



## **REPORT**

**Estonian Academy of Music  
and Theatre (EAMT)**

**Tallinn, Estonia**

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

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## List of abbreviations

AEC	Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen
BA	Bachelor's studies
CoPeCo	Contemporary Performance and Composition
CMP	Classical Music Performance
CPPM	Contemporary Physical Performance Making
DIP	Doctors in Performance
DP2025	EAMT Development Plan for 2021–2025
EAA	Estonian Academy of Arts
EAMT	Estonian Academy of Music and Theatre
ECTS	European Credit Transfer and Accumulation System (credit point)
ENG	In English
EPARM	European Platform for Artistic Research in Music
EST	In Estonian
ETAG	Estonian Research Council
FTE	Full-time equivalent
HAKA	Estonian Quality Agency for Education
HEI	Higher education institution
LO	Learning outcomes
MA	Master's studies
PhD	Doctoral studies
QA	Quality Assurance
RAPP Lab	Reflection-based Artistic Professional Practice
RDC	Research, Development, and Creative activity
RPL	Recognition of Prior Learning
pre-HEI	Pre-Higher Education Institution
SER	Self-evaluation report
SIS	Student Information System

## Introduction

The Estonian Academy of Music and Theatre (EAMT), one of the six Estonian public universities, was established in 1919 as the Tallinn Higher Music School. In 1923, it was renamed the Tallinn Conservatoire. In addition to music education, theatre studies began in 1938. Since its establishment in 1919, the institution has operated without interruption, with the exception of its theatre studies. These were paused during World War II and reinstated in 1957. The institution has been operating under the current name of the Estonian Academy of Music and Theatre since 2005<sup>1</sup>.

Whereas programmes in music are offered by three higher education institutions in Estonia, EAMT offers them in the widest range of fields at all three levels of higher education<sup>2</sup>. In terms of the theatre studies, the Estonian Academy of Music and Theatre is one of the three national universities offering programmes in the field<sup>3</sup>. Most EAMT teaching staff are respected artists and researchers. The academy has attracted numerous Estonian musicians and theatre professionals, contributing to its role as a vital part of Estonia's cultural scene<sup>4</sup>.

Programmes in the field of music and theatre are offered in over thirty main studies at three-year bachelor (BA) and at master (MA) level within four academic departments – Department of Classical Music Performance; of Composition and Improvisational Music; Department of Musicology, Music Pedagogy and Cultural Management; and Theatre Department. PhD studies in music and theatre are available in the EAMT Centre for Doctoral Studies<sup>5</sup>. The three-year BA and two-year MA programmes are organised according to the 180+120 ECTS structure, whereas the Drama programme is organised as a 4 years Bachelor (240 ECTS) and the doctoral studies (PhD) last four years (240 ECTS). In 2022, the EAMT had close to 600 students in total in all its study programmes<sup>6</sup>. In addition to the tertiary education, EAMT also provides lifelong learning courses, primarily designed for music educators and musicians in Estonia.

### Context of the review

The institutional review of the EAMT was carried out by MusiQuE as an external review procedure in order for the institution to gain institutional accreditation. It is set based on the tripartite agreement between Estonian Quality Agency for Education (HAKA), MusiQuE and EAMT signed in January 2023. The [MusiQuE Standards for Institutional Review](#) are used to conduct this external review procedure. The MusiQuE Standards were mapped against HAKA's [Guidelines for institutional accreditation](#) and, following the agreement between both agencies, the mapped set of standards are used as an overall framework of assessment. As such, standards 1.2. Academic ethics, and 1.3. Research, development and / or other creative activity from HAKA's Guidelines were added to MusiQuE Standards' first domain that covers the institutional mission, vision and context.

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<sup>1</sup> Self-evaluation report (SER), p.9.

<sup>2</sup> SER, p.10.

<sup>3</sup> SER, p.11.

<sup>4</sup> SER, p.7.

<sup>5</sup> SER, pp.8-9.

<sup>6</sup> SER, p.7.



In order for the institution to gain institutional accreditation fully compliant with national legislation, the MusiQuE external institutional review of EAMT includes sampling-based evaluation of study programmes, as stipulated in the HAKA's Guidelines for institutional accreditation<sup>7</sup>. The four study programmes to be evaluated were therefore chosen by the institution and approved by MusiQuE<sup>8</sup>, and include: Classical Music Performance (MA level), Drama (BA), Contemporary Physical Performance Making (MA) and Music and Theatre (Doctoral level).

### The review procedure

The review followed a three-stage process:

1. EAMT wrote a self-evaluation report (SER) based on, and structured according to, the aforementioned mapped set of MusiQuE Standards for Institutional Review and HAKA's Guidelines for institutional accreditation, with self-evaluation of chosen study programmes (MA Classical music performance, BA Drama, MA Contemporary Physical Performance Making and PhD Music and Theatre). The SER was put together by working groups led by members of the Rector's office, with the active input brought by members of the faculty, staff, Council and the Student Council. Upon receiving and analysing the SER with annexes, the review team met online in order to share insights and identify lines of enquiry of the review.
2. An international review team conducted a site-visit at EAMT from 30 October to 2 November 2023. It comprised meetings with members of the Rector's office, EAMT administrative staff, faculty, coordinators of the chosen study programmes, students, members of the institutional Council, alumni and representatives of the profession<sup>9</sup>. Additional site-visit activities included a tour of the facilities – both those of the music and theatre department, as well as observational visits to classes and learning activities. Furthermore, a series of private review team meetings was incorporated into the schedule of the site-visit in order to facilitate reflection and planning. The site-visit was concluded with a final feedback session to the institution, at which the review team presented a summary of its findings.
3. The review team produced the following report, structured in accordance with the mapped MusiQuE and HAKA standards, as explained in the Context of the review section.

### Composition of the review team

**Helen McVey** (Chair), Director of Business Development – Royal Conservatoire of Scotland, Glasgow (UK)

**Paula Crabtree** (Review team member), Rector – Stockholm University of the Arts, Sweden

**Christina Guillaumier** (Review team member), Research Fellow & Reader in Music & Cultural Practice – Royal College of Music, London (UK)

**Guillermo Rodríguez Rodríguez** (Review team member and student representative) – Royal Flemish Conservatory in Brussels (Belgium)

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<sup>7</sup> [HAKA's Guidelines for institutional accreditation](#), section II.7.

<sup>8</sup> SER, p.6.

<sup>9</sup> Full site-visit schedule is available as the Annex 1 of this review report.

**Duška Jelenković Vidović** (Secretary), IN.TUNE European University Alliance  
Administrative Manager

The review team would like to thank the EAMT for the high quality of the self-evaluation report with all supporting documents, and its timely delivery. The review team would furthermore like to express its sincere gratitude to the management team and the representatives of the institution for the excellent organisation of the site-visit and for the hospitable welcome they demonstrated. The review team was able to meet various stakeholders and the atmosphere in all meetings was open and collegial, demonstrating some of the unique qualities of EAMT institutional culture.

## Key data on Estonian Academy of Music and Theatre

<b>Name of the institution</b>	Estonian Academy of Music and Theatre (EAMT)
<b>Legal status</b>	Public university
<b>Date of creation</b>	1919 (as Tallinn Higher Music School). The current name (Estonian Academy of Music and Theatre) was adopted in 2005
<b>Website address</b>	<a href="https://eamt.ee/">https://eamt.ee/</a>
<b>Departments<sup>10</sup></b>	<ul style="list-style-type: none"> <li>- Department of Classical Music Performance</li> <li>- Department of Composition and Improvisational Music</li> <li>- Department of Musicology, Music Pedagogy and Cultural Management</li> <li>- Theatre Department</li> <li>- The Centre for Doctoral Studies</li> </ul>
<b>Programmes offered<sup>11</sup></b>	<p><u>BA:</u></p> <ul style="list-style-type: none"> <li>- Classical Music Performance (EST, ENG)</li> <li>- Composition and Music Technology (EST, ENG)</li> <li>- Jazz and Traditional Music (EST)</li> <li>- Jazz Studies (ENG)</li> <li>- Music Studies and Management (EST)</li> <li>- Music Education (EST)</li> <li>- Instrumental and Vocal Pedagogy (EST)</li> <li>- Dramatic Art (EST)</li> </ul> <p><u>MA:</u></p> <ul style="list-style-type: none"> <li>- Classical Music Performance (EST, ENG)</li> <li>- Composition and Music Technology (EST, ENG)</li> </ul>

<sup>10</sup> SER, pp.8-9.

<sup>11</sup> Ibid.

		<ul style="list-style-type: none"> <li>- Jazz and Improvisational Music (EST, ENG)</li> <li>- Contemporary Performance and Composition (CoPeCo) (ENG)</li> <li>- Musicology (EST)</li> <li>- Music Teacher (EST)</li> <li>- Instrumental and Vocal Pedagogy (EST)</li> <li>- Cultural Management (ENG)</li> <li>- Dramatic Art and Theatre Pedagogy (EST)</li> <li>- Contemporary Physical Performance Making (CPPM) (ENG)</li> </ul> <p><u>PhD:</u></p> <ul style="list-style-type: none"> <li>- Music and Theatre (EST and ENG)</li> </ul>
<b>Number students</b>	<b>of</b>	591 <sup>12</sup>
<b>Number teachers</b>	<b>of</b>	234, of which 129 academic staff (FTE) and 105 hourly paid teachers <sup>13</sup>

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<sup>12</sup> SER, p.7

<sup>13</sup> Ibid.





## 1. Institutional mission, vision and context

### 1.1 Institutional mission, vision and context

**Standard 1: the institutional mission and vision are clearly stated.**

#### Factual information

The Estonian Academy of Music and Theatre Act establishes the legal foundation for the institution, outlining its status, mission, functions, and governance structure<sup>14</sup>. As a public entity, EAMT operates under the EAMT Act, the Higher Education Act, and other relevant legislation<sup>15</sup>.

Its mission is “to sustain, develop and promote Estonian culture at the highest level, through music and theatre studies as well as creative activities and research”<sup>16</sup>. The vision is for EAMT “to be a prestigious educational, scientific, and cultural institution, dedicated to professionalism, preserving national cultural traditions, fostering international cooperation, and embracing innovative projects”<sup>17</sup>. In elaborating on the balance between preservation of national culture on the one hand, and internationalisation on the other, members of the rector’s office indicated that the two are in their mind inseparable “cornerstones of education”<sup>18</sup>. Findings from the site-visit demonstrate embraced and collectively shared understanding of the institutional identity and purpose across the institution<sup>19</sup>.

The administrative contract between EAMT and the Ministry of Education and Research outlines the institution's functions, goals, and state financing arrangements. According to it, EAMT is tasked with organising, developing, promoting and enhancing the quality of higher education across all three levels in the domains of music and theatre, aimed at addressing the societal needs<sup>20</sup>.

The institution's operations are guided by the Development Plan (DP2025), approved by the EAMT Council<sup>21</sup>. The plan aligns with educational programme goals and emphasises accountability through annual reports to the Council and Senate. The DP2025 outlines five strategic objectives:

- Motivated students, top-level teaching staff, and an inspiring learning environment;
- Coherent curricula with well-organised support services and effective feedback systems;
- High-level international research and creative contributions to Estonian culture;
- Contribution to Estonian culture and society through public activities and events;

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<sup>14</sup> Annex 1: Estonian Academy of Music and Theatre (EAMT) Act.

<sup>15</sup> SER, p.11.

<sup>16</sup> Ibid.

<sup>17</sup> Ibid.

<sup>18</sup> Meeting 1 with members of senior management (Rector’s office).

<sup>19</sup> Meeting 1 with the members of the senior management, Meeting 3b with the teachers, Meeting 5 with the EAMT Council members.

<sup>20</sup> SER, p.11.

<sup>21</sup> Annex 4: Development Plan 2021–2025.



- A purposefully developing organisation with shared core values and principles of quality culture supported among its members<sup>22</sup>.

In addition, the core values include creativity, playfulness, proficiency, commitment, cultural preservation, openness, and equal and respectful treatment<sup>23</sup>. The review team was able to note firm embodiment of the core values in a range of measures observed on the site-visit. To that extent, openness to dialogue, and equal and respectful treatment was clearly demonstrated through all meetings, both by staff and students, as was a distinct commitment to the institution shown by all participants in the meetings. Furthermore, all participants in the meetings during the site-visit confirmed to the review team, in words and attitude, not only a lack of hesitancy to share their opinion and issues, but how the way in which they are actively encouraged by the management to speak up and do so. These and other core values are further underpinned by creative pedagogical approach of the teachers<sup>24</sup>.

To achieve its objectives, mission, and vision, EAMT offers higher education in music and theatre arts, promotes these fields, cooperates with other institutions, and engages in lifelong learning and public services<sup>25</sup>.

Statistical information on DP activities is published annually<sup>26</sup>, aiding in trend analysis and improvement planning. To that extent, internal quality assurance processes, aligned with the mission and vision, focus on further development and improving effectiveness of the institution's core activities – teaching and learning, artistic and research activities, and service to society<sup>27</sup>.

Surveys conducted among different target groups (employees, graduates, alumni) show a high level of satisfaction with values, operating principles and position of the institution in the society<sup>28</sup>. The views and experiences shared with the review team during the site-visit support those results<sup>29</sup>.

### **Analysis**

EAMT's mission and vision statements are effectively articulated and in accordance with the national requirements, as well as the international orientation of the institution. The review team was impressed with the clear understanding of the institutional identity and purpose expressed through the mission and vision, and understood across the institutional community.

The EAMT's core values are deeply integrated into the institution, extending across the entire teaching and learning environment, as well as public-facing activities. The review team found commendable the level of the equally respectful treatment, proficiency and commitment that are recognisable in practice, particularly standing out in all the

<sup>22</sup> Ibid.

<sup>23</sup> SER, p.12.

<sup>24</sup> As demonstrated in practice in the Contemporary improvisation class the members of the review team observed.

<sup>25</sup> SER, p.12.

<sup>26</sup> Annex 5: Fulfilling the goals of the DP2025.

<sup>27</sup> Annex 3: Quality manual, p.14.

<sup>28</sup> SER, pp.13-14.

<sup>29</sup> Meeting 3 with teachers, Meeting 4 with students, Meeting 6 with alumni.

meetings during the site-visit as a shared quality, to the extent that the members of the institution “are actively living their values”.

The institution nurtures a responsive and collaborative culture that encourages participation, creating an open, transparent and inclusive working and learning environment.

The main strategic objectives are clearly stated and relevant, reflecting the mission and vision statement closely, with coherent courses of actions. The development plan 2020-2025 is in line with the institution's mission, vision and strategic objectives.

Statistical information is collected, published and used to assess and improve the work and activities of the institution in terms of following its mission and strategic goals.

Meeting the needs of the society is one of the strategic objectives, as well as part of the agreement with national Ministry of Education and Research, which is the basis of state funding. Moreover, a balance between understanding and promoting Estonian culture and innovation on the one hand, and fostering internationalisation on the other, as expressed in the institution’s vision statement, is successfully maintained. The EAMT displays a keen awareness of its context and exhibits a strong commitment to enriching local and national cultural life.

**The Review Team concludes that the Estonian Academy of Music and Theatre fully complies with MusiQuE Standard 1.1.**

## 1.2 Academic ethics

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

### Factual information

The Estonian Academy of Music and Theatre's commitment to academic ethics is evident in its ethics policy, emphasising equal treatment and rights for all members, a safe and respectful environment, and a zero-tolerance policy towards plagiarism and academic fraud. To that extent, in recent years, a rigorous system of academic ethics policies has been introduced, with robust policies and appropriate bodies in charge of their implementation. These documents are implemented both at the national level, with Estonian Code of Conduct for Research Integrity (with representatives of the institution in the WG for development of the document, and as EAMT being one of the signatories), and at the institutional one, with EAMT developing and adopting its own further documents and procedures on academic ethics (on Equal Treatment, Copyright, Gender Equality). The institution is an active participant in upholding academic integrity through its adherence to the Estonian Code of Conduct for Research Integrity, which it signed with other Estonian higher education institutions and research institutes in 2017<sup>30</sup>.

The Senate of EAMT has further specified and augmented the principles outlined in the Code of Conduct through two adopted documents: "Equal Treatment Measures and Complaints Procedure at EAMT"<sup>31</sup> (approved in June 2020) and "Procedure for Implementation of the Principles of Academic Ethics and Good Research Practice and Procedure for Handling Misconduct at EAMT"<sup>32</sup> (approved in February 2021). In 2023, a working group was established to develop EAMT's Gender Equality Plan as a further step following these documents. Additionally, the "Procedure for the Treatment of Copyright and Related Rights of EAMT", approved in December 2022, is closely linked to academic ethics<sup>33</sup>.

The institution actively promotes awareness through information activities, discussions at various levels, and training sessions. Students are introduced to academic ethics through the course "University Studies and the Professional World" taken by all first year BA students<sup>34</sup>, as well as through ongoing discussions. Doctoral programmes specifically include in-depth coverage of good research practice<sup>35</sup>.

To that extent, a Research Ethics Committee was established in 2012 with an aim to safeguard the health, human dignity, identity, personal safety, and other fundamental rights and freedoms of individuals participating in research projects<sup>36</sup>. Its responsibility involves assessing all ethical aspects, including data management and protection, in studies involving the collection of sensitive personal data conducted by researchers or students

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<sup>30</sup> SER, p.14.

<sup>31</sup> Annex 8: Equal treatment measures and complaints procedure.

<sup>32</sup> Annex 9: Procedure for implementation of the principles of academic ethics.

<sup>33</sup> SER, p.14.

<sup>34</sup> SER, p.27.

<sup>35</sup> SER, p.15.

<sup>36</sup> SER, p.15.

at the Academy.

Since 2021, EAMT employs plagiarism detection software, enhancing awareness of research integrity issues among students<sup>37</sup>. The institution is actively engaged in discussions on the ethical implications of students using AI tools, such as ChatGPT, in their assignments<sup>38</sup>.

Equal and respectful treatment is one of the EAMT core values<sup>39</sup>. The institution has appointed an Equal Treatment Officer<sup>40</sup> and a Research Ethics Advisor to address gender equality and research ethics, respectively. Internal procedures exist for reporting violations, handling complaints, and responding to misconduct, with guidelines available on the EAMT website. Moreover, in the aforementioned compulsory subject “University Studies and the Professional World” the topic of equal treatment is covered by the Equal Treatment Officer<sup>41</sup>. Even though the issue of equal treatment has been a recurring theme in the traditional Evolving Academy's training weeks for staff in 2021 and 2022, the review team was informed that in January 2024 edition, it received even greater attention.<sup>42</sup>

Though the number of official complaints has been limited, both the Equal Treatment Officer and the Research Ethics Advisor report being approached with various concerns, sometimes resolved informally<sup>43</sup>, which the students speaking to the review team confirmed<sup>44</sup>. Students are, to a certain extent, aware of the role of the Equal Treatment Officer and issues which they can get help and support for. The institution values anonymous feedback from students to identify and address problems<sup>45</sup>.

### Analysis

Based on the factual information presented above, the review team is able to conclude that academic ethics at the EAMT is understood by both upholding equal and respectful treatment for everyone, as well as addressing issues of research ethics and academic integrity.

The institution actively informs students and academic staff, and promotes principles of academic ethics through various activities, such as training and information days, Senate meetings, and other. Students are informed on good research ethics and practice in all levels of study, from BA to PhD, making it compulsory for the doctoral students. They are similarly informed and involved in actions related to academic ethics and equal treatment from the beginning of their studies.

Moreover, the equal and right treatment is one of the institutional core values. The review team finds the establishment of a new position of an Equal Treatment Officer commendable, although it considers making the role clearer and widely communicated across the student community.

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<sup>37</sup> SER, p.16.

<sup>38</sup> SER, p.16.

<sup>39</sup> SER, p.12.

<sup>40</sup> Meeting 2 with members of the support staff.

<sup>41</sup> Ibid.

<sup>42</sup> Ibid; Information received from the institution as part of the factual check of the review report.

<sup>43</sup> Ibid.

<sup>44</sup> Meeting 4 with students.

<sup>45</sup> SER, p.16.

Both teaching and support staff are taking part in initiatives for raising awareness on the topics of ethics through annual training event Evolving Academy.

The institution is aware of the current challenges of using AI in student and research assignments and is active in discussions at the national level. To that extent, the review team would like to suggest to the institution to continue its work on future regulation of the use of artificial intelligence, in relation to the existing national debate.

Overall, the review team concludes that the EAMT demonstrates a comprehensive approach to upholding academic ethics and fostering a supportive learning and working environment.

**The Review Team concludes that the Estonian Academy of Music and Theatre fully complies with MusiQuE Standard 1.2.**

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

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

#### Factual information

The objectives for the research, development, and creative activity at the Estonian Academy of Music and Theatre are outlined in the Development Plan 2025 (DP2025)<sup>46</sup> and the recently approved EAMT Research Strategy<sup>47</sup>. The Research Strategy, endorsed by the Senate in March 2023, aligns with DP2025, particularly its third strategic objective, and is directly connected to the Estonian Research and Development, Innovation, and Entrepreneurship Strategy 2021–2035, focusing on a "viable Estonian society, language, and cultural space"<sup>48</sup>.

EAMT, as a regularly evaluated research and development institution, aims to generate new knowledge for society and culture through academic and artistic research, supporting educational and creative activities while preserving and advancing Estonian culture<sup>49</sup>.

Coordination and organisation of research and artistic activities are facilitated at the institutional level, by the Vice Rector for Academic Affairs and Research, the Research Secretary, the head of the Centre of Doctoral Studies, the Research Committee of the EAMT Senate, and the Vice Rector for Artistic Affairs and International Relations, along with the Concert and Performance Centre and its Advisory Board<sup>50</sup>.

The institution serves as a hub for Estonian musicological research, encompassing various areas such as music history, theory, analysis, cognitive musicology, and ethnomusicology<sup>51</sup>. Research activities also extend to music pedagogy, instrumental and vocal didactics, theatre studies, and cultural management, involving a diverse range of performers, composers, theatre directors, and dramatists among doctoral students and teaching staff<sup>52</sup>.

Significant developments in the organisation and support system of the Research, Development, and Creative (RDC) activities at EAMT include the formation of the Department of Musicology, Music Pedagogy, and Cultural Management in 2018 to enhance collaboration and academic research. The research environment has seen improvements with doubled office space and additional seminar rooms<sup>53</sup>. New initiatives, such as the establishment of junior researcher positions, an institutional Young Scholar Grant, state funding opportunities for artistic research, and the creation of a small academic press within EAMT, aim to foster academic careers and support research endeavours. These

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<sup>46</sup> Annex 4: Development Plan 2021–2025.

<sup>47</sup> SER, p.16.

<sup>48</sup> Annex 20: Research Strategy, p.1.

<sup>49</sup> Annex 20: Research Strategy, p.1.

<sup>50</sup> SER, p.17.

<sup>51</sup> Meeting 1 with senior management (Rector's Office).

<sup>52</sup> Annex 20: Research Strategy, pp.4-5.

<sup>53</sup> SER, p.17.

developments underscore EAMT's commitment to advancing research, development, and creative activities, which are considered inseparable from teaching activities<sup>54</sup>.

The funding for project-based research experienced a significant decline in 2019.<sup>55</sup> Between 2019 and 2021, EAMT researchers faced challenges in securing national grants from the Estonian Research Council (ETAG), where the average success rate in the arts and humanities is approximately 10%<sup>56</sup>. This low success rate had a demotivating effect on researchers, leading to a decrease in grant applications.<sup>57</sup> The teachers have confirmed to the review team the difficulties in securing state funding for research projects that are competing with “hard sciences”. However, they shared that there is a significant support coming from the institution for research activities, which is seen as a big step forward compared to previous time when the research was conducted as an individual initiative<sup>58</sup>. Nevertheless, there has been a positive shift in the last two years, with two projects securing funding from ETAG starting in 2022. One such successful latest application was a collaborative interdisciplinary project between EAMT’s musicologists from the Department of Musicology, Music Pedagogy, and Cultural Management, and the Tallinn University of Technology<sup>59</sup>.

EAMT's engagement in international cooperation is demonstrated through the organisation of international conferences and scholarly gatherings. Over the period from 2018 to 2022, EAMT played host to a total of 28 such events.<sup>60</sup> A successful collaboration is established with the Estonian Musicological Society in publishing of a peer-reviewed yearbook, *Res Musica*<sup>61</sup>.

EAMT has played a pioneering role in Estonia's advancement of artistic research, introducing 3rd cycle degree studies in 2000<sup>62</sup>. Despite this, the need for funding and recognition for artistic research was underscored in 2017 by an international expert team evaluating EAMT, leading to the establishment of a funding instrument by the Estonian Ministry of Culture in 2022. The Cultural Endowment of Estonia also initiated a scholarship programme supporting artistic activities and research in higher education institutions (HEIs)<sup>63</sup>. Prior to these developments, collaborative efforts among artistic HEIs resulted in the Estonian Artistic Research Framework Agreement, signed in June 2021. This agreement outlines the definition and objectives of artistic research, requirements for artistic doctorates, and future perspectives in Estonia.

Research is embedded into the curricula, with its significance and critical reflection intensifying with progression of study levels<sup>64</sup>. Bachelor's programmes primarily emphasise participation in professional discussions and the development of reflective and communication skills, although BA programmes Music Pedagogy, and Music Studies and

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<sup>54</sup> Meeting 1 with senior management (Rector’s Office).

<sup>55</sup> Annex 22: RDC and strategic partnership projects (2018–2023).

<sup>56</sup> SER, table 4, p.19.

<sup>57</sup> SER, p.18; Meeting 1 with senior management (Rector’s Office).

<sup>58</sup> Meeting 3b with heads and teachers of the academic departments.

<sup>59</sup> SER, p.19; Meeting 1 with senior management (Rector’s Office).

<sup>60</sup> SER, pp.19-20.

<sup>61</sup> SER, p.19.

<sup>62</sup> SER, p.20.

<sup>63</sup> SER, p.20; Meeting 3b with heads and teachers of the academic departments.

<sup>64</sup> SER, p.25.



Management include research work<sup>65</sup>. Master's programmes introduce the requirement for independent research, with performers and composers submitting focused research papers. To that extent, curriculum of the Classical Music Performance (CMP) MA programme includes writing a research paper as well as with mandatory subjects on music history and analysis<sup>66</sup>. In programmes such as Musicology, Cultural Management, Music Pedagogy and Drama, a comprehensive master's thesis becomes a mandatory component<sup>67</sup>. Particularly the MA study programme Contemporary Physical Performance Making (CPPM), designed for performance artists from diverse creative disciplines, aims at fostering the development, re-evaluation, and challenging of artistic practices<sup>68</sup>. It dedicates particular attention to artistic research within the module on performance research skills and methods, which includes courses on Theatre and Performance Research Methods, research practice and writing a research paper on contemporary performance<sup>69</sup>. Doctoral study programme Music and Theatre place research at the core, building upon the groundwork laid during master's studies<sup>70</sup>. It's final outcome comprises of academic doctoral thesis or artistic research project, depending on the chosen path – musicology or artistic research in the field of music and theatre, respectively<sup>71</sup>.

The academic rigor of student research varies, with some papers achieving publication or recognition at national competitions<sup>72</sup>. Additionally, a number of master's and doctoral students actively contribute to EAMT research projects supported by external funding from Estonian Research Council or Estonian Ministry of Culture<sup>73</sup>. The institution maintains clear guidelines for student written work, periodically updating requirements and formatting rules<sup>74</sup>.

Although challenges persist in the research environment at EAMT, doctoral students receive input from a range of experts in specific research area, one-to-one mentoring, collaboration with history museums, archives and broadcasting companies and similar<sup>75</sup>. In musicology, recruitment to doctoral studies still poses some difficulties, due in part to the limited intake of undergraduate and postgraduate students in the field. To address these issues, the Academy has implemented some mechanisms to keep young faculty members engaged in research activities, but these could be developed over time. In conversations with the review team, members of the profession identified the need for researchers to reflect and engage with contemporary societal and political challenges and changes<sup>76</sup>. Research collaborations between the Theatre and Music were highlighted as an example of good practice in connected research to the industry<sup>77</sup>.

Alumni highlighted the need to define and work with concepts of artistic research in

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<sup>65</sup> Ibid.

<sup>66</sup> Annex: Curriculum CMP.

<sup>67</sup> [Requirements and formatting rules for student's English written work](#), Annex I, p.26.

<sup>68</sup> SER, p.102.

<sup>69</sup> Annex: Curriculum CPPM.

<sup>70</sup> Annex: Curriculum Music and Theatre 2023

<sup>71</sup> Ibid.

<sup>72</sup> SER, p. 25.

<sup>73</sup> Ibid.

<sup>74</sup> [Requirements and formatting rules for student's English written work](#).

<sup>75</sup> Meeting 1 with senior management (Rector's Office).

<sup>76</sup> Meeting 7 with the representatives of music and theatre profession.

<sup>77</sup> Meeting 7 with the representatives of music and theatre profession.

practice, while connecting to institutions that already have an advanced and developed culture of artistic research<sup>78</sup>. The EU-funded Reflection-based Artistic Professional Practice (RAPP Lab) project, supported by the Erasmus+ Strategic partnership programme, was singled out as an example of collaboration and connection to best practice in the application of artistic research<sup>79</sup>. On the other hand, the review team noted during the meeting with the international alumni that the artistic research “is shaped in a critical way and research is being introduced in the studies very quickly” at the EAMT<sup>80</sup>.

The review team, in discussions with professionals from the music and theatre industry, learnt that there are strong connections with the institution that actively support the outputs of artistic research and public engagement activity<sup>81</sup>. The societal impact of the EAMT research production can be additionally evidenced in a range of research publications by EAMT scholars critically dealing with issues of current societal and cultural changes<sup>82</sup>.

The institution faces challenges in supporting artistic research beyond doctoral study because often artistic researchers do not remain active after they start teaching. This could be due to the national landscape, where music research is perceived to be less prevalent when compared to institutions dealing with other scientific fields or with higher number of research staff<sup>83</sup>. The current research context as EAMT is positive in its support of emergent research, helped especially by the successful application for funding from the Estonian Research Council and Estonian Ministry of Culture in 2022/23<sup>84</sup>.

Notably successful were EAMT's artistic research projects in a newly introduced funding programme by the Estonian Ministry of Culture (EMC), with four out of six project applications receiving funding. In spring 2023, three new grant applications were submitted to ETAG and four to EMC, suggesting a recovery from the previous setback.

Furthermore, in line with national support of research, all PhD students are now called junior researchers and have salaries, not scholarships, which are in line with the average salary in Estonia<sup>85</sup>. The EAMT currently have ten junior researchers.

Research projects and papers have been published in the institutional digital repository for research papers and theses since 2018. Additionally, to broaden the reach of EAMT researchers' work and more effectively fulfil open access publication requirements, EAMT will initiate a collaboration with Tartu University in 2024. This partnership will see the establishment of a subcollection within Tartu University's repository, with the respective contract taking effect from January 1<sup>86</sup>.

Institutional leadership was also emphatic of the fact that research and teaching in HE is their vision for the future. To that extent, the management is making concrete actions in “striving to get good researchers stay to work in the institution”<sup>87</sup>. Research constitutes an

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<sup>78</sup> Meeting 6 with alumni.

<sup>79</sup> Meeting 6 with alumni.

<sup>80</sup> Meeting 6 with alumni.

<sup>81</sup> Meeting 7 with the representatives of the music and theatre profession.

<sup>82</sup> SER, p.18.

<sup>83</sup> Meeting 1 with senior management (Rector's Office).

<sup>84</sup> Annex 22: R&D projects by EAMT 2018–2022.

<sup>85</sup> Meeting 1 with senior management (Rector's Office).

<sup>86</sup> Meeting 2 with senior administrative and support staff.

<sup>87</sup> Meeting 1 with senior management (Rector's Office).

important part of main or additional responsibilities for most of the academic positions<sup>88</sup>. The review team was further informed that the research is now included as part of staff contracts for up to 50% of their time<sup>89</sup>, and in case of research positions (junior researchers, researchers, senior researchers, research professors) even up to 75%<sup>90</sup>. Most supervisors are also teaching, which ensures that students are getting the best research from their own professors and have the opportunity to observe how successful integration of research and teaching might unfold.

As part of the initiatives to encourage the young researchers and academic staff to continue pursuing their artistic and research activities after obtaining their PhD degree and to combine them with the teaching activities, a competitive grant funding does exist and in 2022, 17 grants of 10.000 EUR were allocated<sup>91</sup>.

The dropout rate of doctoral students has improved in the last few academic years<sup>92</sup>, although professional engagements and personal commitments often get in the way of students completing their research programme<sup>93</sup>.

### Analysis

The review team concludes, based on the facts it gathered throughout its assessment, that RDC activities represent one of the core strategic objectives, in compliance with the institutional mission statement, institutional acts of research, as well as with the national Strategy on Research, Development, Innovation and Entrepreneurship. The institution is actively supporting academic and artistic research, with institutional research principles, objectives and activities outlined in the Research Strategy. The support services for RDC are purposeful and foster the implementation of the objectives of the core processes.

The review team acknowledges that the RDC supports the process of teaching and learning at the institution. Research skills are integrated in the curricula and are developed gradually from bachelor level to PhD. The institution is encouraging a close integration of teaching and research.

The review team commends the institution for its well-established connections with other national universities and research institutions through various interdisciplinary projects.

It recognises that there is a strong international dissemination of research results through international conferences organised by the institution or with support participants from EAMT. An active publication policy in place with a considerable research output produced by the academic staff is also noted.

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<sup>88</sup> Annex 6: Conditions and Procedures for Recruitment, Annex I, p.10.

<sup>89</sup> Meeting 1 with senior management (Rector's Office).

<sup>90</sup> Information received from the institution as part of the factual check of the review report.

<sup>91</sup> Meeting 1 with senior management (Rector's Office).

<sup>92</sup> In the period 2017-2022, 13 doctoral students dropped out of their doctoral studies. In academic year 2017/18 it was 4 students, with a slight declining in numbers in the following years to only 2 dropouts in year 2021/22. SER, p.121.

<sup>93</sup> Meeting 1 with senior management (Rector's Office), SER, p.120.

Recognising the ambition in the third strategic objective, the review team acknowledges the commencement of work in alignment with this ambition. The review team recognises that additional development and nurture of the ongoing research culture within the institution will require further focus. The review team notes that the research practice is still not completely matching the excellence achieved in the other areas of the institution's strategic goals. The review team recognises that the structures that support the RDC activities are in place and acknowledges the ongoing institution's participation in EPARM since 2012. However, it would suggest continual active participation and showcasing current artistic research work and output in the latest presentations of the contemporary artistic research, such as the AEC's EPARM conferences. The review team would further like to recommend consideration of investment in international research cooperations on the institutional level, as they now exist only for individual research projects, whereas the Research Strategy recognises its potential and impact. Given the successful example of collaboration in the framework of RAPP Lab project, the review team would like to encourage the institution in pursuing that line of RDC development.

The institution is actively working on mitigating the effect of diminished support of research in the field of arts and humanities from the national funds. Additionally, the rise in the artistic research funding by the national Ministry of Culture, with new paid positions of junior researchers is perceived as a significant contribution to the development of the artistic research. The review team recommends the institution to continue efforts in securing a stable long-term research funding system. The possibilities for further international (EU) grants for research projects could be additionally explored.

**The Review Team concludes that the Estonian Academy of Music and Theatre substantially complies with MusiQuE Standard 1.3.**

## 2. Educational processes

### 2.1 The programmes and their methods of delivery

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

#### Factual information

Programmes at EAMT are designed to align with the institution's mission and tasks, as defined by the EAMT Act, DP2025, and the administrative contract with the Ministry of Education and Research<sup>94</sup>. The training of musicians, composers, actors, and theatre directors forms the core of EAMT curricula, with additional curricula developed for functions such as teaching, research, and management in the music and theatre sector.

The institutional process for the design and approval of programmes at EAMT involves regular monitoring of the structure and content of the programmes. The conditions and procedures for preparing, opening, managing, amending, and closing programmes are outlined in the Curriculum Statute of EAMT<sup>95</sup>. Changes related to the structure and content of programmes must be approved by the Senate, with input from various sources such as faculty discussions, student feedback, and recommendations from external experts and the work of the Curriculum Council.<sup>96</sup> The Curriculum Council serves as a formal advisory body supporting curriculum development.

The preparation and development of study programmes at EAMT consider the institution's objectives, the needs of the labour market, and take into account national strategies and societal expectations. For example, the introduction of the Contemporary Physical Performance Making (CPPM) programme in 2019 was in response to changes in the performing arts scene, filling a gap in Estonia's curriculum<sup>97</sup>. The input for creation of such a programme, relying on contemporary physical theatre, came from the representatives of the profession serving as the EAMT Council members<sup>98</sup>. Moreover, representatives from the profession stressed an excellent communication with the institution in conveying the needs of the market in creating and redesigning curricula<sup>99</sup>. Some of them, additionally, act as members of the curriculum councils in which they are invited to actively give input and feedback about the skills, knowledge and profiles required in the professional work<sup>100</sup>.

Students are similarly making important contributions to the curriculum development. In addition to being members of curriculum councils<sup>101</sup>, they give active feedback and communicate their suggestions for improvement of curricula in direct contact with the heads of the department<sup>102</sup>. During their site visit, the review team were given examples of such good communication between students, teachers and staff in adjusting curricula. In the case of a significantly increased workload in one of the courses the students reported,

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<sup>94</sup> SER, p.20

<sup>95</sup> Annex 20.

<sup>96</sup> SER, p.21.

<sup>97</sup> SER, p.21.

<sup>98</sup> Meeting 5 with members of the EAMT Council.

<sup>99</sup> Meeting 7 with the representatives of music and theatre profession.

<sup>100</sup> Meeting 7 with the representatives of music and theatre profession.

<sup>101</sup> Meeting 3a with heads of chosen programmes.

<sup>102</sup> Meeting 4 with students.

the issue was communicated and resolved through Senate decision to allocate more ECTS to the specific subject in order to reflect the adjusted workload<sup>103</sup>.

The expected study workload outlined in the study programmes is realistically defined, aligning with the standard calculation of 1 ECTS equating 26 learning hours. Whilst the aforementioned example of adjusted workload is given to illustrate the effectiveness of student communication, the review team hasn't documented any evidence of excessive expected workload as defined by the study programmes, with an exception of CPPM programme<sup>104</sup>.

The institution offers three MA programmes managed jointly with other institutions: the Music Teacher's MA programme with Tallinn University, the Cultural Management MA with the Estonian Business School and Contemporary Performance and Composition (CoPeCo) with the Royal College of Music in Stockholm, the Conservatoire National Supérieur Musique et Danse in Lyon and the Hamburg University of Music and Theatre<sup>105</sup>. Even though coordinating joint programmes is undeniably more complex, they present additional benefits to students through diverse learning environments, the expertise of teaching staff, and exposure to various institutional cultures<sup>106</sup>. Such programmes are challenging for students as well, particularly in terms of a greater workload and different online systems used in participatory schools<sup>107</sup>. On the other hand, the problem-based approach employed in learning and teaching, focusing on particular challenges connected to the MA thesis, is highlighted as an example of good practice.<sup>108</sup>

The learning outcomes (LOs) of the programmes were formulated based on the national (Estonian Standard of Higher Education) and international standards for HE (Polifonia/Dublin Descriptors (PDD), and AEC LOs)<sup>109</sup>. LOs are also established for modules (groups of subjects) and individual subjects, primarily created by the academic staff members responsible for teaching these subjects<sup>110</sup>. Consequently, these LOs are expressed in diverse ways. There is effective curricular planning in place, explicitly mapping programme level LOs to modules and courses, which enables teachers and students to evidence when and how the programme level outcomes are ensured<sup>111</sup>.

However, practical experience indicates that teachers, when personally formulating LOs, exhibit greater attention to them in their actual teaching. During the internal evaluation of curricula, emphasis is placed on ensuring the consistency of LOs at different levels and the alignment of LOs with assessment criteria<sup>112</sup>. The input for changes of the LOs comes from the practice<sup>113</sup>. The students acknowledge that the LOs are clearly stated and well

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<sup>103</sup> Meeting 4 with students.

<sup>104</sup> Meeting 4 with students.

<sup>105</sup> SER, p.23.

<sup>106</sup> SER, p.23.

<sup>107</sup> Meeting 4 with students.

<sup>108</sup> Meeting 4 with students.

<sup>109</sup> SER, p.23.

<sup>110</sup> SER, p.23.

<sup>111</sup> As demonstrated in Annexes Interconnections between different levels of the study programme Classical Music Performance (Master) and Interconnections between different levels of the study programme CPPM (Master).

<sup>112</sup> Meeting 3<sup>a</sup> with heads of the chosen programmes.

<sup>113</sup> Meeting 3a with heads of the chosen programmes.

documented, but wish for a greater consistency in communicating them at the beginning of each course<sup>114</sup>.

The connection and progression among study programmes and cycles are considered at EAMT. The institution has 24 study programmes open for admissions, and flexibility is provided within the structure of academic departments. EAMT allows flexibility for students to develop individualised study profiles. While the BA level may have limited room for electives, the MA level offers greater opportunities for specialisation, and the PhD level allows for individually designed programmes in cooperation with supervisors<sup>115</sup>. The institution emphasises the logical connection between study cycles, gradually increasing requirements for student self-management<sup>116</sup>.

The curricula's flexibility has contributed to the development of artists with unique profiles. Students confirm that the list of electives is available, both in the online catalogue and the timetable, for them to choose freely from. In addition, the teachers would recommend an elective they feel might be particularly useful for a student<sup>117</sup>. In the joint programmes, however, students feel that their options for electives are limited due to the intense schedule of studies<sup>118</sup>.

The review team gathered from the documentation received, and from the information collected on site, that EAMT utilises various forms of teaching, including one-to-one tuition, ensemble work, seminars, lectures, practical workshops, master classes, and participation in artistic projects. The institution incorporates innovative teaching methods, such as flexible group learning in lab formats, in different subject areas. Teaching methods and educational resources at EAMT were evaluated to be appropriate, relevant to the subjects in both Music and Theatre, effective and in alignment with the European standards<sup>119</sup>. The learning aids were visible in terms of close student support, as well as in the implementation of digital tools to enhance their learning. The review team observed examples such as free improvisation classes, in-depth sharing and analysis of contemporary works by visiting composers, the latter of which integrated technology enhanced learning into the classroom<sup>120</sup>.

The COVID-19 pandemic prompted EAMT to enhance digital learning, culminating in the adoption of the Digital Education Strategy in November 2022<sup>121</sup>. Even though some digital skills are already introduced in the curriculum, the review team learnt that the new subject “Digital skills for musicians” will be introduced in February 2024 as a compulsory for BA students. Its content will include music notation software, digital libraries, how to create a digital portfolio and other related topics<sup>122</sup>. Students communicated to the review team that such a subject is much needed, expressing that digital skills and knowledge are indispensable nowadays, even though sometimes they might hesitate to ask for instructions about certain digital skills because “we feel it is something we should already

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<sup>114</sup> Meeting 4 with students.

<sup>115</sup> SER, p.23.

<sup>116</sup> SER, p.23.

<sup>117</sup> Meeting 4 with students.

<sup>118</sup> Meeting 4 with students.

<sup>119</sup> Visit to student presentations and open classes during the site-visit on 1 November 2023.

<sup>120</sup> Visit to student presentations and open classes during the site-visit on 1 November 2023.

<sup>121</sup> Annex 18: Digital education strategy of the EAMT.

<sup>122</sup> Meeting 2 with senior administrative and support staff.

know”.<sup>123</sup> Moreover, there is a plan to create a similar course for theatre students as well, to be added to the drama curriculum in the next admission cycle. It would include skills such as data collection, creating e-portfolio, working with spreadsheets, seen as common and necessary for both music and theatre students<sup>124</sup>.

Research plays a significant role throughout the programmes offered at EAMT. The institution strives for close integration of teaching and research, involving teaching staff in research projects, engaging students in research work, and transferring new knowledge into educational contexts<sup>125</sup>. Research feeds into students' assignments/activities/tasks at EAMT, especially in MA and doctoral studies where independent research is required. Students submit research papers or theses related to their artistic practice, and the academic rigor is particularly emphasised in master's programmes like Musicology, Cultural Management, and Music Teacher<sup>126</sup>.

EAMT fosters critical reflection and self-reflection by students as a natural part of the study programme. Reflective and communication skills are developed through seminars, labs, and practical teacher training, where students engage in critical self-reflection, particularly through regular e-journaling<sup>127</sup>.

EAMT encourages a balance between artistic work and generic skills' development. Entrepreneurial and communication skills, along with creativity, are embedded in curricula. Artistic work, however, is the core of most of the programmes, as reflected in the learning outcomes<sup>128</sup>. EAMT supports students in presenting their creative, musical, and artistic work through various platforms, including public recitals, concerts, department concerts, staged performances, and participation in national and international projects<sup>129</sup>. Cooperation between different departments and with other HEIs and professional organisations in Estonia is particularly encouraged with a number of fruitful performances realised in recent years<sup>130</sup>.

Some examples include joint production of Pergolesi's comic opera *La serva padrona* in 2018 by directing and acting students of Theatre Department, vocal students and the EAMT early music ensemble from the Classical Music Performance Department, and EAA students of stage design and costumes, semi-staged performance of Beethoven's incidental music *King Stephen* in 2021 with participation of EAMT Symphony Orchestra and acting students of the EAMT Theatre Department along with Estonian National Symphony Orchestra and Estonian Philharmonic Chamber Choir, as well as *Identity Cabaret Drag Show* vol 2 (2019) and vol 3 (2022) performed by CPPM students, BA students from the Theatre Department, scenography students from EAA and students from the Tallinn Makeup School<sup>131</sup>.

These opportunities are recognised and appreciated by students. Public performances of the graduation pieces for orchestra composed by MA composition students and performed

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<sup>123</sup> Meeting 4 with students.

<sup>124</sup> Meeting 2 with senior administrative and support staff.

<sup>125</sup> Annex 20: EAMT Research Strategy.

<sup>126</sup> SER, p.25.

<sup>127</sup> SER, p.25.

<sup>128</sup> SER, p.26.

<sup>129</sup> SER, p.26.

<sup>130</sup> SER, pp.26-27.

<sup>131</sup> SER, p.26-27.



by the EAMT Symphony Orchestra every spring<sup>132</sup>, was shared with the review team as an example of a very positive aspect of studies at EAMT<sup>133</sup>. The institution has particularly improved conditions for student performances, including the opening of new facilities in 2019.

EAMT makes appropriate efforts to support a range of opportunities for students to access services across different universities, such as joint programmes managed in collaboration with national and international HEIs<sup>134</sup>. Nonetheless, the review team remains aware of some challenges encountered in practice. Students and alumni who met the review team gave numerous examples of how well the joint programmes work in practice<sup>135</sup>. However, they also shared certain organisational and communication challenges encountered in practice, mainly due to using different online learning systems and communication platforms<sup>136</sup>.

EAMT provides formal arrangements for students to receive academic, career, and personal guidance<sup>137</sup>. Each student is assigned to a specific person on the administrative staff, responsible for assisting with practical study-related questions. Additionally, the institution has support services, including a psychologist and a career advisor, to address students' needs. EAMT aims to keep its advice system accessible, providing assistance in Estonian and English.

### **Analysis**

Considering the factual information provided above, the review team confidently confirms that EAMT aligns its programmes with its mission and the national requirements, ensuring regular monitoring of programme structures and content. The institution, mandated by the EAMT Act, provides higher education opportunities in music and dramatic art through research, development, and creative activities.

The design of structure and content of the study programmes reflects the institution's goals and responds to the demands of the labour market. Additionally, national strategies and societal expectations are considered. The design of study programmes is rooted in contemporary international practice and expertise. The review team is impressed with the ways that the institution pursues its objectives and the needs of the cultural sector through the educational processes, while also taking into account national strategies and the expectations of society.

The review team commends EAMT's approach to innovation. In addition to core curricula focus on training musicians, composers, actors, and theatre directors, EAMT remains open to innovative programmes responding to changes in the contemporary performing arts scene. Programme adjustments, such as introduction of the Contemporary Physical Performance Making (CPPM) programme, redesigning the Cultural Management master's programme in 2020 and reshaping the Dramatic Art bachelor programme, reflect ongoing innovation.

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<sup>132</sup> SER, p.26.

<sup>133</sup> Meeting 4 with students.

<sup>134</sup> SER, p.23.

<sup>135</sup> Meeting 4 with students, Meeting 6 with alumni.

<sup>136</sup> Meeting 4 with students.

<sup>137</sup> SER, p.27.

There are joint programmes implemented in collaboration with other institutions, offering a more diverse learning environment and wider competencies to students. However, the review team recommends looking into enhancement of the coordination and communication across systems of different universities, to improve efficiency of studies.

The review team is happy to conclude that EAMT demonstrates a comprehensive and integrated approach to curriculum design, incorporating research, modern teaching methods, and a focus on competencies, while providing support and flexibility for students' individualised learning paths. The review team recognises that the procedure for the design and development of new curricula and change of the existing ones, along with the process of their approval and implementation, is very thorough. Good communication among all interest parties in creating and revising curricula with swift resolutions is particularly commendable. The review team was impressed with an active involvement of various stakeholders in those processes, with an input for curricular changes coming from students, faculty members, alumni, externals.

There are diverse teaching methods and innovative formats in place, including flexible, more interactive group work (in forms of labs and similar). The review team acknowledges the development of creative and critical thinking from the bachelor level, high performing possibilities, encouragement and support to students' research projects, as strong points of teaching and learning experience at the EAMT. In addition, a clear progression in creating individual profile and programme with advance of study levels, along with a gradual increase of student self-management, is noted as equally positive quality.

The learning outcomes are in compliance with national standards for HE and international descriptors. The review team acknowledges that they are well documented, but was informed that not all the teaching staff communicate them transparently and consistently to students. To that extent, the review team recommends ensuring that teachers are consistently aligning modular level learning outcomes to programme level ones in their working practice.

Following the comments from students, the review team furthermore recommends for the institution to keep checking the overall allocation of the workload and ensuring application of the consistent allocation of workload hours to ECTS credits. Even though the review team observed that this was not presented as a problem by the students nor teachers<sup>138</sup>, it still recommends ensuring in practice standard allocation ECTS to learning hours.

The institution is mindful of the opportunities provided by digital technologies and is actively exploring their creative use in educational and artistic processes. The review team commends the institution for the establishment of and investment in resources to support the development of digital culture and competencies. There is a distinct support for the development of the digital culture present in creating and allocating resources to foster the advancement of digital culture and competencies, together with their inclusion in the study programmes.

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<sup>138</sup> Meeting 3a with heads of chosen programmes.

The review team furthermore commends the clear and thorough internal evaluation procedures, that take into account feedback from different interest groups (teachers, students, social partners), enhancing communication and leading to identification of areas for further development of teaching and learning process.

The Review Team concludes that the Estonian Academy of Music and Theatre substantially complies with MusiQuE Standard 2.1.

## 2.2 International perspectives

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

### Factual information

The Internationalization Strategy of EAMT for 2021–2025<sup>139</sup> is based on various guiding documents, including DP2025, the Communication Strategy, the Estonian Education Development Plan 2021–2035, and the national strategy Culture 2030. The strategy aims to meet the demands of the globalised society by enhancing international exposure and collaboration for students, academic staff, and support staff. As a result, the strategy identifies four main directions of internationalisation: Improving the quality of teaching and research; Creating an environment conducive to internationalisation; Developing international cooperation, and International marketing<sup>140</sup>.

To achieve these goals, EAMT involves leading international figures in music, acting, directing, research, and cultural management in its educational efforts. It aims to promote international mobility, strengthen the international dimension of its curricula, and support student participation in global projects and events<sup>141</sup>. Additionally, EAMT seeks to create a tolerant and inclusive learning environment, enhance administrative capacity for international research and development, and offer professional development opportunities for both academic and support staff. The strategy furthermore emphasises developing partnerships with other universities, professional networks, foreign institutions, and active participation in EU and Nordic education programmes<sup>142</sup>.

Having an international environment in all levels of institutional functioning is considered crucial for music education by the EAMT leaders<sup>143</sup>. During the site visit, the review team was given a number of positive examples on bringing international and national culture closer by the international or internationally educated teachers encouraged to bring their expertise and international background to the Estonian community<sup>144</sup>.

EAMT plans to improve its international marketing through collaboration with Study in Estonia, an education marketing platform, and by implementing modern media channels. The internationalisation efforts extend beyond education to promote Estonian music and theatre culture globally, aligning with the principles of Estonian cultural policy and the Culture 2030 national strategy<sup>145</sup>.

The Academy encourages student participation in international competitions, research conferences, and collaborative projects, providing platforms for talent showcase, international recognition, and networking. EAMT aims to make its education accessible to both Estonian and international students, offering a comprehensive English-language curriculum<sup>146</sup>. The inclusion of Estonian language and culture studies for international

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<sup>139</sup> Annex 23: The Internationalization Strategy.

<sup>140</sup> Annex 23: The Internationalization Strategy.

<sup>141</sup> SER, p.28.

<sup>142</sup> SER, p.29.

<sup>143</sup> Meeting 1: Meeting with members of senior management (Rector's office).

<sup>144</sup> Meeting 1: Meeting with members of senior management (Rector's office).

<sup>145</sup> SER, p.28.

<sup>146</sup> SER, p.29.

students enhances their understanding of the local context. The review team learnt from the international alumni that courses in Estonian music and culture were appreciated and useful for their future careers<sup>147</sup>.

In 2022, international students constituted 27.2% of the total student population at EAMT, representing 36 countries. However, the administrative contract for 2022–2025 emphasises maintaining an ideal proportion of up to 25% international students in the first and second cycles of higher education<sup>148</sup>. International students shared with the review team their high satisfaction with their studies at the EAMT, emphasising particularly excellent relationship with teachers, even referring to the experience as “the greatest thing that ever happened to me”<sup>149</sup>.

EAMT actively engages in Erasmus+ and Nordplus programmes, international networks, strategic partnerships, and Creative Europe initiatives to provide students with opportunities to immerse themselves in global contexts. The institution implements communication strategies to ensure that students are well-informed about international opportunities, fostering a global outlook. EAMT envisions its graduates becoming “ambassadors of the Academy and Estonian culture worldwide”.<sup>150</sup>

The international mobility of students is a key element of EAMT's international strategy, aiming to diversify study opportunities and enhance education quality. EAMT sets an annual target of 10% for incoming long-term international exchange students, which has been consistently achieved since 2020. The goal for outgoing long-term student mobility is also 10%, but this target has not been met in recent years, partially due to the impact of the COVID-19 pandemic.

Despite the challenges, the total number of students participating in international exchanges has increased, mainly through short-term mobility activities which are “more popular” than traditional Erasmus mobilities that are putting greater challenge on students’ personal lives<sup>151</sup>.

The review team learnt about numerous inspiring examples of positive international experiences of students and alumni that had a great effect to their personal careers, but also brought positive changes in the institution, such as introduction to new topics or approaches in the curricula<sup>152</sup>. The receptiveness of the institution and openness to new developments and student feedback was deeply appreciated by the participants of the mobilities<sup>153</sup>.

EAMT actively engages in various international projects and short-term cooperation projects, such as those in the Nordplus and Erasmus+ programmes<sup>154</sup>. These projects include intensive courses and development initiatives, fostering international collaboration and providing diverse opportunities for students.

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<sup>147</sup> Meeting 6 with alumni.

<sup>148</sup> Meeting 1 with the senior management (Rector’s Office).

<sup>149</sup> Meeting 4 with the students.

<sup>150</sup> SER, p.28; Meeting 1 with the senior management (Rector’s Office).

<sup>151</sup> Meeting 1 with the senior management (Rector’s Office).

<sup>152</sup> Meeting 6 with alumni.

<sup>153</sup> Meeting 6 with alumni.

<sup>154</sup> SER, p.30.

Blended Intensive Programmes (BIPs), a new format of Erasmus+ mobility, combine online teaching with short physical mobility periods. EAMT participated in eight BIP projects in 2022, hosting and collaborating on various initiatives like Brass BIP in Riga and Participatory Art in Public Space in Riga<sup>155</sup>.

With travel restrictions imposed by the COVID-19 pandemic, the international virtual mobilities (with classes held over Zoom or other platforms, masterclasses held via LoLa system, etc) gained in popularity, strongly encouraged by the institution on the strategic level with a wish to maintain international cooperation and still over the international experience to its students and staff<sup>156</sup>. Virtual and blended mobilities remained a possibility, even after the pandemic. Doctoral students are particularly keen in online participation in the international conferences<sup>157</sup>.

The participants in international mobility receive support and counselling from the International and Public Relations Office, along with the Registry and Student Affairs Department. EAMT offers merit-based scholarships to outstanding international students who demonstrate excellence in their field.

Students engaged in foreign exchanges or internships for at least three months are required to complete a minimum of 15 ECTS per semester. Recognition of studies conducted abroad follows EAMT's standard procedures, emphasising a flexible approach even when there are differences in ECTS volume and content.

EAMT hosts over a hundred masterclasses annually by incoming teaching staff from partner institutions and specialists worldwide, allowing students who are unable to be internationally mobile to benefit from international expertise. The Academy frequently involves international teachers in various study programmes, contributing to the diversity of knowledge and skills imparted to students. Notable examples include the CPPM master's programme and the CoPeCo Master's programme, emphasising international collaboration, mobility, and the integration of an international student body<sup>158</sup>.

### **Analysis**

The review team collected sufficient evidence to confirm that internationalisation is part of the institution's vision and one of the strategic objectives in institutional development, and it also in line of national strategies for education development and culture.

The institutional internationalisation strategy is well-developed and coherent. The strategy identifies four main directions of internationalisation (improving the quality of teaching and research; creating an environment conducive to internationalisation; developing international cooperation and international marketing) all of which are actively pursued and developed. The review team would furthermore like to encourage the institution to continue working on implementing the four stated directions of internationalisation.

The review team is impressed with a compelling international perspective in the institution, which offers a range of opportunities for students and staff to gain an

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<sup>155</sup> SER, p.31.

<sup>156</sup> Meeting 2 with senior administrative and support staff.

<sup>157</sup> Meeting 2 with senior administrative and support staff.

<sup>158</sup> Meeting 5 with the members of the EAMT Council.

international experience by taking part in some of the international activities (long- or short-term mobilities, programmes, projects, conferences, and other).

There is a similarly impressive number of Erasmus+ cooperation agreements (one hundred and seventy) and similar collaborations outside of the EU in place, with additional collaborations established through international networks. There is a flexible approach to recognising the learning outcomes in order to facilitate recognition of ECTS acquired through the Erasmus exchange. Learning about the post-COVID drop in outgoing students' mobilities, the review team would advise the institution to consider means for their further promotion.

The review team commends the institution for the ways it explores all facets of internationalisation, and creates opportunities for its students and teachers to gain intercultural competences both in a traditional way, as well as "at home". The internationalisation endeavours are put to practice through the educational offer of study programmes in English and specific support provided for international students, international partnership and artistic projects, as well as through consistent engagement of international teaching staff.

The review team furthermore, recognises the positive effects of the internationalisation to curricular developments, teaching and learning, additionally suggesting to the institution to explore further these effects and strengthen their visibility.

**The Review Team concludes that the Estonian Academy of Music and Theatre fully complies with MusiQuE Standard 2.2.**

## 2.3 Assessment

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

### Factual information

At EAMT, student assessment is governed by explicit procedures and criteria outlined in the Regulation of Studies and subject descriptions available on the EAMT website<sup>159</sup>. Subjects conclude with either a graded or pass/fail examination, with end of semester examinations for subjects lasting more than one semester. Differentiated assessment follows a standard six-point grading scale<sup>160</sup>. Final degree exams adhere to special internal regulations, including Guidelines for Student Assessments established in October 2020<sup>161</sup>.

Assessment methods, such as public performances, written tests, or oral discussions, vary by subject. Three basic grading approaches exist: individual faculty assessment (common for theoretical studies), a subject area examination panel (typical for practical examinations), and a rector-appointed examination panel for final degree examinations, which includes an external examiner for master's and doctoral level exams<sup>162</sup>.

The newly established guidelines ensure precise grading processes based on specific criteria, enhancing objectivity and minimising bias. The review team was given an example from the Theatre Department that in the process of “constantly updating its programme”<sup>163</sup>, the change in a curriculum or redesign of a module or subject within it, can also include the change of specific assessment criteria for that subject<sup>164</sup>.

Assessment panels are obligated to provide feedback, and discussions on student performance occur, primarily in doctoral studies, but also in Theatre Department even in BA and MA levels<sup>165</sup>. Even though some students expressed dissatisfaction with the quantity and quality of feedback in surveys and interviews<sup>166</sup>, students that the review team talked to shared that their “personal experience (in that respect) has been great” and that they “receive a lot of feedback”<sup>167</sup>. They nonetheless suggested there should be a better culture of giving feedback from teacher to student.

In addition to regular assessments, doctoral students undergo an annual evaluation review, a prerequisite for continuing doctoral studies. The transparency of assessment is upheld by students' right to dispute grades, following procedures outlined in the Regulation of Studies. Although strides have been made in increasing objectivity and transparency, EAMT remains committed to further improvements, particularly in developing more consistent feedback across different study areas.

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<sup>159</sup> SER, p.33.

<sup>160</sup> SER, p.33.

<sup>161</sup> Annex 14: Guidelines for Student Assessments.

<sup>162</sup> Annex 14: Guidelines for Student Assessments.

<sup>163</sup> This process of “constant update” of study programmes is stipulated in the Curriculum Statute of EAMT, which states that “A regular review of the curricula takes place each academic year.” (Annex 11: Curriculum Statute of EAMT, III.18, p.2).

<sup>164</sup> Meeting 3a with representatives responsible for the programmes to be evaluated as a sample of programmes.

<sup>165</sup> SER, p.33.

<sup>166</sup> SER, p.34.

<sup>167</sup> Meeting 4 with students.



## Analysis

Based on the evidence presented above, the review team concludes that assessment procedures and criteria are clear, comprehensively outlined and openly communicated. Adequate systems are in position to ensure that students receive feedback regarding their progress and accomplishments. A procedure for processing complaints is developed and established.

The review team commends the existing sensitivity to feedback from student and teachers about the assessment procedures leading to changes and developing Guidelines for Student Assessment. It particularly commends the strong tradition of informal feedback from teachers to students, as well as the culture of continual and open dialogue. Nevertheless, the review team recommends further work on formalising the feedback culture.

Additionally, as a recommendation, the review team would like to strongly encourage teachers to share best practice in assessment methods and thus enable the achievement of systematic consistency across the institution.

**The Review Team concludes that the Estonian Academy of Music and Theatre substantially complies with MusiQuE Standard 2.3.**

## 3. Student profiles

### 3.1 Admission/Entrance qualifications

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

#### **Factual information**

The institution has clear and appropriate procedures and criteria for admissions for all types of applicants, including students with previous other degrees and those seeking lifelong learning opportunities. The EAMT Admission Rules, revised in 2019, outline conditions and procedures for student admissions<sup>168</sup>. The document specifies language requirements, conditions of the admission competition, and other details. EAMT aims for an objective and transparent admission system with flexibility to consider special needs<sup>169</sup>.

The entrance requirements assess applicants' abilities (including artistic, technical, academic and pedagogical) to successfully complete the institution's study programme<sup>170</sup>.

Admission to all study programmes involves an entrance exam or an audition, sometimes in multiple rounds<sup>171</sup>. Audition requirements are available timely on the institution's website<sup>172</sup>.

The entrance exams and auditions are assessed by area specific panels appointed by Rector. The Admission Committee monitors compliance with the Admission Rules, resolves issues related to admission, and approves the list of admitted students<sup>173</sup>. Various methods, including interviews, practical tasks, and tests of music theory and language skills, are used to evaluate candidates' suitability. For pedagogical programmes, candidates must pass a professional aptitude test<sup>174</sup>.

A special consideration is given to international applicants with an opportunity for the admission tests to be taken online, if necessary<sup>175</sup>.

Results of entrance auditions and admission-related decisions can be challenged following procedures outlined in the Admission Rules. Even though there have been instances of applicants expressing their dissatisfaction with some aspects of the admission process to the institution's staff<sup>176</sup>, no formal complaints were made. The review team was told during the site-visit that applicants were satisfied with answers to their complaints and explanations provided by the institution<sup>177</sup>.

Feedback forms are filled out by new students about ten weeks after the beginning of their studies. The survey results over the last five years have been generally positive, with some feedback indicating a need for improvements in the accessibility and content of

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<sup>168</sup> Annex 13: Admission rules at EAMT.

<sup>169</sup> SER, p.34.

<sup>170</sup> Annex 13: Admission rules at the EAMT.

<sup>171</sup> SER, p.35.

<sup>172</sup> SER, p.35.

<sup>173</sup> Annex 13: Admission rules at the EAMT.

<sup>174</sup> SER, p.35

<sup>175</sup> Annex 13: Admission rules at the EAMT.

<sup>176</sup> SER, p.36.

<sup>177</sup> Meeting 2 with members of the senior administrative and support staff.

information necessary for embarking on the study process. Changes, including the reintroduction of Student Guidelines and improvements to the Student Information System (SIS), are underway in response to student feedback<sup>178</sup>.

#### **Analysis**

The review team finds the admission criteria to be clear and transparent, and can confirm, based on the evidence it gathered, that elaborate admission procedures are in place to assess the qualifications of applicants.

Based on the documents and evidence presented, the review team notes that all elements of the admission process are well developed and effective, namely requirements, timeline and management of complaints.

The review team acknowledges the adequate dissemination of all the information regarding the entrance exams, from rules and regulations, publishing the call, to results and management of complaints.

Feedback on the admission process, including the accessibility and contents of the necessary information, is asked regularly from newly enrolled students. The review team further commends institution's prompt reaction to the received feedback results in implementing adequate changes.

**The Review Team concludes that the Estonian Academy of Music and Theatre fully complies with MusiQuE Standard 3.1.**

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<sup>178</sup> SER, p.36.

## 3.2 Student progression, achievement and employability

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

### Factual information

Student progression and achievement are monitored regularly at EAMT by the Registry and Student Affairs Department in cooperation with academic departments. It is one of the institution's strategic objectives<sup>179</sup>.

The academic progress is calculated in ECTS credits, and the volume of studies per standard academic year is 60 ECTS. The summary of study results is generated twice a year, at the end of each semester. The monitoring process is supported by the Student Information System (SIS), where students can access their current credit volume and study results for each subject<sup>180</sup>. The review team learnt that students are of the opinion that the current system of monitoring student progress<sup>181</sup> is outdated and are welcoming its change due the next academic year (2024-2025)<sup>182</sup>.

Nevertheless, they are confident in the quality of communication with the teachers, from whom they are receiving a lot of both formal and informal feedback on their progress<sup>183</sup>. It is of particular note that the student community expressed their ability to communicate freely regarding their experiences, trusting that the institution will listen and respond appropriately. Alumni, similarly, provided further positive examples of good communication and feedback received from the teachers. It was conveyed to the review team that teachers would have a holistic approach to students, monitoring student overall progress and achievements by informing themselves among each other. This demonstrated a genuine sense of care as they approached the students as complete artists, not just students in their individual course only<sup>184</sup>.

Recognition mechanisms, including prior learning and study abroad, are well-established at EAMT. Thus, Recognition of Prior Learning has been in use for many years, allowing students to transfer credits obtained in other higher education institutions. These mechanisms support student progression, and participation in student mobility or non-standard learning paths typically does not hinder progression and graduation<sup>185</sup>.

The review team noted relatively high drop-out rate of students in the last five years, with the highest rates between 11,59% (73 students) and 12,96% (78 students) on average noted in years 2018-2020<sup>186</sup>. Though the reasons for drop out can be diverse, i.e. personal reasons, incompatibility with the main course teacher<sup>187</sup>, or choosing to continue education internationally<sup>188</sup>, these numbers have recently been declining, dropping from 12,96% in

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<sup>179</sup> Annex 4: DP2020-2025.

<sup>180</sup> SER, p.37.

<sup>181</sup> SER, p.37.

<sup>182</sup> Meeting 4 with students.

<sup>183</sup> Meeting 4 with students.

<sup>184</sup> Meeting 6 with the alumni.

<sup>185</sup> SER, p.37.

<sup>186</sup> Table 6 and Figure 8, SER, p.38.

<sup>187</sup> Meeting 4 with students.

<sup>188</sup> Meeting 2 with members of the senior administrative and support staff.

2019 to 8,8% in 2022<sup>189</sup>. Individual consultations, by Registry and Student Affairs Department staff or teachers, to support students who are not making progress seem to have contributed, to a certain extent, to this recent decline of the dropout rate<sup>190</sup>. Furthermore, the review team learnt that from 2024 a new support system for monitoring student progress will be introduced to mitigate the risk of drop-outs<sup>191</sup>. Positive examples of successful strategies for addressing the dropout rates are evidenced in Contemporary Physical Performance Making practice<sup>192</sup>. This includes comprehensive assistance, including private tutorials, deadline extensions and timetable adjustments<sup>193</sup>. Furthermore, regular evaluations, feedback mechanisms and open communication channels help us assess students' needs and identify areas where additional assistance may be required.

Formal mechanisms for data collection on graduates are in place in the form of a policy for data collection on students, graduates and alumni covering information about the fields of activity and employment of the graduates<sup>194</sup>. The survey is conducted approximately six months after graduation<sup>195</sup>. This data show that about 90% of graduates continue their education or work in their field of specialisation, indicating a high level of consistency with their chosen speciality<sup>196</sup>. This suggests that graduates are successful in finding work and building a career in their chosen fields. Some employment data particularly stand out. For example, CMP MA graduates' employment rate has been increasing in the past five years, reaching 92% in 2022<sup>197</sup>, similar to almost 100% of employment rate within Drama graduates<sup>198</sup>. Furthermore, Moreover, particularly successful students in their performance fields start working in the professional field while still studying<sup>199</sup>.

Even through the feedback form for alumni contains mostly rather general information on the employment status and level of personal satisfaction with the studies<sup>200</sup>, the review team learnt that a new, more comprehensive survey for alumni is under development to be implemented starting from Spring 2024<sup>201</sup>. It will be repeated every three to four years and sent to all alumni that graduated in that period<sup>202</sup>.

In addition, alumni themselves offered examples of establishment of the more or less formal profile-specific alumni communities acting as a link between students and the professional circles ("During my studies, alumni used to come to our classes to talk about their work experience and now I do the same"), or as social network groups sharing information on the job options within the field<sup>203</sup>.

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<sup>189</sup> Figure 8, SER, p.38.

<sup>190</sup> Meeting 2 with members of the senior administrative and support staff.

<sup>191</sup> Meeting 2 with members of the senior administrative and support staff.

<sup>192</sup> SER, p.109.

<sup>193</sup> SER, p.108.

<sup>194</sup> Annex 15: Procedure for collecting and using feedback from alumni and students.

<sup>195</sup> SER, p.40.

<sup>196</sup> Annex 27: Alumni feedback survey, pp.4-5.

<sup>197</sup> Figure 25, SER, p.85.

<sup>198</sup> SER, p.98.

<sup>199</sup> Meeting 6 with alumni. SER, p.85.

<sup>200</sup> Annex 27: Alumni feedback survey, pp.16-21.

<sup>201</sup> Meeting 2 with senior administrative and support staff.

<sup>202</sup> Meeting 2 with senior administrative and support staff.

<sup>203</sup> Meeting 4 with the alumni.

Relationship and networks between the professional field and the institution are very strong and mutually supportive, allowing the graduates to successfully find work and build a professional career that contributes to the enhancement of local and national cultural life<sup>204</sup>. Members of the music and theatre professions shared with the review team that the EAMT graduates are highly desirable employees, with relevant professional skills and knowledge gained<sup>205</sup>.

### **Analysis**

The review team found solid evidence that formal and robust mechanisms for monitoring student progression are developed and implemented.

Mechanisms for Recognition of Prior Learning are in place.

Data on activity and employability of EAMT graduates are regularly collected and show considerably high level of success and satisfaction with the place in the professional field.

EAMT graduates possess professional skills and expertise that enhance their competitiveness on both national and international levels.

The review team met some really committed, confident, purposeful and articulate EAMT students. It furthermore commends EAMT for fostering a culture of caring for students and their professional achievements, in relation to subsequent employability. Additionally, the institution deserves to be praised for maintaining both informal and professional close connections with alumni and recognising them as a vital component of the institutional identity and community.

Acknowledging the new initiatives regarding data collection about the graduates are underway, the review team recommends the institution to consider enhancement of formal monitoring and statistical analysis of alumni.

The review team would additionally strongly encourage the institution to develop a better understanding of reasons behind students' drop-out to inform future enhancements.

Even though the level of employability and professional satisfaction among EAMT graduates are high, a more systematic knowledge about the labour market could contribute to gaining deeper insight to how well-prepared and adaptable candidates are towards the market.

**The Review Team concludes that the Estonian Academy of Music and Theatre substantially complies with MusiQuE Standard 3.2.**

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<sup>204</sup> Meeting 7 with the representatives from the music and theatre profession. Meeting 6 with alumni.

<sup>205</sup> Meeting 7 with the representatives from the music and theatre profession. Meeting 6 with alumni.

## 4. Teaching staff

### 4.1 Staff qualifications and professional activity

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

#### Factual information

Having a “top-level teaching staff” is the first strategic objective of the EAMT<sup>206</sup>. To that extent, various measures to create a supportive and motivating work environment for the teaching staff are being implemented. These initiatives involve ensuring competitive salaries for teachers, as well as fostering their creative and research activities, professional development, and mobility<sup>207</sup>.

The criteria for positions within the teaching and research staff at the Academy adhere to the national standards and related acts on higher education<sup>208</sup>, and are further specified in the Regulations for Recruitment for Academic Positions at EAMT, which underwent a revision and received Senate approval on 20 March 2019<sup>209</sup>. While applying for a teaching post, applicants must provide evidence of having speciality competence, creative, research and past teaching work<sup>210</sup>. The candidates may be additionally required to hold a public lecture, open lesson, or other public appearance<sup>211</sup>. The Recruitment Committee has at least one external member from outside of the institution. Further, the recruitment procedure for the position of a professor asks for an additional assessment by two outstanding researchers or creative persons outside the institution, while at least one of such experts must be international<sup>212</sup>.

Teaching position openings are announced both nationally and internationally<sup>213</sup>. Regular members of the teaching and research staff undergo a public recruitment process and are elected by the Senate for an indefinite period. In contrast, visiting teaching staff members are appointed by the Rector for a duration of up to five years<sup>214</sup>. In the Theatre Department, however, the turnover is higher, with a small number of staff with permanent contracts<sup>215</sup>.

Academic advancement is stipulated by Regulations for Recruitment for academic positions<sup>216</sup>. Teachers the review team spoke with were generally aware of pathways and requirements for academic career progression. There is a policy in place for the continuing professional development of teaching staff<sup>217</sup> which is considered as a part of the teacher workload with dedicated time for self-development through pursuing artistic or scientific projects, taking part in professional seminars or similar<sup>218</sup>. In that respect, the job

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<sup>206</sup> DP2025.

<sup>207</sup> DP 2025, strategic objective 1.3.

<sup>208</sup> SER, p.42.

<sup>209</sup> Annex 6: Conditions and procedures for recruitment for academic positions.

<sup>210</sup> SER, p.42.

<sup>211</sup> Annex 6, p.3.

<sup>212</sup> Annex 6, p.3.

<sup>213</sup> Meeting 3b with the teachers.

<sup>214</sup> SER, p.42.

<sup>215</sup> Meeting 3b with the teachers.

<sup>216</sup> Annex 6: Conditions and procedures for recruitment for academic positions

<sup>217</sup> Annex 7: Procedure of evaluation of teaching and research staff.

<sup>218</sup> Meeting 3b with the teachers.

description of academic staff at EAMT outlines expectations for participation in festivals, conferences, and other events, as well as engagement in the work of vocational associations and international organisations<sup>219</sup>.

Since 2019, significant funds from the Cultural Endowment of Estonia for artistic work and research are available to the EAMT staff<sup>220</sup>. The benefits of this funding programme for the enhancement of the professional activity are recognised and acknowledged by teaching staff<sup>221</sup>.

There is also a focus on pursuing professional development, particularly in acquiring and enhancing the knowledge and skills necessary for teaching, creative work, and/or research activities<sup>222</sup>. Teachers shared with the review team that there is flexibility in this, so that everybody can identify and pursue their own specific training needs<sup>223</sup>. Teachers are encouraged to share their expertise and propose topics for discussion<sup>224</sup> in the largest annual institutional staff training event Evolving Academy, dedicated to the professional development of both teaching and administrative support staff<sup>225</sup>.

Development and enhancement of staff's digital skills and knowledge is prioritised by the institution<sup>226</sup>, through appointment of an educational technologist, as well as the development and implementation of the Digital Education strategy<sup>227</sup>. The educational technologist is, among other things, responsible for supporting the development of teachers' skills for e-teaching and learning, as well as general digital competencies, based on the analysis of the needs for specific training in the field<sup>228</sup>. Inclusion of the staff members with smaller level of digital literacy in the establishment and expansion of digital culture is seen as one of the challenges which is approached step-by-step, in ways that address practical needs in everyday work<sup>229</sup>.

Expanding professional skills and knowledge in the international context through staff mobilities is particularly encouraged<sup>230</sup>, by providing flexible working hours or the opportunity to teach remotely<sup>231</sup>. Even though there is no particular policy for it, experience of studying abroad is valued very highly by the institutional management team who "do their best to find the place for (such professionals) when they come back from their studies"<sup>232</sup>. The review team learnt about the examples of two teachers with PhD degrees obtained internationally who gave course at the rector's invitation to teach at the EAMT<sup>233</sup>.

Participation in these activities is considered in the evaluation of teaching staff, and there are plans to incorporate it more prominently in workload calculations to boost motivation.

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<sup>219</sup> SER, p.45.

<sup>220</sup> Meeting 3b with the teachers.

<sup>221</sup> SER, p.43

<sup>222</sup> SER, p.43.

<sup>223</sup> Meeting 3b with the teachers.

<sup>224</sup> Meeting 3b with the teachers.

<sup>225</sup> SER, pp.43-44.

<sup>226</sup> SER, p.44.

<sup>227</sup> Annex 18: Digital education strategy of the EAMT

<sup>228</sup> Meeting 2 with members of the support staff.

<sup>229</sup> Meeting 2 with members of the support staff.

<sup>230</sup> SER, p.43, Meeting 3b with the teachers.

<sup>231</sup> Meeting 3b with teachers.

<sup>232</sup> Meeting 1 with the senior management (Rector's Office) of the institution.

<sup>233</sup> Meeting 1 with the senior management (Rector's Office) of the institution.



These expectations underscore EAMT's dedication to maintaining a high-quality educational environment and ensuring that teaching staff remain leaders in their respective fields.

Furthermore, the EAMT aims to foster teaching staff's engagement not only in artistic and research work, but also in other activities in the profession that are important for the development of the institution<sup>234</sup>, such as Department Boards, committees, working groups, staff training activities, and special events organised at the EAMT<sup>235</sup>.

### **Analysis**

The EAMT has a highly qualified and dedicated teaching staff. The review team observed that the teaching staff deliver a high level of professional teaching, artistic and research activity.

There is an efficient and good staff development system in place clear to everyone. The initiatives, such as Evolving Academy, also provide opportunities to the faculty members for support and sharing of best practices.

The review team wishes to commend the commitment of the institution to staff development, including investment in support staff. Particularly, it applauds the targeted investment in IT and technological training to support the development of digital competencies of staff.

There are procedures in place to secure the qualifications of teaching staff, and about a quarter of the teaching staff are professors. Procedure for academic advancement is quite recent, developed in 2019, and amended the last time in June 2023. It is the review team's conclusion, however, that this process of academic progress is not convincingly understood across the whole staff body<sup>236</sup>. The existence of different procedures for appointment of academic staff without a public recruitment procedure, at the same time as the system for "promotion", a movement upwards from another position<sup>237</sup>, makes the rules and procedures less transparent. Based on the information received further to the site-visit, the review team acknowledges that the procedure of promotion is a part of a broader legislative changes in the academic sphere catalysed by the amendments to the Higher Education Act of Estonia in 2018, reflecting a national shift in academic administration and policy rather than institutional ones. The review team was furthermore informed of positives of this change, such as facilitating career advancement within academia, allowing for recognition and reward of significant academic contributions and achievements. The institution, however, recognises inherent risks such a system carries, such as the potential for subjectivity in promotion decisions and the creation of disparities in the recognition of achievements across different institutions<sup>238</sup>.

Moreover, certain requirements in the recruitment for the academic positions, such as the what would constitute an "equivalent" to a doctorate, which is specified as a necessary qualification of a professor in research subjects<sup>239</sup>, remain unclear without

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<sup>234</sup> Meeting 3b with the teachers.

<sup>235</sup> SER, p.44.

<sup>236</sup> Meeting 3b with the teachers.

<sup>237</sup> Annex 6: Conditions and procedures for recruitment for academic positions, p.6.

<sup>238</sup> Information received from the institution as part of the factual check of the review report.

<sup>239</sup> Annex 6: Conditions and procedures for recruitment for academic positions, Annex 2, p.11.

the knowledge and understanding of a specific local context. Namely, within Estonian legislation, terms like 'master's degree or equivalent' and 'doctoral degree or equivalent' denote qualifications or degrees that are recognized as being on par with the contemporary master's or doctoral levels. Such qualifications primarily originate from the period before 1991, when Estonia was part of the Soviet Union. To that extent, for example, Candidate of Science (Kandidaadikraad) corresponds to or is equivalent to doctorate<sup>240</sup>.

The review team noted that the academic progress paths are not equally clear to all members of the teaching staff. It would, therefore, recommend to the institution to consider ways of making appointments and academic progression pathways more explicit to all staff.

**The Review Team concludes that the Estonian Academy of Music and Theatre fully complies with MusiQuE Standard 4.1.**

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<sup>240</sup> Education credentials of the Republic of Estonia and the former Soviet Union. Correspondence of former qualifications. A user's guide, Ministry of Education and Research, 2006. Secretary's note: The document was received from the institution as part of the factual check of the review report.

## 4.2 Size and composition of the teaching staff body

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

### Factual information

The recruitment policy at EAMT fosters new developments within the institution by aligning with its mission, strategic goals, and current needs. EAMT's objective is to involve leading Estonian artists and researchers in music and theatre as part of the teaching staff<sup>241</sup>, and this goal has been largely achieved. Many prominent Estonian classical and jazz musicians, composers, actors, and artists are actively engaged in teaching. Important decisions concerning teaching staff are made in coordination by academic departments and the Rector's Office, following established regulations for recruitment<sup>242</sup>. The institution also seeks to attract renowned international teachers to enhance its global learning environment and diversify educational approaches. The CPPM MA study programme particularly stands out in this respect, as it hosts 24 internationally-renowned guest artists on average during each study cycle<sup>243</sup>, for leading intensive workshops that are integral part of the curriculum<sup>244</sup>.

The primary role for most academic staff members is teaching, with over a hundred guest teachers contributing in minor teaching roles through service contracts. The number of teaching staff has remained relatively stable in recent years and is deemed sufficient for programme delivery<sup>245</sup>. The institution aims to balance stability with engagement of young staff members in various departments, contributing to diversity and fostering new developments. The number of staff members with a doctorate has gradually increased, reaching 21% of teaching staff holding a PhD degree<sup>246</sup>, which the review team considers as a high level for an institution with an artistic profile.

Estonian legislation permits EAMT to have both open-ended and fixed-term employment contracts with academic staff, allowing flexibility in response to changing needs and curricula<sup>247</sup>. The Academy aims to balance stability with regular and visiting teachers, with more stability observed in music-related specialities compared to the Theatre Department<sup>248</sup>. The review team noted that whilst a general level of awareness was observed, the teaching staff should nevertheless have a good working knowledge of ethics and relevant policies. This particularly pertains to the cases such as in the CPPM programme, where implementation of the programme heavily relies on esteemed international artists taking the role of guest teachers<sup>249</sup>.

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<sup>241</sup> SER, p.45.

<sup>242</sup> Annex 6: Conditions and procedures for recruitment for academic positions.

<sup>243</sup> SER, p.110.

<sup>244</sup> For example, in years 2022-2024 the study programme hosted 29 artists from all over the world, including artists and companies from USA, Canada, Australia, India and Japan, in addition to artists from nine European countries. Annex: Academic Personnel CPPM, pp.2-3.

<sup>245</sup> SER, p.45.

<sup>246</sup> Data from February 2023 as presented in Table 9, SER, p. 46.

<sup>247</sup> SER, p.47.

<sup>248</sup> Meeting 3a with representatives responsible for the programmes to be evaluated as a sample of programmes.

<sup>249</sup> SER, p.110.

The recruitment process involves coordination between academic departments and the Rector's Office, following the Regulations for Recruitment for Academic Positions<sup>250</sup>. From 2018 to 2022, there were 42 competitions for vacant academic positions with a total of 112 candidates, indicating the attractiveness of teaching positions at EAMT. The latest Alumni satisfaction survey results show that 77% of alumni highly rate EAMT as a potential workplace.

Younger teachers often join EAMT without a public recruitment procedure, receiving fixed-term contracts and a relatively small workload to gain teaching experience while balancing artistic engagements. Alumni express high satisfaction with the quality of education received, citing positive experiences in acquiring professional skills, practical teaching, opportunities for performance, and the presence of high-level professional teachers, including workshops by international instructors.

### **Analysis**

The review team concludes that the institution ensures the adequacy of the number and experience of teaching staff through a strategic approach. Based on the evidence from SER and other documents, as well as from the site-visit, the review team can conclude that the EAMT's goal to engage leading artists and researchers in music and theatre has been largely achieved.

The composition of the teaching staff allows adaptation to new professional requirements and changes to the curriculum through a flexible and responsive recruitment policy. The institution employs a mix of regular teaching staff and visiting teachers, aiming to find a balance between stability and adaptability. The ability to sign both open-ended and fixed-term contracts with academic staff enables EAMT to respond quickly and flexibly to new needs and changes in the curricula. The stability observed in music-related specialities and the greater rotation in the Theatre Department reflect the institution's tailored approach to different disciplines.

The review team commends the institution for undertaking considerable efforts to remain attractive for international candidates, particularly considering the relatively confined national context that makes the pool of talents is somewhat limited, and the recruitment process less competitive, as “everybody knows everybody”<sup>251</sup>

The presence of international candidates in these competitions enhances the institution's exposure to varied perspectives and practices and possibilities for expansion of the pool of candidates. This competitive and strategic approach to recruitment contributes to the vitality of the teaching staff and facilitates the introduction of new ideas and practices, aligning with the institution's commitment to remaining at the forefront of its field.

The review team would nevertheless encourage the institution to consider how to best ensure that visiting teachers are well acquainted with the institutional ethics and learning & teaching policies upon being engaged at the EAMT.

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<sup>250</sup> Annex 6.

<sup>251</sup> Meeting 3a with representatives responsible for the programmes to be evaluated as a sample of programmes.

The Review Team concludes that the Estonian Academy of Music and Theatre fully complies with MusiQuE Standard 4.2.

## 5. Facilities, resources and support

### 5.1 Facilities

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

#### Factual information

The institution facilities cater to various needs, providing suitable spaces for solo, chamber, orchestral, opera, drama, contemporary performance, and jazz performances<sup>252</sup>. The introduction of a state-of-the-art performing arts complex in 2019, including the Great Hall and the Blackbox, has significantly enhanced the Academy's infrastructure. Ongoing renovations and planned upgrades towards improved energy efficiency and overall working and learning environment, demonstrate a commitment to maintaining and improving the physical environment, ensuring it aligns with the institution's goals<sup>253</sup>. The representatives of the music and theatre profession shared with the review team during the site-visit that particularly with the construction of the new concert hall, the EAMT rose to prominent position for cultural and social life in Estonia. Thanks to the exceptional acoustics, engineered by the leading Estonian expert in collaboration with a Danish company, the Great Hall has become a favoured venue for numerous concerts, music festivals, and significant social events<sup>254</sup>.

The institution boasts an extensive music instrument collection, including 127 pianos (23 concert grands, 92 other grands, and 12 uprights), 142 string instruments and bows, 58 wind instruments, 84 percussion instruments, a Baroque organ, two practice organs, and a continuo organ<sup>255</sup>. Regular restoration and acquisition of new instruments, such as a Bösendorfer Concert Grand Piano and a harp, showcase a commitment to providing students with high-quality and varied instruments for their studies and performances<sup>256</sup>. Additionally, the Rector's office collects, on a yearly basis, ideas on needs regarding instruments' acquisition and repair<sup>257</sup>.

The situation with the Theatre department building is, however, different from the main EAMT building. It is an old historic building recognised as part of the city architectural heritage, and as such put under protection<sup>258</sup>. In recent years it underwent significant refurbishment<sup>259</sup>, and there are plans for further investment of half a million euros to its renovation<sup>260</sup>. Even though students are aware of some of its inadequacies, such as old heating system<sup>261</sup> and occasional lack of space<sup>262</sup>, they also shared with the review team their fondness for the building and wish to continue working there<sup>263</sup>.

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<sup>252</sup> SER, pp.48-49.

<sup>253</sup> SER, p.49.

<sup>254</sup> Meeting 7 with the representatives of music and theatre profession.

<sup>255</sup> SER, p.49.

<sup>256</sup> SER, p.49.

<sup>257</sup> Meeting 1 with the senior management (Rector's Office) of the institution; SER, p.80.

<sup>258</sup> SER, p.49.

<sup>259</sup> Tour of the facilities.

<sup>260</sup> Meeting 1 with the senior management (Rector's Office) of the institution.

<sup>261</sup> Meeting 4 with students.

<sup>262</sup> Tour of the facilities.

<sup>263</sup> Meeting 4 with students; Meeting 3

Despite the number of practice rooms being considered adequate, students met by the review team shared that there are inefficiencies in the reservation system for practice rooms currently in use<sup>264</sup>. The rooms are being reserved by an email, with “a long waiting list”, but there is no automatic update on the availability. That way, students either have to come into the pre-reserved room at the designated timeslot and “kick out” their peers from it if they overstay, or else, face the possibility of a long wait for any room to be vacated. The daytime practice availability is maximum two hours. However, there were instances that students could stay in the room for six hours, as the system did not recognise the room was in use by a single student for such a long time. Further efficiency issues are linked to the fact that, for example, teachers may book rooms and then not use them. The students, however, expressed the hope that a new booking system scheduled to be implemented in 2024 will resolve these issues<sup>265</sup>.

The review team found the computing and other technological facilities at EAMT to be effective. The institution's IT services are coordinated by the IT unit, utilising various information systems to support administrative processes<sup>266</sup>. The institution utilises various information systems, including the Student Information System (SIS) for organising the study process, the intranet for managing other activities, and Google Workspace for services like Gmail, Calendar, and Google Drive storage<sup>267</sup>. Ongoing efforts to enhance information systems, such as developing a new SIS and upgrading intranet services, reflect a commitment to functional, up-to-date, user-friendly, and technologically advanced facilities.

EAMT was the first institution in the country to use the LoLa system for low-latency distance performance<sup>268</sup>. Its installation and use demonstrate the institution's engagement with the up-to-date technology for distance music performance. Its potentials were explored to the utmost extent during the COVID-19 pandemic<sup>269</sup>, whereas nowadays students are mainly not aware of the technology and its potential benefits for their learning and performing experience<sup>270</sup>. A different situation was, on the other hand, observed during the meeting with alumni, who praised the use of the LoLa system for PhD artistic projects<sup>271</sup>.

The EAMT library is the largest music and theatre library in Estonia, serving both Academy members and the general public<sup>272</sup>. The library houses a diverse collection of scores, books, theses, audio and video recordings, and periodical publications<sup>273</sup>. The library's development plan focuses on enhancing the digital library, digitising archive collections, and modernising library spaces. The review team was able to hear many positive feedback from staff and students, and the satisfaction of graduates with the library, its associated

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<sup>264</sup> Meeting 4 with students.

<sup>265</sup> Meeting 4 with students.

<sup>266</sup> Meeting 2 with senior administrative and support staff.

<sup>267</sup> SER, p.51.

<sup>268</sup> Tour of the facilities.

<sup>269</sup> Tour of the facilities.

<sup>270</sup> Meeting 4 with students.

<sup>271</sup> Meeting 6 with alumni.

<sup>272</sup> SER, p.52.

<sup>273</sup> Tour of the facilities.

equipment, and services further affirm the appropriateness of the library's facilities and services<sup>274</sup>.

Employee satisfaction survey results indicate high staff satisfaction with the study and teaching environment, including physical conditions, everyday work and study environment, IT equipment, and the library<sup>275</sup>. Additionally, the 2022 feedback survey of EAMT graduates reflects satisfaction with practice opportunities, study rooms, instrument conditions, and IT support for studies<sup>276</sup>. Overall, the institution is content with its facilities and remains dedicated to continuous improvement.

### **Analysis**

The review team finds the building and facilities at EAMT appropriate to support all its activities and congratulates the institution for achieving significant improvements in estate. It particularly commends the decision of bringing the top experts to deal with essential features, such as the acoustics for the concert hall.

As a recommendation, the review team would strongly encourage the EAMT to focus on estate improvements for the Theatre Department, as much as possible within its protected status of city architectural heritage. Particularly, it suggests continuation of efforts on the improvement of conditions in the Theatre department building to make it more energy efficient, including modernisation of the heating system.

The music instruments collection is big and additionally expanded each year by new acquisitions and repairments of old instruments. There are established procedures for new purchases and rent of the instruments to students.

All the support services – the Library, IT services, audiovisual studios, provide sufficient work facilities for students, staff and researchers. The library is ensuring the availability of current study and research literature, as well as other learning materials and resources, is a priority for facilitating learning and RCD activities, including independent work of students and teaching staff. Access to a large number of relevant research databases is provided, and all study literature, materials, and teaching and learning aids are of consistently high quality. The review team encourages the institution to continue efforts in digitisation of cultural heritage in Library's collections and offering it to the public.

The review team deems the number of practice rooms to be sufficient. Nevertheless, it encourages the institution to persist in its endeavours on development and implementation of a more efficient system for booking of the practice rooms.

There is a good technological infrastructure in place. IT services and support are functioning well and digital technologies are used in educational and artistic processes. The review team would, however, recommend that the institution consider exploring and communicating the ways in which digital tools such as LoLa could be better utilised to enhance the student experience.

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<sup>274</sup> Meeting 2 with senior members of administrative and support staff, Meeting 4 with students, Meeting 6 with alumni.

<sup>275</sup> SER, p.52.

<sup>276</sup> SER, p.53.



The Review Team concludes that the Estonian Academy of Music and Theatre substantially complies with MusiQuE Standard 5.1.

## 5.2 Financial resources

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

### Factual information

EAMT's financial resources come from diversified funding, including the state budget (activity support), EU grants, tuition fees, and income generated from economic activities (room rentals and event tickets)<sup>277</sup>. The institution's financial stability is further secured by additional grants received for specific investment projects, such as the new Concert Hall and Theatre Building. The recent political consensus in Estonia resulted in a 15% cumulative annual increase in higher education funding over three years, demonstrates a commitment to long-term financial support contributing to financial stability<sup>278</sup>.

The Administrative and Financial Director holds the responsibility for managing financial resources, overseeing financial activities, accounting, planning, and analysis<sup>279</sup>.

Short-term and strategic budgets are prepared regularly. The annual budget is collaboratively drafted by the Administrative and Financial Director, other members of the Rector's Office, and chief coordinators of academic departments<sup>280</sup>. The Council then approves the budget and annual report, ensuring a transparent decision-making process<sup>281</sup>.

The biggest part of the institutional budget, around 70% is intended for personnel costs<sup>282</sup>. The aforementioned recent 15% increase of the state funding allowed 11% increase in salaries, which are still considered small compared to the situation in the labour market<sup>283</sup>.

There is an ongoing investment in facilities to keep them up-to-date, demonstrating the institution's commitment to maintaining and improving the physical infrastructure of the institution<sup>284</sup>.

EAMT has an Audit Committee that provides advice to the Council on supervision matters, including the monitoring of accounting principles, external audits, and financial risk management<sup>285</sup>. External audits, conducted by an external auditing company, have found no irregularities in recent years<sup>286</sup>.

In 2022, the institution initiated the risk management process based on recommendations from a 2017 expert review<sup>287</sup>. A general risk analysis was conducted at the Rector's Office and departmental levels, leading to the reduction of potential risks associated with adverse

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<sup>277</sup> SER, p.53.

<sup>278</sup> Meeting 1 with senior management (Rector's office); Meeting 5 with members of EAMT Council.

<sup>279</sup> SER, p.54.

<sup>280</sup> Meeting 1 with senior management (Rector's office).

<sup>281</sup> Meeting 5 with members of EAMT Council.

<sup>282</sup> Meeting 1 with senior management (Rector's office).

<sup>283</sup> Meeting 1 with senior management (Rector's office).

<sup>284</sup> Meeting 1 with senior management (Rector's office).

<sup>285</sup> SER, p.54.

<sup>286</sup> SER, p.54.

<sup>287</sup> Annex 26. Improvement activities 2018-2022.

outcomes. The ongoing development of the risk management process is currently underway<sup>288</sup>.

The Administrative and Financial Director is responsible for asset administration, facility management, maintenance of buildings, public procurements, and IT unit oversight. Financial planning aims to increase staff salaries and invest in facilities, addressing historical challenges with low salaries. The goal is to sustain a positive trend in salary increases, fostering competitiveness in the labour market. The predicted growth in state support is expected to enhance financial sustainability, fostering the continued development of the EAMT<sup>289</sup>.

### **Analysis**

Having analysed all data made available to them, the review team finds EAMT's financial resources to be diverse and adequate, and the long-term sustainability of funding to be assured.

There are established procedures for budget allocation.

Budget and financial reports are publicly available.

Risk management procedures are being developed, with the EAMT Audit Committee in charge of the risk management, along with monitoring of accounting principles, external audits, the functioning of the internal audit system, and the drafting of the budget and approval of the annual report. The review team encourages the adoption of systematic and transparent financial scenario planning to further realise robust resource allocation. Moreover, a Risk Register, along with appropriate protocols, should be established and maintained to safeguard the institution and enable appropriate mitigations to be implemented as required. Having a risk management strategy would streamline decision-making in unforeseen circumstances and could offer alternative courses of action if necessary. The review team therefore suggests that the risk management strategy (or its equivalent) be periodically reviewed to ensure its relevance for adapting to changing circumstances.

**The Review Team concludes that the Estonian Academy of Music and Theatre fully complies with MusiQuE Standard 5.2.**

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<sup>288</sup> Ibid.

<sup>289</sup> SER, p.55; Meeting 1 with senior management (Rector's office); Meeting 5 with members of EAMT Council.

## 5.3 Support staff

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

### Factual information

The EAMT currently has 202 employees (FTE), including 73 (36%) non-academic support staff<sup>290</sup>. This composition includes newly opened positions like Quality Manager, Marketing Specialist, and Educational Technologist.

Support staff play crucial roles in various activities essential for the functioning of the institution, including registry and student affairs, document management, data protection, personnel management, quality management, communication and marketing, international and public relations, and ensuring the work and study environment (IT and technology, musical instrumental collections, room reservations, EAMT halls)<sup>291</sup>.

The creation, integration, or exclusion of support staff positions is determined by the Rector's Office based on identified needs by direct managers. The recruitment process involves considering internal opportunities within the EAMT and, if necessary, conducting open competitions to attract candidates with suitable education, training, skills, and experience<sup>292</sup>. The administrative and support staff members the review team spoke to were of an opinion that the current numbers of administrative staff are adequate to secure smooth support of all institution's core activities.

While feedback conversations with support staff were previously not conducted regularly, a new initiative launched in 2022 aims for improvement in this area and foresees that such conversations be held at least once a year<sup>293</sup>. These conversations, between the direct manager and staff member, are directed to identifying existing skills, competencies, and areas for professional development. Members of senior administrative and support staff the review team met during the site-visit stated that they are actively encouraged by the institutional management to explore and utilise opportunities for professional development, such as Erasmus staff mobilities<sup>294</sup>. They are available equal across all departments, and support staff is encouraged to assess and communicate their own training needs continuously<sup>295</sup>. Particularly, the support staff actively participates in internal training initiatives, such as the annual Evolving Academy programme<sup>296</sup>.

Students and alumni report high level of satisfaction with the EAMT support staff<sup>297</sup>, which was further reinforced by students the review team met during the site-visit<sup>298</sup>.

### Analysis

The review team noted with satisfaction that the support staff is adequately qualified and highly competent to support the institution's all diverse activities. Moreover, there

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<sup>290</sup> SER, p.55.

<sup>291</sup> SER, p.56.

<sup>292</sup> SER, p.56.

<sup>293</sup> Meeting 2 with senior administrative and support staff.

<sup>294</sup> Ibid.

<sup>295</sup> SER, p.56.

<sup>296</sup> Meeting 2 with senior administrative and support staff.

<sup>297</sup> Annex 27: Alumni feedback survey 2023, p.9.

<sup>298</sup> Meeting 4 with students.

is a growing trend in recent years in hiring specialised support staff and opening new positions based on needs of the institution. In 2021-2023 such new positions of Quality Manager, Marketing Specialist, and Educational Technologist were created.

It is the review team's informed opinion that EAMT support staff demonstrate strong dedication and good integration into the institution's life and shared values.

The institution has strategies for continuing professional development in place, which are being strengthened through regular feedback conversations between the direct manager, in order to map the existing skills and competencies and areas for further professional development and a proactive approach to training opportunities.

Moreover, support staff are encouraged by the management to assess their needs for additional training and request it, when necessary. The review team was pleased to note that their level of satisfaction with the work and possibilities of professional development is high.

In conclusion, the review team commends the institution's highly effective and committed support staff, marking it as one of the strongest institutional qualities overall.

**The Review Team concludes that the Estonian Academy of Music and Theatre fully complies with MusiQuE Standard 5.3.**

## 6. Communication, organisation and decision-making

### 6.1 Internal communication process

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

#### Factual information

Communication at institutional level falls under the Vice-Rector for Artistic Affairs and International Relations, managed within the Department of International and Public Relations<sup>299</sup>. Furthermore, the Head of Communications holds central accountability, supported by a Marketing and Communication Specialist and a Webpage Administrator<sup>300</sup>. Institution-wide communication activities are guided by a communication strategy approved in 2020<sup>301</sup>, detailing goals for each academic year and ongoing communication requirements. This strategy strengthens both internal and external communication. Additionally, the Student Council coordinates student-to-student communication.<sup>302</sup>

As a result, various communication and information channels are utilised, including mailing lists, SIS, Moodle, the internal EAMT platform, the Academy's website, shared Google drives and social media<sup>303</sup>. Internal news is further disseminated through mailing lists, newsletters, a private Facebook group, the EAMT website, and digital screens within the Academy buildings<sup>304</sup>. Recognising the limitations of mailing lists, subject-specific information exchange modules in Google Drive are being developed for more efficient operational communication.

Chief coordinators within academic departments are responsible for ensuring efficient information exchange and coordination between different study programmes<sup>305</sup>. In addition, direct supervisors and department heads play a crucial role in facilitating information sharing, contributing to effective communication<sup>306</sup>.

Regular satisfaction surveys among employees provide feedback on internal communication, helping to identify areas for improvement<sup>307</sup>. They showed that internal communications channels could be better. The steps towards their improvement, such as introduction of internal web and shared google drives for each academic unit to gather relevant information and collaborate, were promptly taken<sup>308</sup>, thus showing an institutional commitment to effective communication. Another example in the same direction was shared with the review team by members of the Student Council who acknowledged that conclusions from each Senate meeting started to be shared via email in the matter of hours

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<sup>299</sup> SER, p.57.

<sup>300</sup> SER, p.57.

<sup>301</sup> SER, pp.57-58.

<sup>302</sup> Meeting 4 with students.

<sup>303</sup> Meeting 2 with senior administrative and support staff.

<sup>304</sup> SER, p.58.

<sup>305</sup> Meeting 3a with representatives responsible for the programmes to be evaluated as a sample of programmes

<sup>306</sup> Meeting 4 with students.

<sup>307</sup> SER, p.58.

<sup>308</sup> Meeting 2 with senior administrative and support staff.

after the meeting had been held<sup>309</sup>, once the previously long process of receiving such feedback was criticised.

The review team was able to observe various examples of effective mechanisms for communication across the institution. The manner of writing the SER eloquently represents one such example of good internal communication. The members of teaching and administrative staff revealed to the review team details of the process which involved sharing the draft of the SER as an open document with all academic members. The teachers stated that everybody took part in the meetings (regarding the SER's preparation), read the draft, brought up comments and inputs<sup>310</sup>. Sometimes, smaller groups were established to offer specific input, as was the case, for example, with the music pedagogy group<sup>311</sup>. The draft of the SER was then sent electronically to all EAMT staff members and to members of the Council and the Student Council<sup>312</sup>. A special meeting followed in order to share the main findings of the SER to the wider community of EAMT members with participation of 90 staff members, including several from outside the formal WGs, many of whom gave valuable feedback on the report<sup>313</sup>.

### Analysis

The review team is impressed with the effective mechanisms which are in place for internal communication within the institution, cultivating a strong community affiliation and institutional confidence. To that extent, the institution employs a diverse range of communication channels and strategies to ensure effective communication with students, staff, and external collaborators. Regular feedback mechanisms contribute to ongoing improvements in the communication process.

Internal and external communication were strengthened in recent years thanks to hiring support staff members for specific positions. Furthermore, all communication processes are being outlined in the Communication Strategy, along with goals for each academic year and issues that require specific attention.

Channels and technologies of communication are diverse and appropriate and include the whole institution (students, support staff, teachers, departments, management). The review team noted that communication channels across all EAMT constituencies open spontaneously, according to the subject. It therefore advises, in a spirit of enhancement, that the institution further explore how to equally ensure easily accessible tools and clear internal communication protocols between different departments, as well as between the institution and external collaborators and part-time (hourly-paid) teachers.

Overall, the review team was pleased to remark that the effectiveness of EAMT's communication systems is being continuously evaluated through surveys and feedback gathered from different internal stakeholders. Improvements are promptly being made when certain gaps are being revealed through such surveys. The review team encourages EAMT to continue its proactive approach in seeking and connecting

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<sup>309</sup> Meeting 4 with students.

<sup>310</sup> Meeting 3b with heads and teachers of the academic departments.

<sup>311</sup> Meeting 3b with heads and teachers of the academic departments.

<sup>312</sup> SER, p.6.

<sup>313</sup> SER, p.6.

feedback from its internal stakeholders, and to maintain its commitment for strengthening the effectiveness of internal communication at all institutional levels.

The Review Team concludes that the Estonian Academy of Music and Theatre fully complies with MusiQuE Standard 6.1.



## 6.2 Organisational structure and decision-making processes

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

### Factual information

The governance structure is defined by the EAMT Act<sup>314</sup>, and roles and competencies are detailed in the EAMT Statutes<sup>315</sup>. Key institutional bodies include:

- EAMT Council – responsible for long-term development and major economic, financial, and asset-related decisions, comprised of seven members, including external representatives from the music and theatre sector;
- Senate: The academic decision-making body with 25 members, including at least 20% EAMT students. Manages academic, research, and artistic activities;
- Rector, as the legal representative overseeing the Academy's operations, including the Rector's Office and the Administrative and Financial Director;
- Rector's Office, consisted of the Rector, two Vice Rectors, and the Administrative and Financial Director are part of the Rector's Office, each with specified responsibilities outlined in the EAMT Statute and Rector's directives,<sup>316</sup> discussing important Academy issues<sup>317</sup>.

Management procedures, risk management, and self-evaluation models are employed for effective quality assurance of the governance structure and decision-making processes. Strategic decisions involve collaboration between the Council, Senate, and the Rector's Office, ensuring diverse perspectives and expertise.

Based on the recommendations from the previous external evaluation process conducted in 2017, a reform of EAMT's academic structure was implemented in 2018. As a result, the previous seventeen academic departments were reduced to four, with the addition of the Centre for Doctoral Studies, thus ensuring a significant improvement of cooperation and resource utilisation at institutional level<sup>318</sup>. Members of the senior management shared with the review team that the new organisational structure contributed to a better communication of needs and ideas between the academic departments and the institutional management<sup>319</sup>. The recently appointed Quality Manager has additionally a significant role in ensuring smooth and transparent communication.

Employee satisfaction survey, conducted in December 2022, indicated high satisfaction with the Academy's general management<sup>320</sup>. Feedback from the survey indicate however, that employees would like to be more involved in decision-making processes related to their work and in the development and action plans at departmental level<sup>321</sup>.

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<sup>314</sup> Annex 1: Estonian Academy of Music and Theatre (EAMT) Act.

<sup>315</sup> Annex 2: Statutes of the EAMT.

<sup>316</sup> Meeting 1 with the senior management (Rector's Office) of the institution.

<sup>317</sup> SER, pp.59-60.

<sup>318</sup> SER, p.61.

<sup>319</sup> Meeting 1 with the senior management (Rector's Office) of the institution.

<sup>320</sup> SER, p.61.

<sup>321</sup> Figure 20, SER, p.63.

The Student Council represents student interests within and outside the Academy<sup>322</sup>. Joint meetings with the Rector's Office are held regularly<sup>323</sup>. Additionally, each of the Department Boards include student representatives in a proportion of at least 20%, thus ensuring student involvement in department-level decisions. The review team learnt that current student representatives in the Senate are particularly active, bringing important input and offering valuable feedback, thus ensuring a strong voice of the EAMT student community<sup>324</sup>.

During the site visit, the review team noted that students tend to raise practical issues, such as availability of practice rooms, graduation ceremony, use of common space, and similar<sup>325</sup>. They reported that they are well listened to by the EAMT management and bodies, and they are at ease to bring up any issue they consider relevant<sup>326</sup>.

While all efforts towards increasing the efficiency of decision-making processes institution-wide are commendable, challenges still exist and these were acknowledged and openly shared with the review team in discussions during the site visit. The review team noted that securing representation for the Drama Department in institutional governing bodies, such as the EAMT Council or the Student Council, may be among these challenges due to its independent attitude that was repeatedly reported in several meetings with faculty, students, and management alike<sup>327</sup>. Overall, the review team gathered that there is interest in overcoming this challenge while, at the same time, “coping mechanisms” are in place to ensure that decision-making processes are sufficiently smooth across the Academy.

### Analysis

Based on the evidence presented in the above, the review team concludes that EAMT has a clearly defined organisational structure in place. The decision-making bodies and processes, their roles and competencies, are decided through institutional acts (EAMT Act), and further adopted at the national level (by Estonian Parliament).

The review team notes that various stakeholders (students, teaching staff, representatives of the profession) are represented in the organisational structure and active in various decision-making process.

The review team particularly commends the strong inclusion of students in decision-making process and in the regular work of various institutional bodies (e.g. in the work of Senate, in regular meetings between the Rector and the Student Council, in the Department Boards). In seeking further enhancement, the review team suggests that the documents of the Student Body be made available in English and disseminated among international students, thus ensuring equal opportunities to participate in student representation.

<sup>322</sup> SER, p.60.

<sup>323</sup> Meeting 1 with the senior management (Rector's Office) of the institution.

<sup>324</sup> Meeting 1 with the senior management (Rector's Office) of the institution.

<sup>325</sup> Meeting 1 with the senior management (Rector's Office) of the institution.

<sup>326</sup> Meeting 4 with students.

<sup>327</sup> Meeting 4 with students, Meeting 3b with teachers, Meeting 5 with the EAMT Council members, Meeting 1 with senior management.

The review team concludes that the organisational structure involving multiple bodies and senior staff ensures a comprehensive approach to decision-making. Quality assurance measures and satisfaction surveys provide evidence of effectiveness, with ongoing efforts to address areas for improvement. The inclusion of diverse representatives in decision-making reflects a commitment to representation within the institution.

The review team therefore commends the shared institutional core values among the members of the institution, serving as a basis for its development plan.

**The Review Team concludes that the Estonian Academy of Music and Theatre fully complies with MusiQuE Standard 6.2.**

## 7. Internal Quality Culture

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

### Factual information

Quality is fundamental to EAMT's management culture, aligning with its Development Plan, mission, vision, values, and legal standards<sup>328</sup>. The quality system is shaped with due consideration to external and internal requirements, including those from the European Higher Education Area, HAKA, MusiQuE, and national agreements<sup>329</sup>.

Programmes undergo continuous and purposeful improvement based on stakeholder expectations and feedback<sup>330</sup>, and in alignment with the procedure for regular collection and analysis of stakeholder feedback stipulated in the EAMT Quality Manual<sup>331</sup>.

Since 2021, a more systematic approach, guided by the Quality Manager, has been adopted, enhancing the ongoing development of the quality management system. The quality model, rooted in the Plan-Do-Check-Act principles, is applied to both core and support processes<sup>332</sup>.

The monitoring system combines internal and external evaluations, feedback surveys, internal curriculum evaluations, employee feedback, performance reviews, and key indicators<sup>333</sup>. As a result, the findings are regularly analysed, leading to improvement activities at the institutional level. In addition, the Quality Manager uses a special online register to manage and monitor improvement activities<sup>334</sup>.

The senior institutional management shared with the review team how the creation of the new position, that of the Quality Manager, was established as a result of the previous institutional review, specifically of the recommendation to further enhance the EAMT QA system<sup>335</sup>. To that extent, a highly qualified Quality Manager was engaged to guide the institution and its stakeholders through the QA procedures<sup>336</sup>.

Members of the senior administrative and support staff communicated to the review team that everybody – new students, graduates, PhD students, alumni, academic and support staff, are actively involved in the QA processes and feel responsible for the development of a quality culture<sup>337</sup>. The review team observed this was mainly evident across the institution. However, in a few meetings during the site-visit, small inconsistencies were observed in both the knowledge of QA processes, and awareness of the responsibility for them in all internal stakeholder's groups<sup>338</sup>. In addition to the Quality Manual, approved by

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<sup>328</sup> Annexes 1-4.

<sup>329</sup> SER, p.63.

<sup>330</sup> Meeting with the teachers 3a.

<sup>331</sup> Annex 3: Quality Manual, p.17.

<sup>332</sup> Annex 3: Quality Manual, p.9.

<sup>333</sup> Annex 25: Internal evaluations of EAMT.

<sup>334</sup> SER, p.64.

<sup>335</sup> Meeting 1 with senior management (Rector's Office) of the institution.

<sup>336</sup> Meeting 1 with senior management (Rector's Office) of the institution.

<sup>337</sup> Meeting 2 with members of the senior administrative and support staff.

<sup>338</sup> Meeting 3 with teachers, Meeting 4 with students.

the Senate in 2022 and publicly accessible on the EAMT website<sup>339</sup>, elements and findings of the QA processes are shared through intranet and the institutional website<sup>340</sup>.

External quality assurance activities align with the Higher Education Act and HAKA guidelines<sup>341</sup>. The EAMT undergoes regular external evaluation procedures of the institution and its study programmes<sup>342</sup>. Recommendations from external experts are communicated to the relevant institutional stakeholders, and necessary changes are implemented<sup>343</sup>. Examples of the extensive changes brought in as a result of previous external evaluation procedure done in 2017, include, identification and dissemination of institutional core values, setting clear goals for organisational development, restructuring organisational structure to enable better strategic management, development and organisational learning environment, reallocating institutional resources with the aim of strengthening RDA activities, increased input of the alumni to the curriculum development should be increased, and many others<sup>344</sup>.

The Development Plan emphasises continuous improvement in teaching and research, as well as in consistent implementation of strategic management, contributing in that way to establishment of the comprehensive and systematic quality management through enhancement of the quality assurance system, its processes and activities.<sup>345</sup> As a result, staff, students, and alumni participate in quality assurance through an internal evaluation system.

A new regulation for collecting student feedback, introduced in 2021, aims to increase student participation<sup>346</sup>.

Improvement activities are discussed and decided in extended Rector's Office meetings at least twice a semester<sup>347</sup>. General quality assurance and enhancement procedures are reviewed regularly, ensuring ongoing relevance.

Transparency comes across as a core value within the Academy, and particular attention is given to making survey reports always readily available for various stakeholders (staff, students, alumni), thus ensuring that all feedback loops are being closed and everyone is aware of how their feedback generated further improvements.<sup>348</sup>

Members of the faculty shared with the review team conclusions about the tangible improvement of the internal quality culture over the years, with clearer procedures for managing information and systematised knowledge management introduced<sup>349</sup>. In addition, they concluded that even the production of the (SER) report enabled them to feel engaged and gave a good example of how to communicate effectively<sup>350</sup>.

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<sup>339</sup> Annex 3.

<sup>340</sup> Meeting 2 with members of the senior administrative and support staff.

<sup>341</sup> SER, p.65.

<sup>342</sup> SER, pp. 16, 20, 23, 61.

<sup>343</sup> Annex 26: Improvement activities 2018–2023.

<sup>344</sup> Ibid.

<sup>345</sup> Annex 4: DP2025.

<sup>346</sup> SER, p.64.

<sup>347</sup> Meeting 1 with senior management (Rector's Office) of the institution.

<sup>348</sup> SER, p.64.

<sup>349</sup> Meeting 3b with heads and teachers of the academic departments.

<sup>350</sup> Meeting 3b with heads and teachers of the academic departments.

## Analysis

In recent years, EAMT has established a comprehensive quality assurance and enhancement system, involving stakeholders and utilising their feedback for continuous improvement at both programme and institutional levels. Staff, students, alumni, representatives of the music profession, and the quality assurance experts are involved in the quality assurance and enhancement procedures through the internal and external evaluation system, and continuous implementation of feedback that is being communicated to all stakeholders. Transparent communication and regular reviews contribute to a dynamic quality culture within the institution.

Additionally, there is a shared and understood commitment to continuous improvement and a recognition of the necessity of a robust quality system. Unequal awareness of quality principles is acknowledged as a challenge, emphasising the need for ongoing development.

The review team commend the institution for the focus and investment in the establishment of the quality systems.

It further recommends securing the ownership of the quality systems to ensure the development of the quality culture, embedded in teaching and learning.

**The Review Team concludes that the Estonian Academy of Music and Theatre substantially complies with MusiQuE Standard 7.**

## 8. Public interaction

### 8.1 Cultural, artistic and educational contexts

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

#### Factual information

EAMT actively engages in wider cultural, artistic, and educational contexts, participating in public discussions and advocating for the role of music and theatre in society. Engagement in the public discourse on cultural, artistic and educational policies is part of the institutional strategic initiatives<sup>351</sup>. The institution encourages teaching staff to participate in third-sector professional organisations, hosts conferences, workshops, and seminars on cultural policies, and actively contributes to debates on arts and humanities funding<sup>352</sup>. It is, furthermore, actively involved in cultural and musical projects on local, national, and international level<sup>353</sup>.

EAMT is strongly committed to ensuring the sustainability of music education by closely cooperating with pre-higher education institutions (pre-HEIs). The review team was informed of numerous examples such as collaboration, including joint performances of EAMT students and music school pupils<sup>354</sup>, children's opera scheduled for performance in December 2023 – giving young children the opportunity to visit the institution<sup>355</sup>.

Moreover, through EAMT's Centre for Continual Education there is an active communication with pre-HE teachers, offering courses<sup>356</sup>, and, sometimes, giving masterclasses at the EAMT.<sup>357</sup>

The institution is continuously contributing to cultural, artistic and educational communities at local, national, and international level. Examples of its involvement in local cultural communities include initiatives like Helihoor which brings live music to vulnerable individuals in various settings<sup>358</sup>. Further, participation in national conferences, discussions, and initiatives such as the ANMA conference and the ELIA leadership symposium illustrates the high level of involvement in the national artistic and educational public setting. In addition, there is a rich and diverse engagement in international events and collaborations<sup>359</sup>. Some examples, among others from the recent years, include participation in Erasmus+ strategic partnership project HarMa+ (2020-2023), and coordination of The Reinventing Mentoring in Arts Management (REMAM) project (2020-2023) within the same funding framework, taking part in Creative Europe projects "Strengthening Music in Society" (2017-2021) and ARTEMIS (2022-) conducted by the Association Européenne des Conservatoires (AEC)<sup>360</sup>.

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<sup>351</sup> Annex 4.

<sup>352</sup> SER, p.66.

<sup>353</sup> SER, p.68.

<sup>354</sup> Meeting 7 with the representatives of the music and theatre profession.

<sup>355</sup> Meeting 1 with the senior management of the institution.

<sup>356</sup> Meeting 2 with the members of the senior administrative and support staff.

<sup>357</sup> Meeting 6 with alumni.

<sup>358</sup> SER, p.68.

<sup>359</sup> SER, 67.

<sup>360</sup> Annex 24. International projects of EAMT.

Furthermore, EAMT uses digital technology for training and services, enhancing accessibility and connectivity. The first use of LoLa system in Estonia was for the purposes of joint concert “Music without Borders” in 2017 that served as an introduction to the 2nd Eastern Partnership Ministerial Meeting on Digital Economy, after which the tool remained in use for diverse international artistic activities, such as masterclasses or collaborative performances RAPP Lab project. Moreover, the use of digital technology in distance and hybrid learning environment was topic of the Nordplus “New Time Music 2.0” Development Project, whereas the ongoing Erasmus programme-funded Multilateral Project “Education for Technological Literacy and Inclusion” (E4TLI), in which EAMT is one of the partners, focuses on improving technological literacy in faculty members, students, mentors, and university managers<sup>361</sup>.

The EAMT's Development Plan outlines strategic actions contributing to the development of Estonian culture and society and strengthening its societal impact.<sup>362</sup> To that extent, strategic objective 4 includes organisation of concerts for various target groups, providing high quality research library in the field of music and theatre, active participation in public discussion and advocacy of the role of music and theatre in society, and providing continuing training for teachers and creative persons in the fields of music and theatre<sup>363</sup>. The institution is, additionally, actively fostering its students' societal contribution.<sup>364</sup> Initiatives such as Junior Academy, youth competitions, and community outreach projects (e.g., Helihoool) provide students with opportunities to develop skills and to positively contribute to society through music.<sup>365</sup> Students are aware of their role and responsibility in answering the societal needs: as one of the reasons for returning to the country after international mobilities, they state the wish to give something back to the Estonian society<sup>366</sup>.

### Analysis

Based on the evidence presented above, the review team finds the EAMT strongly integrated into broader cultural, artistic, and educational contexts in Estonia, demonstrating a robust dedication to making diverse contributions to the cultural and educational sectors. The institution is deeply involved in public discourse, at local, national, and international levels, through various cultural and musical projects. The review team therefore commends the active and successful cooperation between the institution and the wider Estonian cultural sector and society.

Furthermore, the review team was impressed with the good integration of its graduates into the society.

**The Review Team concludes that the Estonian Academy of Music and Theatre fully complies with MusiQuE Standard 8.1.**

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<sup>361</sup> Annex 19: EAMT's Digital Initiatives.

<sup>362</sup> Annex 4: DP2025.

<sup>363</sup> Ibid.

<sup>364</sup> Meeting 5 with members of the EAMT Council.

<sup>365</sup> SER, p.68.

<sup>366</sup> Meeting 4 with students.





## 8.2 Interaction with the artistic professions

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

### Factual information

The institution nurtures strong links with various sectors of music and artistic professions, actively collaborating with a variety of organisations, festivals, and professionals in the music and artistic sectors. Partnerships include the Estonian National Symphony Orchestra, the French Institute, the Polish Ministry of Culture, and numerous festivals<sup>367</sup>. Moreover, these cooperations are cultivated through a broad network which was further extended to include various music associations, theatres, NGOs, and international networks, showcasing the institution's commitment to fostering connections across the artistic landscape<sup>368</sup>.

Long-term plans to enhance links with artistic professions are outlined in its Development Plan 2021-2025 which stipulates supporting and presenting the creative activities of both staff and students as a key aspect of the institution's engagement with the profession<sup>369</sup>. The review team has collected evidence during the site-visit of numerous and strong connections with the professional institutions, such as Estonian National Symphony Orchestra, Estonian Drama Theatre, National Opera, Estonian Public Broadcasting, as well as music festivals and performing arts centres<sup>370</sup>.

Support of the institutional programmes and activities through extensive and diverse interaction with members of the artistic profession, through:

- The impressive number of concerts and performances EAMT organises, featuring students, staff, and guest performers, promoting active participation in cultural events;
- Collaborative projects with professional organisations, orchestras, theatres, and festivals provide platforms for staff and students to showcase their creative work.
- Special events and festivals serving as specialised platforms for promoting Estonian music and showcasing original works of EAMT students<sup>371</sup>.

EAMT actively engages with alumni, professional associations, and other organisations to stay connected with the evolving needs of the professions<sup>372</sup>.

The institution regularly collects feedback and adjusts its programmes based on insights from alumni and collaborations to ensure relevance to current industry needs.

As a path towards strengthening its ties with society, EAMT has a structured approach to lifelong learning (LLL) opportunities through a Continuing Education Centre dedicated to implementing its LLL strategy in line with national acts and institutional development goals<sup>373</sup>. The LLL opportunities are offered to diverse target groups, including music and

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<sup>367</sup> SER, p.69.

<sup>368</sup> Meeting 7 with the representatives of music and theatre profession.

<sup>369</sup> Annex 4: DP2025.

<sup>370</sup> Meeting 7 with the representatives of music and theatre profession.

<sup>371</sup> SER, p.69.

<sup>372</sup> Meeting 6 with alumni, Meeting 5 with members of the EAMT Council, Meeting 7 with representatives of the music and theatre profession.

<sup>373</sup> Annex 4: DP2025.

general education teachers, performing artists, cultural workers, and its own teaching staff<sup>374</sup>. Innovative formats like e-learning and independent training are in place to answer diverse participants' needs are often utilised<sup>375</sup>.

### **Analysis**

The review team finds compelling evidence that the institution proactively fosters connections with the profession and implements pertinent initiatives to stay updated with its advancements and societal challenges. As a result, the EAMT demonstrates a comprehensive and dynamic approach to engaging with artistic professions, nurturing collaborations, and providing lifelong learning opportunities that align with the evolving needs of the industry.

The institution assesses and monitors the ongoing needs of the profession through partnerships and collaborations, as well as regular collection of feedback from alumni and members of the profession.

The review team highly commends the distinguished position the institution secured on the Estonian professional music and theatre scene.

Finally, the review team recognises and endorses the various lifelong learning initiatives aimed at benefiting the music profession at large.

**The Review Team concludes that the Estonian Academy of Music and Theatre fully complies with MusiQuE Standard 8.2.**

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<sup>374</sup> Meeting 1 with senior management (Rector's Office) of the institution.

<sup>375</sup> SER, p.70.

### 8.3 Information provided to the public

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

#### **Factual information**

Information to the public is disseminated through a number of channels: the EAMT official webpage, which serves as the primary information channel (eamt.ee), featuring news, events, and admissions information, as well as the social media channels, with both institutional and department-specific Facebook and Instagram pages<sup>376</sup>. The Head of Communications, in collaboration with academic and support staff, is responsible for the content of the website's news feed and social media posts, ensuring alignment with the institution's activities. Individual departments are responsible for content on their specific Facebook and Instagram pages, whereas a comprehensive overview of events, achievements, and statistics is provided in the yearly publication, all contributing to a consistent narrative.

Additionally, information is shared through the newsletter Resonance, the annual yearbook providing an overview of significant events and achievements, accessible on the website and shared with partners<sup>377</sup>.

Furthermore, the institution uses professional services for the purposes of media monitoring and marketing activities.<sup>378</sup> To that extent, daily media coverage is tracked through a media monitoring services station, helping to assess and ensure the accuracy of media coverage and reports. Press releases are sent to media outlets, ensuring accurate information dissemination, and engaging with the media to clarify queries and offer story ideas<sup>379</sup>.

#### **Analysis**

The review team finds that the EAMT provides clear consistent and accurate information to the wider public through a variety of channels. The website and social media pages play an important role in this respect, and are well organised. Information is available in both Estonian and English, contributing to the international dissemination and communication of information.

The review team further acknowledges a variety of resources and delivery systems in use, ensuring a consistent and accurate flow of information through centralised oversight, departmental responsibilities, periodic publications, and engagement with media monitoring services.

**The Review Team concludes that the Estonian Academy of Music and Theatre fully complies with MusiQuE Standard 8.3.**

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<sup>376</sup> SER, p.72.

<sup>377</sup> SER, p.72.

<sup>378</sup> SER, p.73.

<sup>379</sup> SER, p.73.

## 9. Evaluation of the chosen study programmes<sup>380</sup>

As part of the institutional accreditation process under the standards of the Estonian Quality Agency for Education (HAKA), samples of study programmes are assessed to evaluate implementation of principles and regulations governing the HEI in question. For the purpose of this review, four study programmes across all levels (BA, MA and doctoral) were chosen by the institution and approved by MusiQuE. The evaluation standards combine HAKA's requirements of several institutional accreditation standards that are relevant to the study programme level and concentrated on three evaluation areas: Planning and management of studies, Learning, teaching and assessment, and Development, cooperation and internationalisation of teaching staff. The review team was provided with a minutely written and self-reflective self-evaluation of the chosen programmes as Chapter 10 of the SER, accompanied with a number of relevant annexes. Findings from the SER were further explored during the review team's site-visit to the institution.

### 9.1 Classical Music Performance (Master)

The Classical Music Performance (CMP) Study Programme at the Estonian Academy of Music and Theatre (EAMT) is a two-year master's programme designed to equip students with the skills necessary for success in the field of classical music performance. It is conducted in Estonian and English language. It was first approved in 2012, although it was available in different variants from 2002 and 2009<sup>381</sup>. Its management is the responsibility of the Department of Classical Music Performance. The latest figures, from 2022, show 129 students currently studying, with the numbers of entrants and graduates 55 and 49 respectively<sup>382</sup>. There is a slight decline in the number of students in the last five years, but without significant changes in the numbers of graduates<sup>383</sup>.

#### 9.1.1 Planning and management of studies

- *In designing and developing the study programme, expectations of students and other stakeholders, development trends in the field, labour market needs and good international practice have been taken into account. The study programme is based on current know-how and research in its field.*
- *Objectives of the study programme and its modules, planned learning outcomes, theoretical and practical learning, the share of independent work and practical training and assessment of attained learning outcomes form a cohesive whole. The organisation of practical work and practical training supports students in achieving the learning outcomes. Development of general competencies, including creativity and entrepreneurship and speciality-related digital competences as well as support for the development of a self-directed learner, are a natural part of the study programme and integrated with speciality studies. Opportunities have been created and used for mobility within Estonia and internationally.*

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<sup>380</sup> *Self-evaluation report for institutional accreditation guide* (Estonian Quality Agency for Education - HAKA, 2022)

<sup>381</sup> SER, p. 75.

<sup>382</sup> SER, p. 75.

<sup>383</sup> SER, p. 75.

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

The programme includes both practical and theoretical subjects relevant for the field, along with a number of electives. It is regularly assessed and improved through feedback from various stakeholders<sup>384</sup>.

The analysis of the programme, conducted every three years, involves data collection through surveys and interviews with students, alumni, and employers<sup>385</sup>. Additionally, informal feedback is continuously collected<sup>386</sup>. The coordinator oversees the process, leading to a comprehensive report mapping the programme's strengths and weaknesses. The latest self-evaluation occurred in the autumn semester of 2021.

Through such procedures, several amendments were made to the programme in recent years, including the introduction of a new subject, Lecture Recital, and the addition of Oratorio and Ensemble Singing as a new specialism<sup>387</sup>. Collaborative projects with the Estonian National Opera and new electives for piano students, such as Introduction to the Accompaniment of Classical Ballet, have also been incorporated<sup>388</sup>. The review team was informed of cases when suggestion for improvements in the curriculum came from the professional practice, based on the feedback from the alumni and members of the profession<sup>389</sup>. As an example in this regard, the review team was informed as a result of the feedback received from these stakeholders that better preparation of graduates for auditions, especially for strings, was seen as necessary, the course Orchestral Excerpts and Audition Training was introduced as part of the Orchestra module mandatory for MA students of orchestral instruments<sup>390</sup>.

Regular meetings with major employers in Estonia, including the Estonian National Opera (RO), Estonian National Symphony Orchestra (ERSO), and Estonian Philharmonic Chamber Choir (EFK), provide valuable, albeit informal feedback. Collaborations with these organisations result in improvements to the study programme and opportunities for students, such as participation in productions<sup>391</sup>.

The CMP programme is the only one of its kind in Estonia and is regularly compared with similar programmes internationally, through discussions with visiting teachers and students and alumni who studied both in the country and abroad. Information on similar study programmes in Europe and wider is additionally collected online, for example

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<sup>384</sup> SER, p. 76.

<sup>385</sup> Meeting 3a with representatives responsible for the programmes to be evaluated as a sample of programmes.

<sup>386</sup> Meeting 3a with representatives responsible for the programmes to be evaluated as a sample of programmes.

<sup>387</sup> SER, p. 76.

<sup>388</sup> SER, p. 76.

<sup>389</sup> Meeting 6 with the alumni, Meeting 7 with the representatives from the music and theatre profession.

<sup>390</sup> Annex: Curriculum CMP MA, p. 5.

<sup>391</sup> Meeting 7 with the representatives from the music and theatre profession.

through other HMEIs' websites<sup>392</sup>. Participation in the AEC's ARTEMIS project Capacity Building in Higher Music Education benchmarking clusters serves as an additional opportunity to exchange experiences with other European HMEIs and introduce innovation to the curriculum<sup>393</sup>.

EAMT is actively working to increase interaction and cooperation between study areas and teachers within the music performance programme. One of the examples of such successful collaboration between students of different main studies is concert "Symphonic Jazz", realised in 2019 by classical music performance students and jazz students as soloists, along with student ensembles EAMT Symphony Orchestra and EAMT Big Band<sup>394</sup>.

EAMT, in collaboration with the Estonian Cultural Endowment and the Ministry of Culture, supports staff members in creative fields through scholarships and grants. This contributes to the enhancement of the study programme and teaching quality by bringing new knowledge and experiences to the faculty<sup>395</sup>.

The CMP Department maintains strong international ties, hosting renowned teachers and performers. Initiatives like "Crossing Keyboards" and "Crossing Bows" provide students with valuable opportunities for international collaboration, feedback, and enhanced performance experience<sup>396</sup>.

Based on the evidence collected in the meetings with different stakeholders during the site-visit, the review team concludes that the CMP Study Programme at EAMT demonstrates a commitment to meeting student and stakeholder expectations, incorporating industry trends, addressing labour market needs, and aligning with good international practice. The programme is continually evolving based on current know-how and research in the field, ensuring its relevance and effectiveness in preparing students for successful careers in classical music performance. Ongoing efforts to enhance collaboration, internationalisation, and faculty development contribute to the overall quality and competitiveness of the programme.

The review team finds the programme's objectives realistic, achievable and fit for purpose<sup>397</sup>. The study program's use of learning outcomes (LOs) furthermore serves as a robust mechanism for assessing whether students achieve the programme's objectives. The curriculum contains all the LOs for the programme and each of the modules listed, with clear and logical relation of modular LOs to the programme levelled ones, which subsequently facilitates students' and teachers' keeping track when the programme level outcomes are reached<sup>398</sup>. Throughout the process of continual evaluation and revision of

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<sup>392</sup> SER, p.77.

<sup>393</sup> SER, p. 77.

<sup>394</sup> SER, p.26.

<sup>395</sup> SER, p.77.

<sup>396</sup> Ibid.

<sup>397</sup> Annex: Curriculum CMP.

<sup>398</sup> Annex: Interconnections between different levels of the study programme Classical Music Performance (Master).

the CMP curriculum<sup>399</sup>, the LOs are being similarly revised and adjusted, based on the input from the practice, feedback from teachers and students<sup>400</sup>.

Furthermore, the flexibility of the study programme is acknowledged, allowing students to choose thematic blocks for their final thesis based on their future plans. Practical training, including individual and collaborative projects, supports various LOs, fostering a well-rounded education. Student placement, organised in collaboration with potential employers, enhances the program's practical applicability<sup>401</sup>.

The study programme aims to provide a foundation for professional performance while encouraging self-directed learning. The flexibility of the programme accommodates students with diverse capabilities and skills, which is reflected, for example, in their abilities and success in coping with challenging repertoire. To that extent, their accomplishments can be equally diverse, from fulfilling basic programme requirements, to the participation in the international professional competitions<sup>402</sup>. Individualised study plans, established between teachers and students, highlight a commitment to personalised learning goals<sup>403</sup>. However, challenges arise regarding the intensity of compulsory study plans across different specialisms.

The study programme demonstrates a comprehensive approach to achieving its objectives. Learning outcomes are effectively integrated, practical elements support skill development, and efforts are made to enhance general competencies and international mobility<sup>404</sup>. Moreover, the programme also provides access to up-to-date literature and research databases, and create a conducive learning environment with appropriate materials and digital technology<sup>405</sup>.

The financial resources for continuous development of the CMP programme are currently considered sufficient – the review team was satisfied that staff stakeholders were appropriately engaged with financial allocations. The allocation of substantial funds by EAMT for the renewal and repair of the musical instrument collection is a regular practice, involving input from staff and students in terms of prioritisation and decision-making for the allocation of funds<sup>406</sup>. The CMP Department aims for efficiency in resource utilisation, particularly in organising international masterclasses and concerts to benefit the maximum number of students<sup>407</sup>. The review team was able to document during the site-visit that both staff and students were satisfied with the effectiveness of this particular approach to developing the programme.

The EAMT library, with an extensive collection of scores and literature, supports students and staff, and it is complemented by unlimited access to online databases. The library also

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<sup>399</sup> According to the section III of the Curriculum statute of the EAMT, “through regular review and development of curricula, the Academy ensures their relevance, international comparability and quality”. The process of curricular revision is further described in the document (Annex 11).

<sup>400</sup> Meeting 3a with representatives responsible for the programmes to be evaluated as a sample of programmes.

<sup>401</sup> SER, p. 78.

<sup>402</sup> SER, p.79.

<sup>403</sup> SER, p. 79.

<sup>404</sup> SER, p. 79.

<sup>405</sup> SER, p. 79.

<sup>406</sup> Meeting 1 with the senior management (Rector’s Office) of the institution.

<sup>407</sup> SER, p.80.



aligns with EAMT's Digital Education Strategy, anticipating further expansion into digital sheet music libraries<sup>408</sup>.

Overall, the study environment, enhanced by the new extension and Great Hall, has received positive feedback from students<sup>409</sup>, contributing to improved performance opportunities and ensemble rehearsals.

### 9.1.2 Learning, teaching and assessment

- *Terms and conditions for admission and its organisation is transparent and objective. During admission, it is assessed whether the student can successfully complete the chosen study programme.*
- *A student-centred approach is used in the studies, aiming at the students to assume responsibility for planning their studies and career and supporting the development of key competencies and achieving the learning outcomes of the study programme.*
- *Assessments of students, including recognition of their prior learning and work experiences, support the process of learning and are consistent with learning outcomes. Objective and reliable assessment is ensured.*
- *Student support services are in place and available for students. Individual development and progress of students are monitored and supported. Graduates of the study programme are competitive in terms of their knowledge and social skills both nationally and internationally.*

Information regarding admissions is disseminated through the EAMT website and social media platforms<sup>410</sup>. EAMT actively engages with music schools in Estonia, such as Tallinn Music and Ballet School and Tartu Heino Eller Music School, fostering relationships and preparing students for enrolment at the Academy. The CMP department introduced a new program, Interpretation Studio, during the current academic year, with faculty members conducting open lessons accessible to both EAMT and external individuals, including prospective students<sup>411</sup>.

The enrolment process incorporates assessments in practical and theoretical skills, requiring candidates to submit applications and undergo entrance exams/auditions, including a brief interview to evaluate motivation and professional knowledge<sup>412</sup>. The international enrolment is facilitated by the possibility for the international students to submit video recordings and conduct an online interview<sup>413</sup>.

EAMT maintains connections with alumni abroad, utilising tours, masterclasses, and concerts to introduce the Academy to potential international students<sup>414</sup>. However, a potential concern lies in the declining number of local students in interpretation study areas, possibly attributed to limited opportunities for solo performances and financial constraints within the Estonian music field<sup>415</sup>. The review team observed that this was well

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<sup>408</sup> SER, p. 80.

<sup>409</sup> SER, p. 80.

<sup>410</sup> SER, p. 81.

<sup>411</sup> SER, p. 81.

<sup>412</sup> Annex 13: Admission rules at the EAMT.

<sup>413</sup> SER, p. 82.

<sup>414</sup> Meeting 6 with alumni.

<sup>415</sup> SER, p.82.

understood by all stakeholders, including employers in the field, and that the barrier of Estonian language may impact the attractiveness in part for incoming International students. Ensuring that requirements and expectations are clear to applicants will help to support applicants, whilst meeting the expectations of preserving language and culture within the unique Estonian context.

The CMP programme at EAMT prioritises individualised attention through various lessons, including Main Study, Chamber Music, and Accompaniment. Regular feedback from students is actively sought at the end of each semester to enhance teaching approaches and meet individual needs<sup>416</sup>. The programme offers flexibility in exam requirements, thesis topics, and study plans, encouraging students to take an active role in shaping their educational experience.

Initiatives like personalised study plans and increased student feedback have been implemented to boost motivation and tailor teaching to individual preferences. Students have the freedom to choose from a satisfactory wide pool of electives in the course catalogue or from other HEIs<sup>417</sup>, apply for competitions, and seek professional engagements outside EAMT with faculty support. The primary teaching method is one-to-one, supplemented by group lessons, seminars, and lectures.

The introduction of subjects like Orchestral Excerpts and Audition Training reflects responsiveness to feedback, addressing specific needs such as preparation for orchestral auditions. The programme embraces modern technology, allowing for high-quality recordings and online lessons. Periodic training sessions are organised to familiarise staff with digital solutions.

Continuous feedback from students is actively encouraged and their workload consequently adjusted where proven necessary. Alumni feedback is equally valuable and actively sought out for evaluating the long-term impact of education on professional development<sup>418</sup>.

Overall, the CMP programme at EAMT emphasises student engagement, flexibility, and responsiveness to feedback, ensuring a dynamic and effective learning environment.

In the 2020/2021 academic year, a new assessment method was implemented after a comprehensive analysis and discussions with alumni and EAMT staff members<sup>419</sup>. The review team was informed that the new method is based on LOs, aiming for greater transparency<sup>420</sup>.

Formative assessment, inherent in individual teaching, is a crucial aspect of interpretation studies. It allows for immediate adjustments to teaching strategies based on a student's understanding<sup>421</sup>. While formative assessment is less common in group lessons, exams, especially Main Study exams, are evaluated by panels comprising at least three members to ensure objectivity. A rule is in place to mitigate individual panel members' influence on

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<sup>416</sup> SER, p. 82.

<sup>417</sup> Annex: Curriculum CMP MA.

<sup>418</sup> SER, p. 83; Meeting 6 with alumni.

<sup>419</sup> SER, p. 83.

<sup>420</sup> Meeting 3a with representatives responsible for the programmes to be evaluated as a sample of programmes.

<sup>421</sup> SER, p. 84.

grades, where significant deviations are addressed<sup>422</sup>. The review team was satisfied that this was appropriately regulated and understood.

Additionally, external examiners are occasionally included in panels, as per regulations and to ensure parity of experience. For master's degree exams, the chair typically comes from outside EAMT or another department, often from neighbouring countries<sup>423</sup>, with the intention of seeking externality and enabling the validation and continuous enhancement for all involved in the exam processes.

Recognition of Prior Learning (RPL) is integrated into the assessment process, allowing the consideration of prior studies and work experience, with prior studies more frequently converted into ECTS points for the current program.

The RPL system is well-received by students, particularly when pursuing a second master's degree, as it often enables completion in one year instead of the standard two<sup>424</sup>.

The students shared with the review team that the programme is structured in such a way to allow students a manageable schedule, providing ample time for individual practice and learning<sup>425</sup>. Assessment requirements are designed to offer a challenging yet balanced progression, with opportunities for students to communicate difficulties and apply for exam session extensions when needed<sup>426</sup>. In addition, the EAMT provides professional psychological support, positively impacting students who seek assistance<sup>427</sup>.

Student dropout rates have decreased in recent years<sup>428</sup>, often influenced by career decisions, health issues, and challenges related to self-discipline and time management. EAMT aims to reduce dropout rates by addressing early study difficulties through enhanced collaboration between staff members and the Registry and Student Affairs Department.

Despite dropout challenges, the success rate of EAMT CMP Department MA alumni remains high, with approximately three-quarters finding employment in the music profession. Noteworthy achievements include vocal students securing soloist roles in RO while still in their studies<sup>429</sup>, and graduates from String and Wind, Brass & Percussion areas joining prestigious orchestras both in Estonia and abroad. Continuous feedback from alumni, obtained through regular surveys<sup>430</sup>, contributes to programme evaluation and updates, ensuring graduates are well-prepared for success in the professional field.

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

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

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<sup>422</sup> Annex 14: Guidelines for student assessments by an assessment board, p.2.

<sup>423</sup> SER, p. 84.

<sup>424</sup> Meeting 2 with senior administrative and support staff.

<sup>425</sup> Meeting 4 with students.

<sup>426</sup> SER, p. 84.

<sup>427</sup> SER, p. 84.

<sup>428</sup> The number of dropouts was the highest in 2020, falling to 9 and 14 in 2021 and 2022 respectively. Figure 24, SER, p.85.

<sup>429</sup> Meeting 6 with alumni; Meeting 7 with members of the music and theatre profession.

<sup>430</sup> Annex 27: Alumni feedback survey 2023.

- *Teaching staff follows the principles of academic ethics and the codes of conduct in case of non-compliance.*
- *Teaching staff participates in international mobility and it supports their teaching and RDC activities. Visiting and international teaching staff, as well as practitioners of the field, participate in conducting the studies.*
- *The effectiveness of both studies and RDC activities, students' feedback, the effectiveness of supervision, development of their teaching, supervisory and digital competences, international mobility and entrepreneurial or work experience in the specific field outside the HEI is taken into consideration in evaluating the work of the member of the staff.*

The teaching staff at EAMT is highly professionally skilled<sup>431</sup>. While by it the primary objective of high professional standards is well met, the institution indicates that there are still areas such as administrative and communication skills, as well as competence in innovative technological solutions for teaching, which could be enhanced<sup>432</sup>. EAMT addresses this through coaching sessions and workshops, offering diverse opportunities for staff development. Moreover, new staff members receive guidance, and regular feedback from students plays a crucial role in refining teaching methods<sup>433</sup>.

The paramount principle is to ensure that students feel safe in lessons, and any signs of misconduct prompt immediate action by the Equal Treatment Officer, following objectives and principles of legality, respect for dignity, openness and confidentiality.<sup>434</sup> While no formal complaints were filed, occasional communication problems are addressed promptly, with intervention by the head of the respective study area if needed<sup>435</sup>.

EAMT strongly supports staff mobility, recognising its benefits in providing valuable experiences and expanding the institution's reach. Despite challenges posed by the COVID-19 pandemic in 2021 and 2022, staff mobility returned to pre-pandemic levels in 2023<sup>436</sup>. International members of the teaching staff regularly contribute to the programme through master classes and occasional invitations for specialised teaching roles. However, the institution is of an opinion that maintaining a balance in staff members' utilisation of mobility opportunities still remains a challenge<sup>437</sup>.

Evaluation of staff members encompasses various factors, including regular feedback from students and supervisors, effectiveness in teaching, and continuous development of competencies. Feedback interviews and the career model at EAMT emphasise professional success, teaching methods, and effective communication with students and peers<sup>438</sup>. Staff members' active involvement in performances, professional organisations, and societal activities further contributes to the evaluation process.

The review team's conclusions:

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<sup>431</sup> Annex: Teaching staff of the study programme Classical Music Performance (Master).

<sup>432</sup> SER, p. 86.

<sup>433</sup> SER, pp. 86-87.

<sup>434</sup> Annex 8: Equal treatment measures and complaints procedure.

<sup>435</sup> SER, p.87.

<sup>436</sup> SER, p.87.

<sup>437</sup> SER, p.87.

<sup>438</sup> SER, p.88.

Strong points	Areas for further development
<ul style="list-style-type: none"> <li>• The programme is well supported by excellent facilities</li> </ul>	<ul style="list-style-type: none"> <li>• Consider continual enhancement in professional skills teaching, in particular audition preparation, to ensure readiness for entering the profession</li> </ul>
<ul style="list-style-type: none"> <li>• Regular performance opportunities for students and staff</li> </ul>	<ul style="list-style-type: none"> <li>• Enhancing the number of local students in interpretation studies</li> </ul>
Programme is distinctively connected to Estonian cultural roots in alignment with EAMT Mission and Vision	<ul style="list-style-type: none"> <li>• Monitor and explore the reasons behind the drop-out numbers</li> </ul>
<ul style="list-style-type: none"> <li>• The programme fosters an environment which enables successful transition into the profession</li> </ul>	<ul style="list-style-type: none"> <li>• Enhance teaching staffs proficiency in the fields of administrative and communication skills, as well as competence in innovative technological solutions for teaching</li> </ul>
<ul style="list-style-type: none"> <li>• High responsiveness to feedback</li> </ul>	<ul style="list-style-type: none"> <li>• Continue the efforts in enhancing the use of mobility opportunities</li> </ul>

## 9.2 Drama (Bachelor)

The Drama Study Programme at the Estonian Academy of Music and Theatre is a four-year (240ECTS) bachelor's programme encompassing three study areas: acting, directing, and dramaturgy. It is conducted in Estonian, and was first approved in 2002. Its management is the responsibility of the Theatre Department. The latest figures, from 2022, show 35 students currently studying, with the 19 graduates in the same year<sup>439</sup>.

### 9.2.1 Planning and management of studies

- *In designing and developing the study programme, expectations of students and other stakeholders, development trends in the field, labour market needs and good international practice have been taken into account. The study programme is based on current know-how and research in its field.*
- *Objectives of the study programme and its modules, planned learning outcomes, theoretical and practical learning, the share of independent work and practical training and assessment of attained learning outcomes form a cohesive whole. The organisation of practical work and practical training supports students in achieving the learning outcomes. Development of general competencies, including creativity and entrepreneurship and speciality-related digital competences as well as support for the development of a self-directed learner, are a natural part of the study programme and integrated with speciality studies. Opportunities have been created and used for mobility within Estonia and internationally.*
- *Sufficient physical and financial resources exist for implementing the study programme. Availability of up-to-date learning and research literature and access to research databases is ensured. The learning environment, including materials,*

<sup>439</sup> SER, p.89.

*tools and digital technology support the students in achieving their learning outcomes.*

The goal of the study programme is to equip the students with the most diverse and adaptable skills necessary to act, direct or develop and implement their dramaturgical ideas<sup>440</sup>. The curriculum is continuously updated, taking into account feedback from students, class instructors, and industry trends<sup>441</sup>. The review team was informed that there is a sense of a clear focus of the department – that of a “narrative, character-based psychological theatre”<sup>442</sup>. The department emphasises a balance between long-standing experience and a contemporary perspective, ensuring students receive a systematic method that is adapted to current needs. The review team endorses this approach.

The study programme ensures a cohesive integration of theoretical and practical learning, fostering independence, creativity, and entrepreneurship. Common classes in the first two years provide a foundation, with a gradual separation of study areas in subsequent years. The curriculum emphasises practical work, exposing students to professional theatre environments and diverse productions<sup>443</sup>. Additionally, the programme encourages international mobility and interdisciplinary collaboration<sup>444</sup>, supporting the development of well-rounded, self-directed learners.

In the initial two years of the program, all students in the Theatre Department share common classes covering subjects like acting, stage speaking, and theatre history<sup>445</sup>. However, the differentiation among study areas becomes apparent as directing and dramaturgy students have dedicated daily main study classes, while acting students receive separate lessons in movement and singing. As students’ progress to the third year, the three study areas become more distinct, with for example, directing students taking on the role of directing the students who follow the acting track. While dramaturgs collaborate with directing students, they no longer assume the roles of actors and directors themselves. In the fourth year, all three study areas operate independently, with directing and dramaturgy students working with actors on final productions in professional theatres, and acting students undertaking diploma productions under the guidance of professional directors<sup>446</sup>.

Throughout their studies, students gain exposure to professional theatre practices by completing final performances and projects in collaboration with theatres. Approximately six productions are presented during the study period, ensuring a diverse experience, including performances on various stages and under different directors' styles<sup>447</sup>. Emphasis is placed not only on bringing productions to the stage but also on repetitive performances for practical skill development. On average, a production is performed 10–

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<sup>440</sup> SER, p. 90.

<sup>441</sup> Meeting 3a with representatives responsible for the programmes to be evaluated as a sample of programmes.

<sup>442</sup> Meeting 3a with representatives responsible for the programmes to be evaluated as a sample of programmes.

<sup>443</sup> SER, p. 90.

<sup>444</sup> Some examples of these collaborations across departments and disciplines are given in Standard 2.1, p.26 of this report.

<sup>445</sup> Annex: Curriculum Dramatic Art.

<sup>446</sup> SER, p. 92.

<sup>447</sup> SER, p. 92.

20 times, providing students with extensive on-stage experience, with directing and dramaturgy students engaging in observation practices alongside experienced professionals. The graduation productions completed in the last three years in collaboration with theatres can be accessed on the EAMT website.

In addition to its primary focus on psychological narrative theatre, the Theatre Department emphasises artistic diversity in Estonian theatre education. The central elements involve the actor as the primary means of expression in the director's work, and collaboration with dramaturgs as the main creative partners. The curriculum underscores the importance of basic actor's training across all study areas to maintain the quality that characterises Estonian theatre<sup>448</sup>. The department introduces alternative approaches through performance art and physical theatre workshops, seminars, and collaborative projects, aiming to equip students with methodological skills to develop their artistic methods.

The curriculum encourages independence and entrepreneurship, preparing students for careers in Estonian theatres, theatre projects, and independent companies<sup>449</sup>. It includes subjects like "The Art of Living from Art," covering entrepreneurship and working life, as well as lecture cycles on media communication and self-marketing. The alumni the review team spoke with shared that this approach is an effective way of preparing students for the professional life, as they are taught to find a place for themselves, particularly in the current professional world increasingly relying on freelancing<sup>450</sup>. To foster individual initiatives and interdisciplinary collaboration, joint creative evenings are held involving students from various departments – the Department of Composition and Improvisational Music, CPPM, as well as other Estonian HEIs in the field of art, such as students of scenography from EAA and film art department of Baltic Film, Media and Arts School of Tallinn University<sup>451</sup>.

International cooperation is deemed adequate, with participation in the Nordic-Baltic NORTEAS network, facilitating student exchanges during a joint study week<sup>452</sup>. In the fourth semester, the entire student group undertakes a 3-month ERASMUS exchange at Rose Brufford College in London. The review team has heard the positive feedback from alumni on the influence of this experience to the studies and professional work afterwards<sup>453</sup>. Individual participation in international workshops is also facilitated based on student interest.

The Theatre Department is adequately equipped with physical and financial resources, ensuring a conducive learning environment. Facilities in the old building from 1691 are being systematically renovated in a phased approach. In 2021/22, two new recreation areas were added for students and teachers, followed by classroom refurbishment. Additionally, EAMT aims to upgrade the ventilation and heating systems, integrate automation software with the new building, and replace all lighting systems in the old building. The projected investment in technical systems is 1.4 million euros, to be implemented progressively

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<sup>448</sup> Annex: Curriculum Dramatic Art.

<sup>449</sup> Meeting 5 with members of the EAMT Council.

<sup>450</sup> Meeting 6 with alumni.

<sup>451</sup> SER, p.93.

<sup>452</sup> SER, p. 91.

<sup>453</sup> Meeting 6 with alumni.

starting in 2023<sup>454</sup>. The review team recognises that these investments are being done within the context of a historical building to ensure standards are kept up to date, and that the “journey of renovation” has already started. It supports the institution’s overarching goal is to achieve energy efficiency and improve the overall study and work environment. Additionally, during the site-visit the review team was able to witness a common understanding of the renovation process within the institution, and to document that it doesn’t impede the delivery of study programmes and the working process.

The budget has increased to accommodate additional teaching positions and meet the needs of the growing department. Technology and equipment are up-to-date, and access to learning resources, including a well-equipped library and digital databases, is readily available, promoting an enriching academic experience<sup>455</sup>.

### 9.2.2 Learning, teaching and assessment

- *Terms and conditions for admission and its organisation is transparent and objective. During admission, it is assessed whether the student can successfully complete the chosen study programme.*
- *A student-centred approach is used in the studies, aiming at the students to assume responsibility for planning their studies and career and supporting the development of key competencies and achieving the learning outcomes of the study programme.*
- *Assessments of students, including recognition of their prior learning and work experiences, support the process of learning and are consistent with learning outcomes. Objective and reliable assessment is ensured.*
- *Student support services are in place and available for students. Individual development and progress of students are monitored and supported. Graduates of the study programme are competitive in terms of their knowledge and social skills both nationally and internationally.*
- *The study programme is delivered by a sufficient number of competent members of teaching staff who are focused on supporting the development of the student, peer learning and systematically involved in developing their professional and teaching skills.*

The admission process is transparent and objective, assessing the students' potential to successfully complete the chosen study program. While the EAMT Drama Department has maintained a good reputation, there has been a noticeable decline in interest in the last four years, compared to the highest number of applicants two enrolment cycles ago<sup>456</sup>. Plans for admitting new students include specific quotas for BA degrees in acting, directing, and dramaturgy. Admission consists of a creative competition/audition process

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<sup>454</sup> SER, p.49.

<sup>455</sup> SER, p. 94.

<sup>456</sup> A ten-years overview of the number of applicants, enrolled and graduated students acting programme, shows peak number of applicants (415) in 2016-2020, which dropped in 2018-2022 (233 applicants), but rebounded in 2020-2024 to figures close to those ten years ago (282, compared to 299 in 2014). Figure 26, SER, p. 96.



held in four rounds from January to June<sup>457</sup>. The aim is to assess theatre-specific talents and qualities rather than pre-existing skills<sup>458</sup>.

A student-centred approach is implemented, fostering students' responsibility for planning their studies and careers, emphasising key competencies and achieving intended learning outcomes. Students are highly motivated and receive immediate daily feedback, with individual or small-group lessons in specific subjects. Group work is encouraged, emphasising the importance of individual contributions to the group. Independent work is continuous, involving students in preparing, showing, and receiving feedback on their work. Students whom the review team met confirm the open communication culture within the department and swift solutions as a particularly strong feature of the department<sup>459</sup>.

There have been concerns however, regarding the workload and its distribution. During the regular study period, classes are being held nine hours per day. While there are specific time slots allocated for individual lessons and independent work, the majority of students' study time is spent collaboratively<sup>460</sup>. Recognising that theatre is a collective art form, emphasising the importance of group dynamics, the students maintain that the long study hours is “what makes the drama department so special<sup>461</sup>”. Despite prior concerns about the high student workload, the objective is not to decrease the total number of subjects and contact hours. Instead, efforts have been made over the last three years to distribute the workload more evenly across the four academic years of the study program<sup>462</sup>.

Assessments of students, including Recognition of Prior Learning and work experiences, align with learning outcomes and ensure objectivity. Main study exams and related subjects are assessed by a panel, enhancing objectivity. The panel includes department representatives and external theatre professionals. Guidelines for Student Assessment by an Assessment Board<sup>463</sup> are followed, ensuring a comprehensive evaluation of student performance and development. A formal complaint in 2019 prompted a review of assessment procedures, leading to more detailed guidelines.

Student support services are available, and individual development is monitored to ensure graduates' competitiveness nationally and internationally. The Theatre Department, being small, provides support through the class instructor, Chief Coordinator, and Study Programme Registrar. New students are introduced to EAMT support services, and the class instructor plays a key role in students' communication with the teaching staff. Voice tests and speech therapy are guaranteed, and students have access to the EAMT Psychologist and Equal Treatment Officer if needed, although they feel the access to those services might be better<sup>464</sup>. The strong bond among students contributes to a supportive

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<sup>457</sup> SER, p. 95.

<sup>458</sup> SER, p. 96.

<sup>459</sup> Meeting 4 with students.

<sup>460</sup> SER, p.97.

<sup>461</sup> Meeting 4 with students.

<sup>462</sup> SER, p.97.

<sup>463</sup> Annex 14: Guidelines for Student Assessment by an Assessment Board.

<sup>464</sup> Meeting 4 with students.

environment, resulting in a 100% graduation rate<sup>465</sup> and successful professional outcomes for graduates.

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

- *The study programme is conducted by a competent and adequate number of teaching staff, dedicated to supporting student development, fostering peer learning, and continually enhancing their professional and teaching skills.*
- *Teaching staff follows the principles of academic ethics and the codes of conduct in case of non-compliance.*
- *Teaching staff participates in international mobility and it supports their teaching and RDC activities. Visiting and international teaching staff, as well as practitioners of the field, participate in conducting the studies.*
- *The effectiveness of both studies and RDC activities, students' feedback, the effectiveness of supervision, development of their teaching, supervisory and digital competences, international mobility and entrepreneurial or work experience in the specific field outside the HEI is taken into consideration in evaluating the work of the member of the staff.*

The teaching staff comprises experienced theatre practitioners and theorists, supplemented by guest lecturers from external institutions. The department prioritises ongoing professional activity and creativity as integral aspects of daily teaching. A master's programme, emphasising pedagogical skills, is instrumental in ensuring the availability and succession of future teaching staff. Improving the pedagogical skills of current staff is also identified by the institution, as an area for enhancement<sup>466</sup>.

Collaboration among teaching staff is evident, involving discussions on various issues, assignment scheduling, content alignment across subjects, and mutual support<sup>467</sup>.

The Theatre Department engages in continuous discussions on academic ethics, addressing the topic in departmental meetings and feedback sessions post main study exams. Emphasis is placed on internalising theatre-specific aspects of academic ethics and raising awareness among teaching staff regarding Academy-wide principles and procedures. Notably, there have been no recent formal complaints or documented instances of misconduct<sup>468</sup>.

Teaching staff actively participates in international mobility, supporting their teaching and research, and external professionals contribute to the educational process.

The majority of the teaching staff is involved in international activities, attending conferences, festivals, and workshops abroad. The Theatre Department organises international workshops, with each semester typically featuring a workshop by an international teacher.

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<sup>465</sup> Based on the data from the last ten years. Figure 26, SER, p.96.

<sup>466</sup> SER, p. 99

<sup>467</sup> Meeting 3a with representatives responsible for the programmes to be evaluated as a sample of programmes.

<sup>468</sup> SER, p.100.

The teaching staff consists of eight regular members and ten theatre practitioners with fixed-term contracts<sup>469</sup>. Hourly paid teachers also contribute with a limited workload. Formal performance reviews are applicable to regular staff, following Academy-wide procedures, encompassing factors like study and research effectiveness, student feedback, supervision quality, teaching and digital competences development, international mobility, and relevant professional experience<sup>470</sup>. While invited theatre practitioners may not undergo identical evaluations, their continued engagement is contingent upon meeting criteria similar to those for regular staff.

Strong points:	Areas for further development:
The programme and its department are exceptionally well-connected to the field	Consider the impact of working across weekends on the wellbeing of the student body
There is a strong culture of dialogue with the members of the profession for developing curriculum	Ensure that workload hours and ECTS are appropriately allocated
High graduation and employability rate of the programme graduates	

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

Contemporary Physical Performance Making (CPPM) is a two-year MA study program, building on Bachelor programme(s) in the field of Dramatic Art, Dance, Circus or other Performing Arts<sup>471</sup>. It has been introduced in 2018 under the management of the Theatre Department with an aim to bring innovative contemporary theatre forms to the EAMT curriculum<sup>472</sup>.

#### 9.3.1 Planning and management of studies

- *In designing and developing the study programme, expectations of students and other stakeholders, development trends in the field, labour market needs and good international practice have been taken into account. The study programme is based on current know-how and research in its field.*
- *Objectives of the study programme and its modules, planned learning outcomes, theoretical and practical learning, the share of independent work and practical training and assessment of attained learning outcomes form a cohesive whole. The organisation of practical work and practical training supports students in achieving the learning outcomes. Development of general competencies, including creativity and entrepreneurship and speciality-related digital competences as well as support for the development of a self-directed learner, are a natural part of the study programme and integrated with speciality studies. Opportunities have been created and used for mobility within Estonia and internationally.*

<sup>469</sup> Annex: Teaching staff of the study programme Drama (Bachelor).

<sup>470</sup> SER, p. 100.

<sup>471</sup> Annex Curriculum CPPM MA, p.1.

<sup>472</sup> Meeting 1 with senior management (Rector's office) of the institution.

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

The CPPM study programme is particularly internationally oriented, created in a way that prioritises encounters with renowned international theatre companies, choreographers, directors, artists, and performers, who lead intensive workshops, offering students firsthand experiences in artistic and training processes<sup>473</sup>. The review team was told during the site-visit that the initiative for its creation came from the rector, based on the wish to have an “innovative, new, engaging theatre programme”<sup>474</sup>. Its design was additionally influenced by feedback on the contemporary physical theatre scene coming from students and guest teachers, as well as many professional theatre companies<sup>475</sup>.

The curriculum encourages collaboration among students from diverse backgrounds, fostering a dynamic community of mutual knowledge exchange and innovation. To that extent, the review team learnt about examples of successful collaboration between CPPM and music students<sup>476</sup>, as well as cooperation project with students of the drama study programme which was deemed as a “huge box office success”<sup>477</sup>. At the time of the review team’s site-visit, another joint collaboration of CPPM students with their peers from the Theatre Department, as well as scenography teachers from EAA was in preparations upon suggestion of the City of Paris, for the international festival which will take place in the framework of the Cultural Olympics in Paris 2024<sup>478</sup>. Such initiatives contribute to the enhanced visibility of CPPM students, the programme and the institution.

CPPM embraces various performance forms, encouraging students to experiment, question norms, and challenge preconceptions. The programme introduces possibilities like Post-dramatic Theatre, Site-specific and Immersive Performance, Multimedia, Installation and Performance Art, Durational Performance, Cross-media, Verbatim Theatre, Political Theatre, etc<sup>479</sup>.

Considering future needs, CPPM envisions roles for artists and performance makers in creative industries, virtual and augmented reality, live performances and events, cross-disciplinary collaboration, social impact, activism, and education and training. The programme stands out for its extensive involvement of guest artists and a comprehensive curriculum, with about twenty-five world-renowned artists joining the faculty over two years<sup>480</sup>. This engagement ensures that the programme remains aligned with market expectations. The feedback from guest artists underscores the value of exposing students

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<sup>473</sup> SER, p. 102.

<sup>474</sup> Meeting 1 with members of the senior management (Rector’s Office) of the institution.

<sup>475</sup> Meeting 3a with representatives responsible for the programmes to be evaluated as a sample of programmes.

<sup>476</sup> Meeting 1 with senior management (Rector’s office) of the institution.

<sup>477</sup> Meeting 3a with representatives responsible for the programmes to be evaluated as a sample of programmes.

<sup>478</sup> Meeting 7 with the representatives of the music and theatre profession.

<sup>479</sup> SER, p. 102.

<sup>480</sup> SER, p. 103.

to diverse training principles and creative methods, preparing them for successful careers in the professional world. The students have furthermore, an opportunity to use their final performances as a way of showcasing their work to the international guests, leading to their further professional engagement<sup>481</sup>.

The CPPM study programme demonstrates a cohesive structure aligning objectives, learning outcomes, theoretical and practical learning, independent work, practical training, and assessment. It has well-defined objectives closely linked to intended learning outcomes, serving as benchmarks for the knowledge and skills students should acquire<sup>482</sup>. Rigorous assessment criteria and methods are employed to measure student achievement of these outcomes, providing valuable feedback on their progress<sup>483</sup>.

Practical training serves dual purposes by exposing students to various training methods and fostering critical thinking in artistic creation. It also provides hands-on experience and essential skills, aligning with programme goals and facilitating professional competency development.

The curriculum covers theoretical and contextual studies to establish a strong foundation and understanding of cultural, historical, and conceptual aspects of contemporary performance. It promotes the integration of critical analysis and performance practices, allowing students to apply theoretical concepts to their creative processes.

CPPM, being an English-taught international postgraduate program, offers extensive support, including orientation programmes, language assistance, and cultural integration activities. A course on Estonian Theatre and Performance is introduced to acquaint students with the local scene and history<sup>484</sup>.

The study programme accommodates diverse student levels across the range of skills by providing optional modules for advanced students and necessary assistance for others to support them attaining the acquired standards<sup>485</sup>. The programme emphasises the development of students' artistic abilities by aligning assessment methods with desired learning outcomes, incorporating diverse activities like presentations, research projects, performative essays, and creative tasks<sup>486</sup>. It aims to go beyond evaluating knowledge and skills, focusing on practical and valuable methods that promote artistic development<sup>487</sup>. Support resources further include language courses, tutorials, and elective modules to ensure inclusivity and progress for all students<sup>488</sup>.

While international exchanges have not been possible due to the program's intensity, plans are underway to incorporate such opportunities in the future, allowing students to attend partner universities during breaks<sup>489</sup>. Discussions with European universities for bilateral agreements are in progress.

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<sup>481</sup> Meeting 4 with students.

<sup>482</sup> Annex: Interconnections between different levels of the study programme CPPM (Master).

<sup>483</sup> SER, p. 103.

<sup>484</sup> Annex: Curriculum CPPM.

<sup>485</sup> SER, p.106.

<sup>486</sup> Annex: Assessment Methods CPPM.

<sup>487</sup> SER, p.107.

<sup>488</sup> SER, p. 104.

<sup>489</sup> Ibid.

Implementing the CPPM study program, a demanding full-time postgraduate programme reliant on international guest artists, poses financial and logistical challenges. The programme involves competitive fees, travel, accommodation, and workshop costs. Challenges are exacerbated by factors like COVID-19, the war in Ukraine, and inflation, straining the budget. Guest artists are accommodated in the EAMT guest flat when available; otherwise, external rentals are arranged. While the Black Box in the main building is used for most of the group work, problems arise when it is required for some other study programmes, requiring external rentals, which are expensive and logistically challenging due to schedule conflicts with other programmes<sup>490</sup>. Nevertheless, the review team found evidence during the site-visit, that the programme effectively implements the training required within these constraints.

### 9.3.2 Learning, teaching and assessment

- *Terms and conditions for admission and its organisation is transparent and objective. During admission, it is assessed whether the student can successfully complete the chosen study programme.*
- *A student-centred approach is used in the studies, aiming at the students to assume responsibility for planning their studies and career and supporting the development of key competencies and achieving the learning outcomes of the study programme.*
- *Assessments of students, including recognition of their prior learning and work experiences, support the process of learning and are consistent with learning outcomes. Objective and reliable assessment is ensured.*
- *Student support services are in place and available for students. Individual development and progress of students are monitored and supported. Graduates of the study programme are competitive in terms of their knowledge and social skills both nationally and internationally.*

The CPPM programme ensures transparency and objectivity in admission procedures, commencing preparations a year in advance. Prospective students worldwide access comprehensive information through the [CPPM website](#), with eligibility criteria requiring a bachelor degree or higher education level in the field of Dramatic Art, Dance, Circus or other Performing Arts, as well as professional artistic work experience<sup>491</sup>. Graduates from EAMT's Drama BA programme are equally eligible to apply. The review team has learnt during the site-visit that two such students are members of the current cohort<sup>492</sup>.

Selection criteria focus on education, professional background, artistic ambition, motivation, and the potential to handle demanding training, identifying candidates with the essential foundation and potential for programme success<sup>493</sup>.

CPPM adopts a student-centred approach, acknowledging diverse capabilities and needs. Open communication resolves misunderstandings, fostering mutual respect within the student community<sup>494</sup>. Recognising differences, the programme accommodates various

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<sup>490</sup> SER, p.105.

<sup>491</sup> Annex Curriculum CPPM MA, p.1.

<sup>492</sup> Meeting 3a with representatives responsible for the programmes to be evaluated as a sample of programmes.

<sup>493</sup> SER, p.106.

<sup>494</sup> Meeting 4 with students.

capabilities, levels of preparation, and physical needs. Students influence studies through elective courses, empowering them to shape their academic journey. Each of the main parts of the curriculum, namely Core Studies and Practice, Specialist Studies with electives, Creative Projects, Performance Research Skills and Methods, Master's Degree Project and Free Choice Courses, offers a number of opportunities to students to acquiring experience, knowledge and skills to create their individual creative style and realise personal creative vision<sup>495</sup>. Planning, flexibility, and diverse teaching methods cater to individual learning styles. Digital tools enhance the learning environment, offering accessible and interactive resources.

CPPM aligns assessment methods with learning outcomes, emphasising practical and valuable approaches for holistic artistic development. Transparent assessment criteria facilitate self-assessment, with timely and comprehensive feedback provided through tutorials, seminars, and online platforms<sup>496</sup>.

The intense work with renown international experts of diverse profiles and backgrounds, also exposes students to different assessment methods and makes them active partners in the dialogue regarding their assessment and feedback<sup>497</sup>.

CPPM monitors student experiences closely, offering accessible support through a dedicated teaching team. Strategies like private tutorials, deadline extensions, and open communication address individual needs. The program's small cohort enables effective monitoring and assistance, reducing dropout rates. CPPM alumni demonstrate international success, contributing to various artistic scenes. Financial support includes partial tuition fee waivers, eligibility for student loans, and encouragement to explore external funding opportunities. The programme actively incorporates feedback to enhance relevance and support mechanisms.

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

- *The study programme is delivered by a sufficient number of competent members of teaching staff who are focused on supporting the development of the student, peer learning and systematically involved in developing their professional and teaching skills.*
- *Teaching staff follows the principles of academic ethics and the codes of conduct in case of non-compliance.*
- *Teaching staff participates in international mobility and it supports their teaching and RDC activities. Visiting and international teaching staff, as well as practitioners of the field, participate in conducting the studies.*
- *The effectiveness of both studies and RDC activities, students' feedback, the effectiveness of supervision, development of their teaching, supervisory and digital competences, international mobility and entrepreneurial or work experience in the specific field outside the HEI is taken into consideration in evaluating the work of the member of the staff.*

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<sup>495</sup> Annex: Curriculum CPPM MA, pp.2-5.

<sup>496</sup> Annex: Assessment methods CPPM.

<sup>497</sup> Meeting 3a with representatives responsible for the programmes to be evaluated as a sample of programmes.

CPPM boasts an impressive teaching structure with an annual influx of 24 renowned guest artists leading intensive workshops, contributing 40 contact hours per week, and covering half the credits<sup>498</sup>. While guest artists enrich the programme and contribute to its topicality and attractiveness for the students, the core teaching team consisting of 2.5 academic positions<sup>499</sup>, ensures continuity, contextualisation, and deeper understanding. Core tutors further actively engage in guest artist workshops, providing comprehensive oversight and facilitating connections between diverse methodologies<sup>500</sup>.

CPPM strictly adheres to academic ethics and misconduct protocols established by EAMT<sup>501</sup>. Given the program's international and multicultural composition, ethical principles are subject to continuous dialogue and open discussion among both faculty and students<sup>502</sup>.

CPPM's core teaching team actively participates in international networks, attending conferences and presenting ongoing research<sup>503</sup>. They are not only dedicated teachers but also internationally active artists, contributing significantly to the program. Guest artists play an active role in workshops, feedback provision, student mentoring, and programme enhancement<sup>504</sup>.

While most CPPM teachers are not part of EAMT's regular teaching staff<sup>505</sup>, their activities undergo thorough evaluation before invitation<sup>506</sup>. Continuous monitoring and feedback channels include student evaluations, peer observations, and self-reflection<sup>507</sup>. Student feedback on teaching methods and curriculum, peer observations, and active self-assessment contribute to ongoing improvement<sup>508</sup>. The core teaching team at CPPM receives constant feedback through various channels, ensuring effectiveness in both studies and research activities. Dedicated time for research and course development, attendance at workshops, conferences, and networks is provided, though limited financial resources constrain participation in festivals crucial for programme curation<sup>509</sup>.

Strong points:	Areas for further development:
Attractive, international programme that is pushing the frontiers of Estonian theatre	Exceptionally large workload which needs to be reviewed to ensure student wellbeing

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<sup>498</sup> Annex: Academic Personnel CPPM.

<sup>499</sup> Ibid.

<sup>500</sup> SER, p.110.

<sup>501</sup> Annex 9: Procedure for implementation of the principles of academic ethics and good research.

<sup>502</sup> SER, p.110.

<sup>503</sup> Annex: Academic Personnel CPPM.

<sup>504</sup> SER, p.110.

<sup>505</sup> There are three core teachers, whereas the number of guest teachers are 10 on average per term. Annex: Academic Personnel CPPM.

<sup>506</sup> SER, p.111.

<sup>507</sup> Ibid.

<sup>508</sup> Annex: CPPM course Development Plan 2022-24.

<sup>509</sup> SER, p.111.



<p>The core teaching team, diverse in background, actively engages in self-reflection and is involved in doctoral studies focusing on pedagogy, enhancing expertise.</p>	<p>Ensure visiting teachers are well acquainted with the institutional ethics and learning &amp; teaching policies</p>
<p>Effective curriculum planning with explicit mapping of programme level LOs to modules and courses, enabling staff and students to evidence when and how programme outcomes are ensured</p>	<p>Financially and logistically challenging programme relying on the great number of guest teachers essential for the delivery of the study programme</p>
<p>The programme demonstrates its effectiveness in impressive achievements of the CPPM alumni</p>	<p>Limited space for small group rehearsals</p>

## 9.4. Music and Theatre (Doctoral level)

### 9.4.1 Planning and management of studies

- *In designing and developing the study programme, expectations of students and other stakeholders, development trends in the field, labour market needs and good international practice have been taken into account. The study programme is based on current know-how and research in its field.*
- *Objectives of the study programme and its modules, planned learning outcomes, theoretical and practical learning, the share of independent work and practical training and assessment of attained learning outcomes form a cohesive whole. The organisation of practical work and practical training supports students in achieving the learning outcomes. Development of general competencies, including creativity and entrepreneurship and speciality-related digital competences as well as support for the development of a self-directed learner, are a natural part of the study programme and integrated with speciality studies. Opportunities have been created and used for mobility within Estonia and internationally.*
- *Sufficient physical and financial resources exist for implementing the study programme. Availability of up-to-date learning and research literature and access to research databases is ensured. The learning environment, including materials, tools and digital technology support the students in achieving their learning outcomes.*

The EAMT doctoral program, established in 1996, evolved to include performers and composers in 2000, marking Estonia's pioneering venture into artistic research<sup>510</sup>. With 27 doctoral students, including international participants, and 63 defended theses by 2023, EAMT is a hub for doctoral studies in music and theatre<sup>511</sup>. Following a 2022 reform aligning with national changes, the programme integrates musicology and artistic research, enhancing coherence, reducing compulsory subjects, and emphasising transferable competencies. The curriculum's two paths—musicological and artistic research—allow for a fusion of teaching, research, and practice<sup>512</sup>.

In addition to doctoral thesis or artistic research project (180 ECTS), the study programme structure includes core studies (30 ECTS) and additional studies and internships (30 ECTS), focusing on both academic and transferable skills<sup>513</sup>. A thorough revision of the study programme, although prompted by the mentioned reform of doctoral studies at national level, also considered external evaluations, collaboration with partner institutions like the Sibelius Academy, and feedback from experts<sup>514</sup>. The objective of the reform, along with alignment with national standards, was “to bring more practice and research into doctoral studies, to make the programmes more flexible, and to stress more additional skills and studies”<sup>515</sup>. The reform also introduced diverse positions for doctoral students,

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<sup>510</sup> SER, p.113.

<sup>511</sup> Ibid.

<sup>512</sup> Annex: Curriculum Music and Theatre 2023.

<sup>513</sup> Ibid.

<sup>514</sup> SER, p.114.

<sup>515</sup> Meeting 3a with representatives responsible for the programmes to be evaluated as a sample of programmes.

such as junior researcher and doctoral researcher in knowledge transfer, fostering greater involvement in research and academia<sup>516</sup>.

EAMT's engagement in the Estonian Graduate School of Cultural Studies and the Arts, along with its commitment to artistic research reflected in the Estonian Artistic Research Framework Agreement, showcases its dedication to advancing the academic landscape<sup>517</sup>. The participation in writing camps, winter schools, and organisation of seminars within the framework of the graduate school<sup>518</sup> further exemplifies EAMT's commitment to elevating cultural studies and arts-related PhD programmes in Estonia.

The Music and Theatre curriculum at EAMT aligns with this standard by aiming to transform Master's degree holders into independent researchers and creative artists. The learning outcomes, theoretical and practical learning, independent work, and assessment are well-integrated. The curriculum emphasises the development of general competencies, including creativity, entrepreneurship, digital skills, and self-directed learning<sup>519</sup>.

To ensure cohesion, adjustments were made in 2022 based on feedback from stakeholders<sup>520</sup>. The programme requires doctoral students to spend a minimum of three months abroad for study or training, fostering international exposure<sup>521</sup>. While some face mobility challenges due to commitments, participation in international conferences has been successful. EAMT doctoral students and PhD holders have presented and published their research projects' results in AEC organised EPARM conferences (in 2019–2022), as well as in the framework of Doctors in performance (DIP) conference-festivals in 2018–2021<sup>522</sup>.

Moreover, collaboration with institutions the Karol Lipiński Academy of Music, done in the framework of the Eastern Academic Artistic Platform project and resulted with presentations and publishing of six artistic research doctoral students from EAMT, showcases EAMT's commitment to international partnerships<sup>523</sup>. Projects like RAPP Lab contribute significantly to artistic research development and are particularly highly esteemed by doctoral students and researchers<sup>524</sup>. One such recent example, from 2023, included collaboration of EAMT students with peers from Cologne University of Music and Dance (as two of the six institutions participating in this Strategic partnership project) as part of an artistic research project. It comprised of practice sessions and a performance of Mozart's Piano Quartet in G minor, KV 478, and Riho Esko Maimets' piece "To the Blue Heights" for two pianos, aiming at exploring the potential of virtual ensemble play<sup>525</sup>.

The feedback system involves regular evaluations from students, both oral (once a year) and written (once in two years). They are highlighting positive aspects such as a

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<sup>516</sup> Meeting 1 with members of the senior management (Rector's Office) of the institution.

<sup>517</sup> SER, p.115.

<sup>518</sup> Twenty-seven such seminars were organised by the EAMT in the period from 2016-2022. SER, p.115.

<sup>519</sup> Annex: Curriculum Music and Theatre 2023.

<sup>520</sup> SER, p.115.

<sup>521</sup> Ibid.

<sup>522</sup> Ibid.

<sup>523</sup> SER, p.116.

<sup>524</sup> Meeting 6 with alumni.

<sup>525</sup> Annex 19: EAMT's digital initiatives.

supportive atmosphere, flexible organisation, and individualised approaches<sup>526</sup>. However, criticisms include the need for more structured doctoral seminars, improved debating skills, and enhanced teaching of academic English. Feedback also addresses concerns about teaching practice alignment and the supervision of artistic research projects<sup>527</sup>.

The Centre for Doctoral Studies actively addresses concerns, implementing improvements in seminar structure and academic writing, and actively collaborating with EAMT Concert Office<sup>528</sup>. Long-term monitoring is planned to resolve persistent issues. Overall, the programme effectively integrates theoretical and practical components, emphasising international exposure and fostering a supportive learning environment.

EAMT provides ample physical and financial resources for its study programmes. The Academy's facilities, including seminar rooms and performance spaces, are well-equipped, supporting both learning and creative endeavours. Key partnerships with organisations such as the Association of Estonian Professional Musicians and the concert organisation Eesti Kontsert Foundation enhance these opportunities<sup>529</sup>.

Doctoral students benefit from financial support through programmes like EMTASTRA, aiding creative projects. Financial assistance for conference participation is facilitated by the Centre for Doctoral Studies and mobility programmes<sup>530</sup>.

The availability of extensive library resources and databases contributes to a robust learning environment for doctoral students at EAMT. Recognising the importance of digital tools, the institution has appointed an information technologist and is actively working to incorporate digital learning methods into doctoral studies<sup>531</sup>. The review team commends the institution's commitment to providing comprehensive resources aligns with the standards for a well-supported study program.

#### 9.4.2 Learning, teaching and assessment

- *Terms and conditions for admission and its organisation is transparent and objective. During admission, it is assessed whether the student can successfully complete the chosen study programme.*
- *A student-centred approach is used in the studies, aiming at the students to assume responsibility for planning their studies and career and supporting the development of key competencies and achieving the learning outcomes of the study programme.*
- *Assessments of students, including recognition of their prior learning and work experiences, support the process of learning and are consistent with learning outcomes. Objective and reliable assessment is ensured.*
- *Student support services are in place and available for students. Individual development and progress of students are monitored and supported. Graduates of the study programme are competitive in terms of their knowledge and social skills both nationally and internationally.*

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<sup>526</sup> SER, p.116.

<sup>527</sup> Ibid.

<sup>528</sup> SER, p.117.

<sup>529</sup> Ibid.

<sup>530</sup> Ibid.

<sup>531</sup> Meeting 2 with senior administrative and support staff.

EAMT adheres to transparent and objective admission practices for its doctoral studies. The institution has experienced a considerable interest in doctoral programmes, with the highest number of applications recorded in 2020. On average, 25 applicants vie for admission annually, leading to the acceptance of around 5 students<sup>532</sup>.

In a move towards a junior researcher system, the Academy now accepts three junior researchers per year, offering a monthly salary of EUR 1550<sup>533</sup>. This shift aims to enhance the appeal of doctoral studies. While competition for the artistic research path is fierce, efforts are needed to cultivate more applicants in musicology<sup>534</sup>, addressing the demand for the next generation of musicologists. The review team's findings from the meeting with representatives from the music and theatre profession clearly demonstrate strong feedback in which a need for musicologists for the research work was conveyed<sup>535</sup>.

The competitiveness is further strengthened with application process open to international candidates. In the period from 2018 to 2022, 64 such applications have been received, of which 8 were accepted<sup>536</sup>. The admission process maintains transparency, with admission process and criteria available on the [EAMT website](#) throughout the year, emphasising fairness and equal consideration for all applicants<sup>537</sup>. As a general rule, references are given to applicants with varied experiences<sup>538</sup>. Admissions involve two rounds, with the top three candidates admitted as junior researchers<sup>539</sup>.

The evaluation criteria are also transparently presented online. Open consultations are conducted annually to assist applicants in preparing for auditions or interviews. While pre-doctoral courses were not implemented, potential candidates can attend doctoral seminars and consult with the Head of the Centre for Doctoral Studies to better understand the programme and refine their research proposals<sup>540</sup>. The review team recognises that a comprehensive admission system is in place, aiming to select the most qualified and motivated candidates for successful completion of their doctoral studies.

EAMT has transitioned from a traditional teaching-focused approach to a more student-centred model in its doctoral studies, focused on teaching and seminars<sup>541</sup>. With a small number of doctoral students, individualised attention is provided, fostering a personalised learning experience. The shift towards student-centredness is evident in the flexibility offered to students in designing their own curricula<sup>542</sup>.

Moreover, doctoral candidates submit provisional general study plans upon admission, later refining them into detailed individual plans discussed with supervisors and approved by the Head of the Centre for Doctoral Studies. Progress reviews, especially the significantly modified review process implemented in 2022, link student performance to

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<sup>532</sup> SER, p.118.

<sup>533</sup> Meeting 1 with members of the senior management (Rector's Office) of the institution.

<sup>534</sup> Ibid.

<sup>535</sup> Meeting 7 with the representatives of music and theatre profession.

<sup>536</sup> SER, p.119.

<sup>537</sup> [Admission | Estonian Academy of Music and Theatre \(eamt.ee\)](#)

<sup>538</sup> SER, p.119.

<sup>539</sup> SER, p.120.

<sup>540</sup> SER, p.120.

<sup>541</sup> SER, p.120.

<sup>542</sup> Annex: Curriculum Music and Theatre 2023.

these individual plans<sup>543</sup>. Unfortunately, 13 students were unable to complete their studies during the review period, often occurring after academic leave and sometimes due to personal or work-related commitments.

The average duration of doctoral studies ranges from 4.5 to 5.6 years, with 18 doctoral degrees awarded between 2018 and 2022. Approximately one-third of these were completed within the standard time frame of 4 to 4.5 years.

Responding to student feedback from the 2017 accreditation, informal gatherings were initiated, fostering social and cultural discussions among doctoral students. Although initially disrupted by the COVID-19 pandemic, the introduction of "Doctoral Galas" since 2018, organised by students themselves which include performances of works by composition students, has successfully enhanced the social and cultural aspects of doctoral life at EAMT<sup>544</sup>. This demonstrates the institution's commitment to a holistic student-centred approach to doctoral education.

Formative assessment is a predominantly approach at the doctoral studies. Key aspects like seminar participation, discussions, readings, group and individual work, and creative presentations contribute to the formative evaluation<sup>545</sup>. Summative assessment, using a graded scale from excellent to unsatisfactory, is introduced for creative works and thesis defence, reflecting the competitive environment<sup>546</sup>. External professionals, often from various countries, form assessment panels for creative works, emphasising objectivity<sup>547</sup>.

Student support services at EAMT are robust, with the Head of the Centre for Doctoral Studies and other support personnel addressing academic and administrative concerns<sup>548</sup>. Clear regulations and guidelines, constantly updated, facilitate students' understanding of their rights and responsibilities<sup>549</sup>. Events like artistic research conferences, presentation practices, and collaborations with national research institutions contribute to the development and competitiveness of doctoral students. Such examples include successful participation of EAMT doctoral students in lecture competition "Science in Three Minutes" for doctoral students organised by the Estonian Academy of Science, as well as in the National Student Research Competitions in 2018, 2020 and 2022<sup>550</sup>.

Doctoral studies at EAMT are overseen by the Head of the Centre for Doctoral Studies, ensuring effective management. Support services cover administrative matters, funding advice, and international mobility. Regulations are regularly updated to clarify students' rights and responsibilities. Doctoral students express high satisfaction with these support services<sup>551</sup>.

Events, such as artistic research conferences, presentation practices, and competitions, contribute to students' academic and professional advancement. The publication series "Studies in Artistic Research" showcases outstanding theses, enhancing EAMT's

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<sup>543</sup> SER, p.120.

<sup>544</sup> SER, p.121.

<sup>545</sup> Some examples of that approach are evidenced in Annexes DOK731 and DOK783.

<sup>546</sup> Annex DOK305.

<sup>547</sup> SER, p.121.

<sup>548</sup> Meeting 2 with senior administrative and support staff.

<sup>549</sup> SER, p.122.

<sup>550</sup> Ibid.

<sup>551</sup> SER, p.122, Meeting 4 with students, Meeting 6 with alumni.

reputation nationally and internationally. According to the collected feedback, graduates from the past five year are employed in their field<sup>552</sup>, reflecting the program's success in preparing students for stable careers or successful freelancing.

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

- *The study programme is delivered by a sufficient number of competent members of teaching staff who are focused on supporting the development of the student, peer learning and systematically involved in developing their professional and teaching skills.*
- *Teaching staff follows the principles of academic ethics and the codes of conduct in case of non-compliance.*
- *Teaching staff participates in international mobility and it supports their teaching and RDC activities. Visiting and international teaching staff, as well as practitioners of the field, participate in conducting the studies.*
- *The effectiveness of both studies and RDC activities, students' feedback, the effectiveness of supervision, development of their teaching, supervisory and digital competences, international mobility and entrepreneurial or work experience in the specific field outside the HEI is taken into consideration in evaluating the work of the member of the staff.*

EAMT's doctoral programme benefits from the expertise of both internal and external professionals, aligning with the institution's strategic objective of achieving international excellence in creative activities and research. Musicologists and theatre researchers, recognised internationally, actively engage in research projects, involving doctoral students. The programme emphasises the importance of succession in supervisory roles, with mentoring for first-time supervisors and integration of young researchers into faculty activities.

EAMT ensures a commitment to academic ethics within the doctoral programme in adherence to the institutional policy<sup>553</sup>. Plagiarism and other misconduct cases are absent, and supervisors regularly address ethical considerations with students. The core curriculum includes a subject Academic Self-Expression and Research Ethics focused on academic ethics, emphasising its importance<sup>554</sup>. Supervisors stay updated on academic ethics through training events offered by the Academy and other institutions<sup>555</sup>.

EAMT's academic staff actively participates in international organisations, conferences, and research groups, fostering an environment of global collaboration. Visiting lecturers, often from abroad, contribute to subjects or areas less represented at EAMT. Challenges in long-term mobility exist and efforts are being made to address them, such as support for researchers to spend one academic year abroad<sup>556</sup>. However, further pathways may be explored to ensure successful continuous international engagement. Collaborations with institutions like the Orpheus Institute in Ghent, and exchanges with universities such as

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<sup>552</sup> SER, p.123.

<sup>553</sup> Annex 9: Procedure for implementation of the principles of academic ethics and good research.

<sup>554</sup> Annex: DOK782.

<sup>555</sup> SER, p.124.

<sup>556</sup> SER, p.124.

Sibelius Academy and the Jazeps Vitols Academy of Music in Riga further enrich the programme<sup>557</sup>.

The evaluation of teaching staff considers various factors such as the effectiveness of studies and research, students' feedback, supervision quality, development of teaching and digital competencies, international mobility, and work experience outside the higher education institution (HEI). Success indicators include the timely completion and success of doctoral theses, and EAMT management rewards successful supervisors based on proposals from the Centre for Doctoral Studies<sup>558</sup>. Annual meetings and training sessions further contribute to staff development and effectiveness.

Strong points:	Areas for further development:
Broad ambitions for the programme as a pioneer of artistic research in Estonia	Consider clarifying the focus on specific research areas and trends
International interactions with wider research communities	Nurture partnerships and research relationships available within the Estonian cultural sector
Curriculum allows integration of teaching, combining research and practice	Explore possibilities for more structured doctoral seminars, improved debating skills, and enhanced teaching of academic English
High employability rate of graduates	Explore reasons for concerns about teaching practice alignment and the supervision of artistic research projects expressed in students' feedback

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<sup>557</sup> SER, p.125.

<sup>558</sup> Ibid.



## Summary of the compliance with the standards

<b>1. Institutional mission, vision and context</b>	
<b>Standard 1.1:</b> The institutional mission and vision are clearly stated.	<b>Fully compliant</b>
<b>Standard 1.2. Academic ethics</b>	<b>Fully compliant</b>
<b>Suggestions for enhancement</b>	
<ul style="list-style-type: none"> <li>○ Consider making the role of Equal Treatment Officer clearer and widely communicated across the student community.</li> <li>○ The review team suggests to the institution to continue its work on future regulation of the use of artificial intelligence, in relation to the existing national debate.</li> </ul>	
<b>Standard 1.3. Research, development and/or other creative activity (RDC)</b>	<b>Substantially compliant</b>
<b>Recommendations</b>	
<ul style="list-style-type: none"> <li>○ Recognising the ambition in the third strategic objective, the review team recommends developing the research culture and further engage in the latest development of the contemporary artistic research.</li> <li>○ The review team recommends consideration of investment in international research cooperations on the institutional level.</li> <li>○ The review team recommends the institution to continue efforts in securing a stable long-term research funding system.</li> </ul>	
<b>2. Educational processes</b>	
<b>Standard 2.1.</b> The goals of the institution are achieved through the content and structure of the study programmes and their methods of delivery	<b>Substantially compliant</b>
<b>Recommendations</b>	
<ul style="list-style-type: none"> <li>○ Ensure teachers are consistently aligning modular level learning outcomes to programme level ones.</li> <li>○ Ensure teachers are clearly communicating learning outcomes to students.</li> <li>○ Apply consistent allocation of workload hours to ECTS credits.</li> <li>○ Look into enhancement of the coordination and communication across systems of different universities, to improve efficiency of studies.</li> </ul>	
<b>Standard 2.2.</b> The institution offers a range of opportunities for students to gain an international perspective.	<b>Fully compliant</b>
<b>Standard 2.3.</b> The assessment methods are clearly defined and demonstrate achievement of learning outcomes.	<b>Substantially compliant</b>
<b>Recommendations</b>	

<ul style="list-style-type: none"> <li>○ Encourage teachers to share best practice in assessment methods to achieve systematic consistency across the institution.</li> <li>○ Recognising strong culture of informal feedback, work on its formalisation.</li> </ul>	
<b>3. Student profiles</b>	
<b>Standard 3.1.</b> Clear admission criteria exist, which establish artistic/academic suitability of students.	<b>Fully compliant</b>
<b>Standard 3.2.</b> The institution has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.	
<b>Substantially compliant</b>	
<b>Recommendations</b>	
<ul style="list-style-type: none"> <li>○ Recognising initiatives regarding data collection are underway; consider enhancement of formal monitoring and statistical analysis of alumni.</li> <li>○ Develop a better understanding of reasons behind students' drop-out to inform future enhancements.</li> <li>○ Consider implementing more systematic knowledge about the labour market to gain deeper insight to how well-prepared and adaptable candidates are towards the market.</li> </ul>	
<b>4. Teaching staff</b>	
<b>Standard 4.1.</b> Members of the teaching staff are qualified for their role and are active as artists/pedagogues/ researchers.	<b>Fully compliant</b>
<b>Suggestions for enhancement</b>	
<ul style="list-style-type: none"> <li>○ Consider ways of making appointments and academic progression pathways more explicit to all staff.</li> </ul>	
<b>Standard 4.2.</b> There are sufficient qualified teaching staff to effectively deliver the programmes.	<b>Fully compliant</b>
<b>Suggestions for enhancement</b>	
<ul style="list-style-type: none"> <li>○ Ensure visiting teachers are well acquainted with the institutional ethics and learning &amp; teaching policies.</li> </ul>	
<b>5. Facilities, resources and support</b>	
<b>Standard 5.1.</b> The institution has appropriate resources to support student learning and delivery of the programmes.	<b>Substantially compliant</b>
<b>Recommendations</b>	
<ul style="list-style-type: none"> <li>○ Focus on estate improvements for the Theatre Department.</li> <li>○ Consider the ways in which digital tools such as LoLa could be better utilised to enhance the student experience.</li> <li>○ The review team encourages the institution to continue efforts in digitisation of cultural heritage in Library's collections and offering it to the public.</li> </ul>	

<ul style="list-style-type: none"> <li>○ Continue work on development and implementation of a new, more efficient system for booking of the practice rooms.</li> </ul>	
<b>Standard 5.2.</b> The institution's financial resources enable successful delivery of the study programmes.	<b>Fully compliant</b>
<b>Suggestions for enhancement</b>	
<ul style="list-style-type: none"> <li>○ The review team encourages the adoption of financial scenario planning to further realise robust resource allocation.</li> </ul>	
<b>Standard 5.3.</b> The institution has sufficient qualified support staff.	<b>Fully compliant</b>
<b>6. Communication, organisation and decision-making</b>	
<b>Standard 6.1.</b> Effective mechanisms are in place for internal communication within the institution.	<b>Fully compliant</b>
<b>Suggestions for enhancement</b>	
<ul style="list-style-type: none"> <li>○ The review team advises, in a spirit of enhancement, that the institution further explore how to equally ensure easily accessible tools and clear internal communication protocols between different departments, as well as between the institution and external collaborators and part-time (hourly-paid) teachers.</li> </ul>	
<b>Standard 6.2.</b> The institution has an appropriate organisational structure and clear decision-making processes.	<b>Fully compliant</b>
<b>7. Internal quality culture</b>	
<b>Standard 7.1.</b> The institution has a strong internal quality culture, supported by clear and effective quality assurance and enhancement procedures.	<b>Substantially compliant</b>
<b>Recommendations</b>	
<ul style="list-style-type: none"> <li>○ The review team recommends securing ownership of the quality systems to ensure the development of the quality culture, embedded in teaching and learning</li> </ul>	
<b>8. Public interaction</b>	
<b>Standard 8.1.</b> The institution engages within wider cultural, artistic and educational contexts.	<b>Fully compliant</b>
<b>Standard 8.2.</b> The institution actively promotes links with various sectors of the music and other artistic professions.	<b>Fully compliant</b>
<b>Standard 8.3.</b> Information provided to the public about the institution is clear, consistent and accurate.	<b>Fully compliant</b>

## Conclusion

The Estonian Academy of Music and Theatre has a long tradition and plays a prominent role in the contemporary Estonian culture and society. It has a well-developed and comprehensive institutional mission, vision and core values that are shared and understood across the institutional community. Another highly distinguished quality of the institution lies in an open, respectful and inclusive working and learning environment.

The Self-evaluation report and the accompanying documents have been written in an exceptionally frank, open and thorough manner, painting a convincing picture of a current state of the affairs and plans for the future.

The review team has found many highly commendable strong points of the EAMT, that are listed below, whereas recommendations and areas for further advancement can be found in the conclusions of the analysis of each of the standards, as well as in the summary of the Summary of the compliance with the standards.

The review team hopes that the insights provided in this report will prove beneficial in the further exciting development plans for the institution, wishing it every success in its future endeavours.

### **Summary of the strengths identified during the final feedback meeting between the review team and the EAMT:**

- Clear understanding of the institutional purpose, well-articulated through the mission & vision and understood across the institutional community
- Open, transparent and inclusive working and learning environment
- Internationalisation
- Clearly articulated strategic objectives and the Development Plan underpinned under the core values
- The Institution pursues its objectives and the needs of the cultural sector and takes into account national strategies and the expectations of society
- Establishment of and investment in resources to support the development of digital culture and competencies
- The institution offers a range of opportunities for students to gain an international perspective
- Commend graduates' achievements in relation to subsequent employability
- Applaud the committed, confident, purposeful and articulate students
- Commend the commitment of the institution to staff development, including investment in support staff
- Commend the targeted investment in IT and technological training to support the development of digital competencies of staff
- Congratulate the institution on the achievement of realising significant improvements in estate
- Commend the institution's highly effective and committed support staff



- Effective mechanisms are in place for internal communication within the institution, cultivating a strong community affiliation and institutional confidence
- Members of the institution share the core values that serve as a basis for its development plan
- Commend the institution for the focus and investment in the establishment of the quality systems
- The team commends the active and successful participation between the institution and wider Estonian cultural sector and society

### Recommendation for accreditation

Based on the institution compliance with the MusiQuE Standards stated above, the Review Team would propose EAMT to be accredited.



## Annex 1. Site-visit Schedule

Day 0 – Arrival Day (30/10/2023/)			
Time	Meeting (working session)	Participants of the meeting (names and positions of the participants from the visited institution)	Location
	<i>Arrival of Review Team members</i>		
17:00-20:00	<b>Preparatory meeting of the Review Team (Briefing Session)</b>	Review Team alone	EAMT, room A103
20:00-	Dinner	Review Team alone	Rataskaevu 16 rataskaevu16.ee/en/
Day 1 – (31/10/2023/)			
Time	Meeting (working session)	Participants of the meeting (names and positions of the participants from the visited institution)	Location
9:00–10:30	<b>Meeting 1</b> <i>Meeting with the senior management (Rector's Office) of the institution</i>	Rector Vice Rector for Academic Affairs and Research Vice Rector for Artistic Affairs and International relations Administrative and Financial Director	EAMT, room A103
10:30–10:45	<b>Review Team meeting</b> <i>Review Team members share conclusions with Secretary (debriefing)</i>		EAMT, room A103
10:45–11:00	Break		

11:00–12:30	<b>Meeting 2</b> <i>Meeting with senior administrative and support staff</i>	Quality Manager Head of Registry and Student Affairs Department Research Secretary Concert and Performance Office Manager Chief Librarian International Relations Coordinator Head of the Continuing Education Centre Educational Technologist	EAMT, room A103
12:30–12:45	<b>Review Team meeting</b> <i>Review Team members share conclusions with Secretary</i>		EAMT, room A103
12:45–13:45	Lunch	Review Team alone	Peps, Kentmanni 6
13:45–14:30	<b>Meeting 3a</b> <i>Meeting with representatives responsible for the programmes to be evaluated as a sample of programmes</i>	Chief Coordinator of the Department of Classical Music Performance, senior lecturer of piano Curriculum coordinator, senior lecturer of accompaniment Chief Coordinator of the Theatre Department, senior lecturer of drama Professor of contemporary performance – CPPM program Head of Doctoral Studies	EAMT, room A103



14:30–15:15	<p><b>Meeting 3b</b></p> <p><i>Meeting with heads and teachers of the academic departments (heads of sample programmes + other programmes)</i></p>	<p>Staff members listed above plus:</p> <p>Head of audiovisual composition, lecturer</p> <p>Head of contemporary improvisation, professor</p> <p>Head of Musicology, professor</p> <p>Head of Music Pedagogy, professor</p> <p>Chief Coordinator of the Department of Musicology, Music Pedagogy and Cultural Management, senior lecturer of cultural management</p>	EAMT, room A103
15:15–15:30	<p><b>Review Team meeting</b></p> <p><i>Review Team members share conclusions with Secretary (debriefing)</i></p>		EAMT, room A103
15:30–15:45	Break		
15:45–17:30	<p><b>Guided tour – Review of the facilities</b> (studios, concert venues, practice facilities, libraries etc.)</p> <p><b>Main building:</b> Helen McVey, Dušanka Jelenković Vidović, Guillermo Rodríguez Rodríguez</p> <p><b>Theatre Department building:</b> Paula Crabtree, Christina Guillaumier</p>		<p>Main building: Tatari 13</p> <p>Theatre Department building: Toom-Kooli 4</p>
17:30–18:30	<p><b>Review Team meeting</b></p> <p><i>Reflection on the first day and preparations for day 2</i></p>		EAMT, room A103
19:00–	Dinner as proposed by the institution		<p>ROOF, Lembitu 13</p> <p>restoranroof.ee</p>

Day 2 – (01/11/2023)

Time	Meeting (working session)	Participants of the meeting (names and positions of the participants from the visited institution)	Location
9:00–10:30	<b>Meeting 4</b> <i>Meeting with students</i>	Classical Music Performance BA (oboe), Chair of the Student Council, member of the Senate Classical Music Performance MA (Chamber Ensemble) Classical Music Performance MA (Choral Conducting) Composition MA Music Pedagogy BA, member of the Student Council Cultural Management MA Dramatic Art BA CPPM MA doctoral studies (musicology) doctoral studies (artistic research)	EAMT, Room A103
10:30–10:45	<b>Review Team meeting</b> <i>Review Team members share conclusions with Secretary (debriefing)</i>		EAMT, Room A103
10:45–11:00	Break		
11:00–12:30	Attendance of concerts or other public presentations by student’s work and/or		Different rooms in

	observations of classes, as proposed by the institution.  The list of small presentations and regular classes taking place will be provided.		EAMT main building
12:30–12:45	<b>Review Team meeting</b> <i>Review Team members share conclusions with Secretary (debriefing)</i>		EAMT, Room A103
12:45–13:45	Lunch	Review Team alone	Peps, Kentmanni 6
13:45–14:45	<b>Meeting 5</b> <i>Meeting with members of the EAMT Council</i>	Chair, Director of Estonian Drama Theatre  Ministry of Education and Research  Jazz Estonia, Chairman of the Board  Professor of Musicology  Professor of Piano	EAMT, Room A103
14:45–15:00	<b>Review Team meeting:</b> <i>Review Team members share conclusions with Secretary (debriefing)</i>		EAMT, Room A103
15:00–15:15	Break		
15:15–16:15	<b>Meeting 6</b> <i>Meeting with alumni</i>	Classical Music Performance BA and MA – 2021/2023  Classical Music Performance MA – 2020  Jazz Studies, BA and MA - 2021/2023  Audiovisual Composition MA – 2022	EAMT, Room A103

		Instrumental and Vocal Pedagogy MA – 2018 Cultural Management MA – 2023 Dramatic Art BA – 2018 CPPM MA – 2021 PhD – 2019 PhD – 2021	
16:15–17:00	<b>Meeting 7</b> <i>Meeting with the representatives from the music and theatre profession</i>	General Director of the National Opera Director of the Estonian National Symphony Orchestra Artistic Director of the Estonian Drama Theatre Composer, Artistic director of music festivals Theatre and Music Museum Estonian Public Broadcasting General Manager of the Performing Arts Centre Viimsi Artium Estonian Society for Music Education	EAMT, Room A103
17:00–18:30	<b>Review Team meeting</b> <i>Reflection on the first day and preparations for day 3</i>		
19:00–	Dinner	Review Team alone	Pegasus, Harju tn 1

			restoranpegasus.ee
<b>Day 3 – (02/11/2023)</b>			
<b>Time</b>	<b>Meeting (working session)</b>	<b>Participants of the meeting (names and positions of the participants from the visited institution)</b>	<b>Location</b>
9:00–10:00	<b>Meeting 8</b> <i>Extra session if required by the Review Team (members of the team may explore more thoroughly specific area, meet other representatives of their choice)</i>	As notified by the Review Team	EAMT, Room A103
10:00-10:15	Break		
10:15 - 12:00	<b>Review Team meeting</b> <i>Preparation for the feedback meeting</i>		EAMT, Room A103
12:00–12:45	<b>Meeting 9</b> <i>Feedback to the institution</i>		EAMT, Room A103
13:00–14:00	Lunch	Review Team alone	Peps, Kentmanni 6

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

### Standard 1.1

- Annex 1: Estonian Academy of Music and Theatre (EAMT) Act
- Annex 2: Statutes of the EAMT
- Annex 3: Quality manual of EAMT
- Annex 4: Development Plan 2021–2025
- Annex 5: Fulfilling the goals of the DP2025

### Standard 1.2

- Annex 8: Equal treatment measures and complaints procedure
- Annex 9: Procedure for implementation of the principles of academic ethics and good research practice and procedure for handling misconduct
- Estonian Code of Conduct for Research Integrity
- Procedure for the Treatment of Copyright and Related Rights of the Estonian Academy of Music and Theatre

### Standard 1.3

- Annex 20: Research Strategy
- Annex 21: EAMT research publications 2018–2022
- Annex 22: R&D projects by EAMT 2018–2022
- Estonian research and Development, Innovation and Entrepreneurship Strategy 2021–2035

### Standard 2.1

- Annex 11: Curriculum statute of the EAMT
- Annex 12: Guidelines for the internal evaluation of curricula in EAMT
- Annex 18: Digital education strategy of the EAMT
- Annex 19: EAMT's digital initiatives
- Annex 20: EAMT Research Strategy

### Standard 2.2

- Annex 23: Internationalisation Strategy
- Annex 24: Examples of international projects
- Application, Award and Payment Procedures for Scholarships and Study Allowances at EAMT

### Standard 2.3

- Annex 10: Regulation of studies at the Estonian Academy of Music and Theatre
- Annex 14: Guidelines for student assessments by an assessment board

### Standard 3.1

- Annex 13: Admission rules at the EAMT
- Annex 16: Conditions and procedures for recognition of previous study results and professional work experience

### Standard 3.2



- Annex 10: Regulation of studies at the Estonian Academy of Music and Theatre
- Annex 15: Procedure for collecting and using feedback from alumni and students
- Annex 17: Procedure for Supporting Students with Special Needs
- Annex 27: Alumni feedback survey 2023

#### Standard 4.1

- Annex 6: Conditions and procedures for recruitment for academic positions
- Annex 7: Procedure of evaluation of teaching and research staff
- Annex 18: Digital education strategy of the EAMT
- Education credentials of the Republic of Estonia and the former Soviet Union. Correspondence of former qualifications. A user's guide, Ministry of Education and Research, 2006.

#### Standard 5.1

- Cybersecurity and Data Protection Challenges in the Academy - Risk Mapping

#### Standard 7

- Annex 3: Quality manual of EAMT
- Annex 25: Internal evaluations of EAMT
- Annex 26: Improvement activities 2018–2023
- Annex 27: Alumni feedback survey 2023

#### Standard 8.1

- Annex 30: Examples of the students' artistic activities

#### Standard 8.2

- Annex 29: Objectives of continuing education

### Evaluation of chosen study programmes

#### 9.1 Classical Music Performance MA (CMP)

- Annex 28: Statute of the Department of Classical Music Performance
- 1. Curriculum CMP
- 2. Interconnections between different levels of the study programme Classical Music Performance (Master)
- 3. Syllabus KAX902: Accompaniment
- 4. Syllabus LAX925: A cappella specification
- 5. Syllabus MAG500: Career Planning
- 6. Syllabus MIX011: Master's Degree Examination specification
- 7. Syllabus MIX912: Lecture Recital for CMP
- 8. Teaching staff of the study programme Classical Music Performance (Master)



## 9.2 Drama (BA)

- 1. Curriculum Dramatic Art
- 2. Interconnections between different levels of the study programme Drama (Bachelor)
- 3. Syllabus LKX006: Acting
- 4. Syllabus LKX109: Directing
- 5. Syllabus LKX821: Dramaturgy studies
- 6. Syllabus LKX031: Stage speech
- 7. Syllabus LKX221: Stage movement
- 8. Teaching staff of the study programme Drama (Bachelor)

## 9.3 Contemporary Physical Performance Making MA (CPPM)

- 1. Curriculum CPPM MA
- 2. Interconnections between different levels of the study programme CPPM
- 3. Syllabus: Contemporary Performance Practices CPPM
- 4. Syllabus: Creative Project: Solo
- 5. Syllabus: Theatre and Performance Research Methods CPPM
- 6. Syllabus: Estonian Theatre and Performance CPPM
- 7. Syllabus: Research Paper in Contemporary Performance CPPM
- 8. CPPM course Development Plan 2022-24
- 9. Academic Personnel CPPM
- 10. Teaching Methods CPPM
- 11. Assessment Methods CPPM
- 12. Grading Principles CPPM

## 9.4 Music and Theatre (Doctoral level)

- 1. Curriculum Music and Theatre 2023
- 2. Interconnections between different levels of the study programme Music and Theatre (PhD)
- 3. Syllabus DOK305: Higher Education Pedagogy
- 4. Syllabus DOK731: Interdisciplinary Research Methods in Music and Theatre
- 5. Syllabus DOK782: Academic Self-Expression and Research Ethics
- 6. Syllabus DOK783: Methods in Artistic Research
- 7. Syllabus DOK784: Additional doctoral studies and internship
- 8. Teaching staff of the study programme Music and Theatre (PhD)



### Annex 3. Definition of compliance levels

- **Fully compliant.** *A standard is fully compliant when the approaches, structures or mechanisms relevant to that standard are fully implemented in a coherent and consistent way.*
- **Substantially compliant.** *A standard is substantially compliant when the standard is in place, while minor gaps have been observed but the manner of implementation is mostly effective. In such cases Review Teams are asked to include a recommendation as to how full compliance can be achieved.*
- **Partially compliant.** *A standard is partially compliant when the standard is in place, while significant gaps have been observed or the manner of implementation is not sufficiently effective. In such cases Review Teams are asked to include a recommendation as to how full compliance can be achieved or a condition\*.*
- **Not compliant.** *A standard is not compliant when the approaches, structures or mechanisms relevant to that standard are lacking or implemented inadequately. In such cases Review Teams are asked to include a strong recommendation or a condition\*.*

*(\*Please note that conditions can only be formulated in accreditation reports and not in quality enhancement review reports.)*