta (musicology)</li> <li>· Aare Tool (musicology)</li> <li>· Aleksandra Dolgoplova (musicology)</li> <li>· Sirje Möttus (instrumental pedagogy)</li> <li>· Kristi Mühling (instrumental pedagogy)</li> <li>· Urve Läänemets (music education, general educational subjects)</li> </ul>	A202
18:00 - 19:00	<b>Review Team meeting</b>		
19:00 - 20:00	Downtime		

20:00h	Review Team dinner	Restaurant Väike Rataskaevu 16, Niguliste 6	
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**Day 3 - Full day site-visit (23 November 2017)**

Time	Session	Names and functions of participants from the visited institution	Room
09:00 - 10:00	<b>Review Team meeting</b>		A202
10:00 - 11:00	<b>Meeting 7:</b> meeting with representatives of the profession, former students and members of the Board of Governors	<ul style="list-style-type: none"> <li>· Kristjan Hallik, former student (violin), member of the Board of Governors, General Manager of the Estonian National Symphony Orchestra</li> <li>· Kadi Katariina Sarapik, former student (instrumental pedagogy), director of Tallinn Music School</li> <li>· Kaspar Mänd, former student (conducting), conductor of the Estonian National Opera</li> <li>· Edeliis Pütsepp, former student (instrumental pedagogy)</li> <li>· Kristiina Rebane, former student (music education)</li> <li>· Saale Konsap, former student (musicology)</li> <li>· Evelin Seppar, former student (composition)</li> </ul>	B108
11:00 - 11:30	Break and Review Team members share conclusions with Secretary		
11:30 - 12:30	<b>Meeting 8:</b> meeting with the Senior Administrative Officers and representatives of the supporting units	<ul style="list-style-type: none"> <li>· Jane Kreek, Head of Registry and Student Affairs</li> <li>· Piret Kukrus, Chief Accountant</li> </ul>	B108

		<ul style="list-style-type: none"> <li>· Ilvi Rauna, Chief Librarian</li> <li>· Innar Järva, IT Chief Specialist</li> <li>· Hanneleen Pihlak, International Office</li> <li>· Pilleriin Meidla, International Office</li> <li>· Kai Kiiv, International Office</li> <li>· Laura Vaikma, Producer of the Concert and Performance Centre</li> </ul>	
12:30 - 13:30	Lunch		
13:30 - 14:15	<b>Meeting 9:</b> optional meeting or visiting classes	<p><i>As requested by the Review Team</i></p> <p><i>List of classes made available by institution</i></p>	B108
14:15 - 15:00	<b>Concert</b>	<ul style="list-style-type: none"> <li>· Valle-Rasmus Roots (cello) and Auli Lonks (piano)</li> <li>· Kadi Jürgens (mezzo-soprano) and Matleena Lauha (piano)</li> <li>· Kerstin Laanemets (flute), Alexey Savinkov (oboe), Hyesoo Kim (clarinet), Jakob Peäske (bassoon), Jürnas Rähni (French Horn)</li> <li>· Satu Tillanen (voice, trombone), Eve Neumann (saxophone), Madis Kukk (piano)</li> <li>· Ivo Lain and Kaspar Ernesaks (percussion)</li> </ul>	C405 (Chamber Hall) 4 <sup>th</sup> floor
15:00 - 17:00	<b>Review Team meeting - Preparation of the feedback to the institution</b>		B108
17:00 - 17:30	<b>Meeting 10:</b> feedback to the institution	<ul style="list-style-type: none"> <li>· Ivari Ilja, Rector</li> <li>· Margus Pärtlas, Vice-rector for Academic Affairs and</li> </ul>	B108

		<p>Research</p> <ul style="list-style-type: none"> <li>· Henry-David Varema, Vice-rector for Artistic Affairs and International Relations</li> <li>· Jane Kreek, Head of Registry and Student Affairs</li> <li>· Toomas Siitan, Head of Musicology</li> <li>· Lembit Orgse, Head of Instrumental Pedagogy</li> <li>· Kristi Kiilu, Head of Music Education</li> </ul>	
17:30 - 19:00	Downtime		
19:00h	Dinner with institutional representatives	Restaurant Balthasar, Raekoja plats 11	

## **Annex 2. List of documents provided to the review team**

The following documents were provided by the EAMT to the review team in advance of the site-visit:

- *Self-evaluation Report (SER)*
- *Appendix 1 – Development Plan of the Estonian Academy of Music and Theatre*
- *Appendix 2 - Statutes of the Estonian Academy of Music and Theatre*
- *Appendix 3 – Budget Regulations*
- *Appendix 4 – Regulations for Recruitment for Academic Positions*
- *Appendix 5 – Procedure of Evaluation of Teaching and Research Staff*
- *Appendix 6 – Job Descriptions of Academic Staff*
- *Appendix 7 – Professional Requirements for Teaching and Research Staff*
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