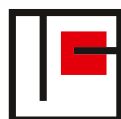


SELF-EVALUATION REPORT FOR INSTITUTIONAL ACCREDITATION

2022



PALLAS
UNIVERSITY OF
APPLIED SCIENCES



2022

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ACRONYMS

ECTS	European Credit Transfer and Accumulation System
EKA	Estonian Academy of Arts
ETIS	Estonian Research Information System
MER	Ministry of Education and Research
RDC	Research, development and creative activity
TAC	Tartu Art College
UT	University of Tartu
RPL	Recognition of Prior Learning and Work Experience
SIS/Tahvel	Study Information System

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1. GENERAL PART

1.1. Brief introduction of Pallas

Institution of higher education	Pallas University of Applied Sciences / Kõrgem Kunstikool Pallas
	2000–2018 Tartu Art College / Tartu Kõrgem Kunstikool
Legal form	A state institution of professional higher education administered by the Estonian Ministry of Education and Research
Address	Tähe 38b, 50103 Tartu, Estonia
Registration code	70005950
Contact	+ 372 730 9822
	pallasart@pallasart.ee
Homepage	https://pallasart.ee/en/
	https://pallasart.ee/
Rector	Piret Viirpalu
	+ 372 5698 5486
	piret.viirpalu@pallasart.ee

Departments	Curricula
Department of Photography	Photography
Department of Painting	Painting and Restoration
Department of Media Design	Media and Advertisement Design
Department of Furniture	Furniture Design and Restoration
Department of Leather Design	Leather Design and Restoration
Department of Sculpture	Sculpture
Department of Textile	Textile

Pallas University of Applied Sciences (hereinafter referred to as *Pallas* or *university*) is a state institution administered by the Ministry of Education and Research (MER), which started operating as a university of applied sciences in 2000. Pallas University of Applied Sciences is the only applied higher education institution in the field of arts in Estonia.

Seven curricula are offered: 1) Photography, 2) Painting and Restoration, 3) Media and Advertisement Design, 4) Furniture Design and Restoration, 5) Leather Design and Restoration, 6) Sculpture and 7) Textile. Studies last four years and the total volume is 240 ECTS. Studies are offered in three fields: design, conservation/restoration and the arts.

The **objective of Pallas** as an internationally recognised university of applied sciences on the basis of its [Statutes](#) (Annex 1) is to provide quality higher education in arts, design, conservation and restoration, to supervise and coordinate academic and creative work, to carry out research as well as creative activities in the fields of the arts and design, development activities and the organisation of continuing education in the fields of the arts, design, conservation and restoration and to provide paid services related to the above.

The role of Pallas in Estonia's higher education system is to educate creative people equipped with strong practical skills and theoretical knowledge, who are then qualified to enter the labour market or continue in Master's studies. The curricula of Pallas are extremely important in order to guarantee the sustainability and preservation of Estonian national culture.

Pallas is guided in its activities by the [Higher Education Act](#) and the Pallas Statutes, Development Plan and action plans, taking into account what is happening in society, changes in the labour market and trends in higher education in Estonia and elsewhere in the world.

The **vision of Pallas** is to be a recognised centre of art education, which initiates changes in the creative sector, valuing traditions and leading innovation in the fields of art, design, conservation and restoration in cooperation with its partners.

The mission of Pallas is to promote teaching the arts at the level of higher education, conduct both applied and academic research in the field of the arts, design and conservation and restoration and create the necessary environment for students to develop a sense of creativity and responsibility. Pallas cooperates with the community and other educational institutions and establishments, supporting the development of a creative and sustainable society and lifelong learning.

1.1.1. History, including the name change in 2018

Tartu is the birthplace of Estonian national professional art education. Here, the Pallas Art Society founded an art school as a private educational institution in 1919, the first director of which was Konrad Mägi. In 1924, this art school became an institution of higher arts education called the Pallas Art School. During the occupations and the war that started in 1939, the art school was repeatedly reorganised and renamed, and on several occasions teaching was temporarily interrupted.

After the Second World War, the art school operated initially under the name of the Tartu State Art Institute, and then as the Tartu Department of the State Art Institute of the ESSR until 1954. The school, which was created in the course of reorganisation and operated under the name of Tartu School of Fine Arts from 1951, became Tartu Art School in 1960.

Tartu Art College (TAC), an institution that provides higher arts education and once again operates under the name of Pallas University of Applied Sciences as of 1 August 2018, was reopened in Tartu in 2000. The university carries forward the values of Pallas, which opened its doors in 1924 and laid the foundations for the professional art scene in Estonia, including openness and modernity, and fulfils its mission to provide the best in contemporary applied higher arts education.

The desire to reopen an art college under the name of Pallas based on the historical continuity of the TAC had emerged before 2000, but in the immediate run-up to the establishment of the institution in the 1990s, there was too little time for a broader discussion with institutions historically linked to the TAC and other stakeholders in the field. A societal debate was necessary at this stage, as the issue of the damage caused by the occupation and the related historical disruptions associated with it were still very much on the agenda. Despite the clear historical continuity, society back then was hesitant and prejudiced towards the development of professional higher education, which stemmed from vocational education, as a new form of higher education.

The process of changing the name was restarted in 2015 with the Tartu Art School (vocational school) and Tartu Children's Art School (hobby school) at a vision seminar, where the need to distinguish the educational institutions by name was discussed in the interest of a clearer image. The TAC started applying for the name 'Pallas' in 2016 and consulted the MER about this. In order to involve the widest possible range of stakeholders, the TAC organised the art education conference Pallas 99 on 9 February 2018, the main objective of which was to provide an opportunity for discussion for everyone involved in the Pallas heritage. The effort to restore the name of Pallas for the institution was supported by the chairman of the Advisory Board of the TAC, the president of the Estonian Artists' Association, the director of the Tartu Art Museum and the rector of the Estonian Academy of Arts. The Council of the TAC decided to apply for the renaming of the TAC on 22 February 2018. On 18 June 2018, the Minister of Education and Research approved the amendment of the Statutes of the TAC, according to which the name of the school as of 1 August 2018 is Pallas University of Applied Sciences.

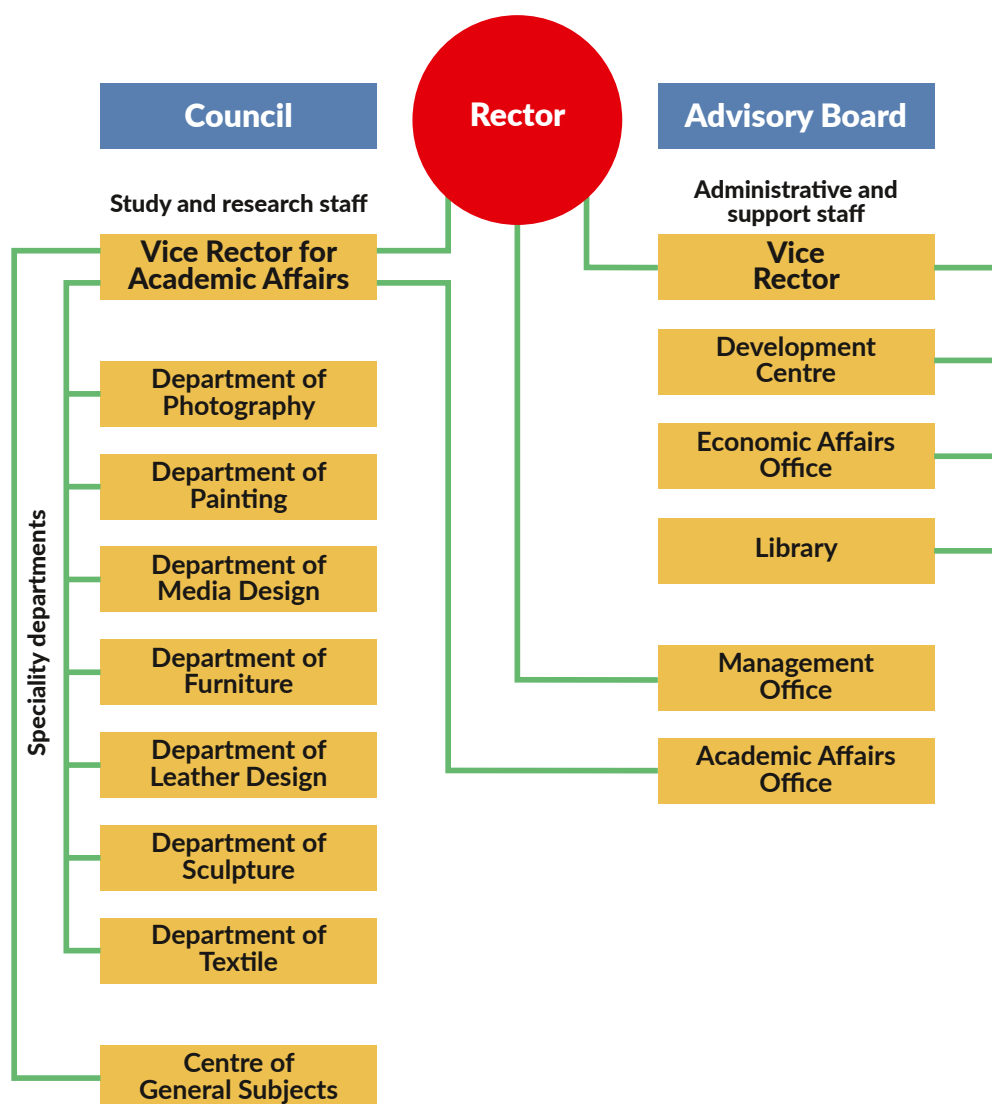
1.1.2. Structure of Pallas

The structure of Pallas consists of the academic and research structure, the support and administrative structure and the supporting Management Office (see Figure 1). The academic and research structure consists of seven specialty departments and the Centre of General Subjects. The activities of the academic and research structure are supported by units of the support and administrative structure.

The management system is clear and rooted in the structure: the management consists of the Rector and two Vice Rectors. In the academic and research structure, the heads of the specialty departments act as managers; in the support and administrative structure, the managers are staff members who manage the activities of their areas within the scope of their areas of responsibility. The areas of responsibility of staff are described in their job descriptions and the objectives of the structural units are described in the statutes.

Pallas considers it necessary to involve employees in management and decision-making processes. In addition to the Rectorate and the Council, Pallas has committees, panels and working groups involving staff and students. Students are involved in all activities important to Pallas, starting with the preparation of the Development Plan, and are involved in governance through their representatives in the Council.

Figure 1. Structure of Pallas



The **Council** is the highest collegial decision-making body in Pallas and it makes strategic decisions concerning Pallas as an institution. Representatives of the management, academic staff and student body are represented on the Council. The competence of the Council is determined in the statutes of Pallas. The work of the Council is governed by its rules of procedure.

The **Advisory Board** is an advisory body linking Pallas and the society, which brings together representatives of the professional and trade associations, local authorities and employers important to Pallas. The Advisory Board follows the Higher Education Act and the Pallas Statute in its activities. The members of the Advisory Board and its rules of procedure are approved by the Minister of Education and Research, to whom the Advisory Board may also make proposals on the development of Pallas and its curricula. The Advisory Board meets twice a year.

The **Rector** manages Pallas, taking responsibility for its operation and development and for the lawful and proper use of its funds. The Rector is elected in a public competition for a period of five years. Their duties, appointment and dismissal are regulated by the Pallas Statutes.

The **Vice Rectors** are responsible for the areas of activity designated by the Rector and the activities of the support units within them. Vice Rectors are appointed by the Rector. The areas of activity of Pallas are overseen by the Vice Rector for Academic Affairs and the Vice Rector, whose responsibilities, rights and duties are defined in the job descriptions and other Pallas legislation.

The **Rectorate** is the consultative body of the Rector, which includes the heads of specialty departments, Vice Rectors and the Rector. The other heads and specialists of fields are included on the basis of the discussion topic. The Rectorate meets at least once a month.

The task of **structural units and heads of fields** is to fulfil the objectives of Pallas in their respective fields while acting in the area of responsibility of the Rector or the person appointed by the Rector on the basis of the Statutes and other legislation. The head of a structural unit is accountable to the Rector or a person appointed by the Rector and the Council.

The **Student Council** is the responsible and organising representative body of the students, which is led by the President and established on the basis of the Statutes. Student representatives belong to the decision-making and advisory bodies and working groups of Pallas.

1.2. Self-analysis

Pallas began to prepare for its institutional accreditation on 20 April 2021 when a training seminar was organised by the Estonian Quality Agency for Higher and Vocational Education and Pallas and was attended by 25 Pallas employees. On the basis of the information received from the seminar, further actions were planned and it was decided to present three model curricula in the self-analysis: Photography, Painting and Restoration and Textile. This choice was based on the desire to demonstrate results in all three of Pallas' areas of activity (design, conservation/restoration and the arts).

The report was prepared from September 2021 to March 2022, during which time the topic was discussed in the meetings of the academic and research structure and the weekly discussions of the support and management structure. Many of those involved also gathered for other meetings and seminars.

The self-assessment working groups and the overall responsibility were approved on 7 December 2021. The self-analysis section of the standards has been drafted by the Rector, the Vice Rectors, the Personnel Manager, the Head of External Relations, the Development Manager and the Office Manager. Self-analyses of the curricula have been prepared by the Vice Rector for Academic Affairs with the heads of the Photography, Painting and Textile departments and their assistants.

The completed parts of the self-analysis were processed at the field seminar of the working groups from 23–25 January 2022 and the focus was placed on formulating strengths, areas for improvement and development activities. On 17 February 2022, the Rector presented a draft version of the report to the Pallas Council for comments and suggestions. The report has been presented to the Pallas Advisory Board, staff and students. The report was submitted to the Estonian Quality Agency for Education on June 2022.

1.3. Aggregate data on students

There were 335 students in Pallas as of 10 November 2021. Due to the COVID-19 pandemic, we were able to predict in spring 2020 that the student dropout rate would increase, which is why the Pallas Council decided to increase admission numbers. This has led to an increase in the number of students in the last five years.

Table 1. Aggregate data on students (number of students, admitted, graduates) for the academic years 2017/2018–2021/2022*

Specialty department		2017/2018	2018/2019	2019/2020	2020/2021	2021/2022
Photography	Number of students	39	40	40	49	51
	Admission	10	11	11	17	11
	Number of graduates	9	3	4	8	5
Painting and Restoration	Number of students	46 (1)	48 (1)	48 (2)	51 (4)	51 (3)
	Admission	11	12	14	14	12
	Number of graduates	7	7	8	7	9
Media and Advertisement Design	Number of students	57 (1)	60 (1)	62 (1)	60 (2)	66 (2)
	Admission	13	11	15	16	13
	Number of graduates	9	13	14	4	13
Furniture Design and Restoration	Number of students	51	57	51	52	53
	Admission	12	13	13	14	12
	Number of graduates	3	10	7	6	9
Leather Design and Restoration	Number of students	34	34	30	37	34
	Admission	8	9	7	13	8
	Number of graduates	4	7	4	8	6
Sculpture	Number of students	32	30	30	34	35 (1)
	Admission	8	9	6	9	11
	Number of graduates	9	2	4	6	7
Textile	Number of students	38 (1)	43 (1)	42 (1)	47 (2)	45 (2)
	Admission	8	10	10	12	10
	Number of graduates	5	8	4	6	12
Total	Number of students	297	312	303	330	335
	Admission	70	75	76	95	77
	Number of graduates	46	50	45	45	61

* In brackets are the numbers of foreign students enrolled to full-time studies.

Table 1.1. Share of drop-outs in specialty departments by calendar year, 2017–2021, %

Specialty department	2017	2018	2019	2020	2021
Photography	17.9	7.5	20.0	6.1	3.9
Painting and Restoration	0	8.3	10.4	5.9	9.8
Media and Advertisement Design	8.8	5.0	3.2	8.3	3.0
Furniture Design and Restoration	0	1.8	19.6	11.5	11.3
Leather Design and Restoration	11.8	0	10.0	5.4	8.8
Sculpture	15.6	10.0	13.3	8.8	8.6
Textile	7.9	9.3	9.5	4.3	13.3
Total share of drop-outs	7.7	5.1	11.9	8.3	8.2

1.4. Aggregate data on employees

As of 31 December 2021, Pallas had 86 employees, 64% of whom were academic staff, most of them part-time, and 36% support staff (including management). 160 visiting lecturers also worked at Pallas in 2021.

It is important that, alongside the academic staff committed to the development of curricula and the achievement of Pallas' objectives, acclaimed theorists and practitioners in the field share their knowledge as visiting lecturers. 35% of the visiting lecturers were alumni of Pallas.

The average age of staff has increased slightly when 2017 and 2021 are compared and the percentage of men among academic staff has also increased to a small extent. For more information on academic staff, see sub-chapter 3.6.

Table 2. Aggregate data on employees for the academic years 2017/2018–2021/2022 as of 31 December

	2017/2018	2018/2019	2019/2020	2020/2021	2021/2022
Number of academic and research structure staff	61	61	56	53	55
Number of teaching staff members with PhD	4	4	3	3	4
Number of teaching staff members with MA	39	37	32	33	33
Average age of academic and research structure staff	50.21	50.29	51.65	53.04	53.58
Sex distribution of academic and research structure staff:					
men, %	54.1	55.7	57.1	58.5	58.2
women, %	45.9	44.3	42.9	41.5	41.8
Number of support and administrative staff	28	28	30	31	31
Average age of support and administrative staff	50.3	52.2	52.7	54.8	52.5
Support and administrative staff holding a Master's degree	12	13	12	14	14
Total number of staff	89	89	86	84	86
Total number of visiting lecturers for each academic year	186	171	143	155	160

2. MAIN CHANGES RELATED TO THE STANDARDS BASED ON THE RECOMMENDATIONS OF THE PREVIOUS INSTITUTIONAL ACCREDITATION AND OTHER QUALITY ASSESSMENTS

2.1. Institutional accreditation

The Tartu Art College (TAC) passed an institutional accreditation in 2015. Based on this, the Higher Education Quality Assessment Council of the Estonian Quality Agency for Education decided to accredit the TAC for seven years on 5 February 2016 and to recognise the TAC with the additional comments of 'deserves recognition' in the sub-area 'Other Activities Aimed at the General Public' of the assessment area 'Serving the Society'. The Assessment Council gave the TAC the quality label of the Estonian Quality Agency for Higher and Vocational Education until 5 February 2023. The TAC earned this for its activities aimed at the general public and their impact on the local and international audience.

Most important changes made on the basis of feedback on institutional accreditation in 2015:

Recommendation of the Assessment Council: *The management should pay more attention to developing the academic staff evaluation system and hold performance appraisals with members of the teaching staff annually instead of once every three years.*

The Higher Education Act implemented in 2019 changed the positions and requirements of academic staff, which is why Pallas evaluates all members of the teaching staff on the basis of an evaluation plan and procedure. In addition to performance appraisals (see sub-chapter 3.2.2), the development of members of the teaching staff is reviewed at the meetings of the academic and research structure, the area meetings and the workload committees. The contribution of the member of the teaching staff in the previous academic year is assessed and the subjects and ways of teaching them in the next academic year are agreed when the workloads are allocated. For more information on the development of teaching staff and the evaluation system, see sub-chapter 3.6.2.

Recommendation of the Assessment Council: *The Development Plan of the university should better support the strategic development of learning and teaching. The Development Plan should be clearer on performance indicators and qualitative and quantitative targets.*

Performance indicators are fixed more clearly. Qualitative and quantitative targets were formulated in the Development Plan for 2016–2020 and their implementation is monitored through annual action plans and annual progress reports. The implementation of this principle will continue in the current Development Plan period.

Recommendation of the Assessment Council: *The university should focus its Development Plan on building its reputation and promoting its activities in Estonian society as a whole as well as outside the art world. The university should also make more use of social media to promote its activities and reach out to the younger generation.*

One of the objectives of the Development Plan for 2016–2020 was to foster a creative society and to strengthen the image of university in a notable and meaningful way, building on historical continuity (see Annex 2). These objectives were linked to the restoration of the Pallas name (2018), in the context of which the overall visual identity and image of Pallas were renewed. At the beginning of 2020, the website was updated with the aim of moving towards greater openness and visibility. Attention is given to these activities again in the Development Plan for 2021–2025 (see Annex 3): making Pallas visible, contributing to advertising and marketing aimed at stakeholders and strengthening and consolidating the identity and image of Pallas are listed under 'Activities'.

2.2. Quality assessment of the first level of study of a curriculum group

In 2017, the Pallas curricula passed the quality assessment of the curricula group of arts at the first level of higher education. On 2 February 2018, the Estonian Quality Agency for Higher and Vocational Education approved the [assessment report](#) and the decision to carry out the next quality assessment in seven years. On the basis of the assessment decision, Pallas submitted an action plan on the areas of improvement highlighted in the assessment report and on the consideration of the recommendations to the Estonian Quality Agency for Higher and Vocational Education a year later, which was approved by the Agency.

Most important changes made on the basis of feedback from the Evaluation Committee of the Curriculum Group of the Arts in 2017:

I General recommendations of the Committee on the Curriculum Group of the Arts in the University of Tartu, Tallinn University and the Tartu Art College

Recommendation of the Assessment Council: *It is recommended to carry out a review of the curricula of the arts, handicrafts and design at the national level to better understand the connections between the four main providers of art education in Estonia. This would allow each higher education institution to share its best practices and better understand how the range of curricula offered contributes to a holistic and balanced approach to the higher education sector.*

Meetings have been held between Pallas and the Estonian Academy of Arts to discuss curriculum development, the structure of the organisations and opportunities for cooperation, as well as the qualification requirements, duties and remuneration of teaching staff. Pallas participates in, and has organised, joint seminars between creative schools. The Vice Rector for Academic Affairs of Pallas, in cooperation with the Estonian Artists' Association, has initiated a round table on art education, which develops cooperation between the levels of art education. See also the comparison of curricula in sub-chapter 4.1.5.

II Areas for improvement and recommendations related to the TAC

Recommendation of the Assessment Council: *The coverage of contemporary art and design theories in study modules should continue to be broadened in order to raise the theoretical and contextual level of studies. To this end, more suitably qualified external experts should be involved in teaching.*

The content, structure, cohesion and integration of the design module with the specialised subjects and feedback from students and teaching staff were analysed in the 2017/2018 academic year. The field of design is supervised by the professor and head of department of the Department of Furniture from the 2021/2022 academic year. The involvement of foreign experts was expanded in the field of arts, starting in 2018 in cooperation with the Tartu Artist in Residence programme (see sub-chapter 3.5.3.5). An elective block of contemporary art was added to the elective module with the curriculum change made in 2018 in order to add the possibilities to practice contemporary art to the curriculum.

Recommendation of the Assessment Council: *Practice in specialised industry could be more cohesive with studies.*

With the support of Foundation Innove, Pallas has implemented the projects 'Development of the practice system at Pallas University of Applied Sciences' and 'Development of Practices in the field of the Arts, Design and Restoration in Pallas University of Applied Sciences'. In 2019, Pallas took part in the project 'Recognition of the Practice Process in Vocational and Higher Education' and was given the title of Recognised Practice System 2019–2023 by Foundation Innove. See Annex 20.

3. SELF-ANALYSIS IN TERMS OF STANDARDS

3.1. Strategic management

The objectives of the key activities of Pallas, the actions needed to achieve them and the key results are set out in the Development Plan. The current reporting period covers the end of the previous Pallas Development Plan (2016–2020, see Annex 2) and the period of stocktaking and implementation of the new Development Plan (2021–2025, see Annex 3 and 3.1).

The **most significant achievements** of the period of the Development Plan for 2016–2020 include:

- stable competition and students from all over Estonia;
- high level of final projects, satisfaction and competitiveness of students and alumni;
- great international mobility of students and employees;
- reinstatement of the name Pallas University of Applied Sciences;
- successful implementation of the budget and acquisition of additional funds;
- creation of Pallas badges of honour and recognition of employees;
- recruitment of renowned and recognised creators and young academics;
- establishment of a Research, Development and Creative Council and a system for funding applied research;
- recognition as a partner in art, design, conservation and restoration projects, diverse cooperation;
- public projects carried out under the leadership and participation of Pallas;
- active participation of students and lecturers in creative projects and exhibition activities.

Table 3. Performance indicators of the Development Plan for 2016–2020

Aim on the Development Plan	Execution			
	2017	2018	2019	2020
Visitor numbers at Noorus Gallery 11,000	31,043	36,996	31,558	23,319
Percentage of dropouts in student body <10%	7.7	5.1	11.9	8.3
Admission competition (number of applications per place) 2	3	2.81	2.59	4.77
Continuing education volume in academic hours 900	1,050	788	481	398
Own revenue 100,000	117,469	165,054	156,443	84,310

Performance indicators of the Development Plan for 2021–2025, see Annex 3.

For a very large number of key indicators, the targets were met in the first years of the Development Plan period. The restrictions caused by the COVID-19 pandemic started to hinder many activities in 2020.

The Pallas Development Plan for 2021–2025 was prepared in autumn 2020 and winter 2021 under the leadership of the management. The management involved all of the specialty departments and student and alumni representatives and presented the document to the Advisory Board. On 4 March 2021, the Pallas Council decided to send the development plan to the Minister of Education and Research for approval.

Pallas will focus on its main strength in the new Development Plan period: to educate creative people equipped with strong practical skills and theoretical knowledge who are then qualified to enter the labour market or continue in Master's studies.

The goal of the Development Plan is to ensure the stable functioning of the institution and to provide quality higher education in a rapidly changing environment. For a small university, this means the courage to experiment and make mistakes as well as the wisdom to reconsider the current approaches. The ability to adapt is important for Pallas; however, it is equally as important to remain unique and distinctive. Hence, the core values of Pallas for the next five years are courage, creativity, openness, responsibility and freedom.

The main objectives set in the Development Plan of Pallas for 2021–2025 are:

- 1) Internationally competitive higher education in art: graduates will have acquired a high-quality education and international experience. A graduate will be able to think critically, act professionally at a high level, understand and reflect society in a personal way and succeed in the professional world.
- 2) Open and developing Pallas: Pallas is a reliable and attractive employer. Pallas operates efficiently with proficient and motivated employees and a contemporary working environment.

3) Shaping a creative society: Pallas is an expert with international reach, an outstanding and contributing specialist in its field, a supportive and empowering partner, a responsible member of the community and a distinctive university.

The Key Performance Indicators (KPIs) of Pallas are the performance indicators in the Development Plan used to analyse the achievement of key objectives. In the current Development Plan period, particular attention will be given to the percentage of students who graduated within the standard period of study, student satisfaction, mobility indicators, the share of additional funding in the budget, further training, applied research and creative projects aimed at the public, including the Pallas Gallery and its visitor numbers.

The Development Plan will be carried out through the execution of annual action plans. Persons in charge of all activities have been designated. The Rector and Vice Rectors lead the development and implementation of the action plans, involving Pallas members and stakeholders. The success of the execution of each year's action plan will be analysed and the results presented to the Pallas Council for evaluation. The strategic objectives of the Development Plan, the recommendations of the Advisory Board and the processes in society and education guide the preparation of the action plan for the coming year.

The expectations and trends in the world of work are monitored through the participation of the teaching staff in sectoral cooperation forums and working groups (professional associations, the Estonian Qualifications Authority, etc.) and in cooperation with employers and practical training bases (archives, museums, etc.). The OSKA research reports on the Qualifications Authority are important sources, as they analyse the need for skills and labour force necessary to ensure Estonian economic development over the coming 10 years.

Proactive management during the COVID-19 crisis

A good example of proactive management in Pallas is the successful response to the COVID-19 crisis, which was based on well-thought-out and timely management decisions. Providing reassurance to the team and students and enabling the organisation to continue with business as usual in difficult times has been very challenging.

As the Government of the Republic declared a state of emergency in Estonia on 12 March 2020 due to the COVID-19 pandemic, it was necessary to move Pallas to remote learning and work. Studies continued in the 2019/2020 academic year on the basis of the academic calendar and were successfully completed thanks to the well-thought-out organisation. Both the teaching and research staff and the support and administrative staff were given maximum support during the period of remote work, ranging from counselling and the provision of online tools and equipment to online training and chats.

On 13 March 2020, the Rector formed a state of emergency committee whose task was to advise her in adopting operative and proactive management decisions during the COVID-19 crisis. Although all of Pallas worked remotely, the weekly virtual meetings of the extended Rectorate and the Rector's newsletters helped the organisation function as a team. The best practices and experiences of the emergency situation have been shared by the Rector and other staff members with colleagues from other higher education institutions, including at the Vision Day of the Estonian Rectors' Conference of Universities of Applied Sciences on 20 October 2020.

The COVID-19 pandemic has also had an impact on the process and defences of final projects. The decision to move the defence of the final projects of year 2020 online was made proactively and with sufficient time to allow students to adjust the focus of their work in time, if necessary, and successfully prepare for their online defence. Committees also worked smoothly over the Internet and the average grade for final projects remained high. In 2021, the Committee worked in the Pallas Gallery, where an exhibition of the final projects was opened, but graduates still defended their projects online. The average grade for final projects was as high as in previous years and there were no obstacles in the assessment process.

A decision was made in early spring 2020 to organise summer admissions virtually, and it paid off. The competition for one student place (see Table 17) was the highest in recent years. The myth that practical tasks could not be assessed online was also busted.

In the 2020/2021 academic year, the right management decisions and up-to-date instructions helped organise studies in both contact and hybrid forms so that studies could be carried out in classrooms in the autumn semester (especially important for practical content). Registering in advance and distancing gave students access to the classrooms, workshops and equipment of Pallas during the spring semester of this

academic year and the autumn semester of 2021/2022, which ensured the achievement of learning outcomes in practical subjects.

Throughout the coronavirus crisis, management has given priority to effective crisis communication and prevention of potential damage.

Strategic management. Strengths. Areas for improvement. Development actions.

Strengths	
Restoration of the Pallas name and the resulting clearer image and visibility	
The management of Pallas is open and inclusive at all levels	
A short decision-making chain allows for quick and flexible decisions	
Specialty departments as well as student and alumni representatives are involved in the preparation of the development plan	
Stable student numbers ensure the sustainability of the organisation	
Pallas development activities involve external partners	

Areas for improvement	Development actions
Clearer delegation of decision-making rights	Analysis of key processes, clearer definition of responsibilities and accountabilities
Internal cooperation and communication	Coordinated planning of studies and development activities
Staff awareness of the objectives and activities of Pallas	Consistently informing the staff of the activities and strategic objectives of Pallas

3.2. Resources

3.2.1. Personnel management and development

The long-term strategic objectives for personnel management are outlined in the Pallas Development Plan and the activities needed to achieve them are planned in annual action plans. Recruitment and employment relations are managed by the personnel manager. Tasks are allocated and direct management is based on the Pallas structure (see sub-chapter 1.1.3).

Vacancies are generally filled by open competition. Academic appointments are governed by the rules for the selection of teaching staff. In the last five years, 16 competitions have been organised for academic posts. The average number of applicants has varied: the biggest competition was for the post of painting lecturer, where six people applied for two part-time posts in 2018, and 15 in 2019. In relation to the amendment of the employment contracts of academic staff to make them valid for an unspecified term and the implementation of the related assessment system, there are fewer competitions for academic posts and they occur when an employee leaves Pallas.

The recruitment of staff for the academic and research structure as well as for the support and administrative structure takes into consideration the applicant's qualifications, professional experience and motivation to contribute to the organisation. The work organisation documents are introduced to the new employee and, if necessary, they will undergo internal training in the use of the SIS/Tahvel, Webdesktop and other information systems.

Table 4. Competition for positions in the academic and research structure, 2017–2021

	2017	2018	2019	2020	2021
Number of competitions	0	11*	3	1	1
Average number of applicants per competition	0	1.9	7.3	7	5

*11 fixed-term employment contracts were about to expire on 31 December 2018.

The number of teaching and research posts is the result of a proposal from the Academic Workload Analysis and Allocation Committee, which in turn is based on the proposals made to the Vice Rector for Academic Affairs by the heads of the specialty departments and the Centre for General Studies. The recruitment and development of academic staff is described in more detail in sub-chapter 3.6.

The creation and modification of support and administrative posts is proposed by the Vice Rector, who is guided by the need to ensure that Pallas is able to function and the need to support the academic and research structure. The Rector confirms the composition of staff with the number of positions and qualification requirements for every academic year.

Every year, funds are allocated from the budget for training and missions, but free opportunities and external funding are also extensively used for the development of staff. Training costs have remained between €3000 and €7000 during the reporting period. In addition to training, Pallas' staff upgrade their knowledge and skills by visiting exhibitions, conferences, universities and companies, participating in Estonian and international projects and teaching at universities abroad. Professional self-development is planned on the basis of the choices made by employees themselves as well as on the recommendations of line managers. The training programme is based, among others, on member feedback surveys and the need for improvement identified through evaluations (including assessments and development reviews). 82% of respondents to the 2019 employee satisfaction survey found that working in Pallas offers excellent opportunities for self-development.

Over the years, there have been five to eight learners in formal education among the staff. Most of them are studying for a Master's degree, while a few are studying for doctorates or are in professional higher education and vocational education. One or two employees complete formal education every year.

According to the Motivation Rules of Pallas, the heads of structural units organise development interviews with their staff at least once every three years, and the Vice Rectors and the Rector with the structural units at least once every two years. In 2017, the Rector held performance appraisals with all staff. In autumn 2021, the Vice Rector held performance appraisals with the staff in her area of responsibility and the Vice Rector for Academic Affairs in all specialty departments. In-depth performance appraisals are held as part of the process of assessment of the academic staff. In spring 2022, all heads of department had performance appraisals with the Rector.

Remuneration and employee motivation

Remuneration is based on the pay grades described in the salary regulations and its annex. The principles for motivating staff are set out in the Motivation Rules (see Annex 13).

In the course of updating the salary scale, the salaries, duties, responsibilities and other criteria of positions were analysed comparatively in 2018. The low salaries of teaching staff in the Estonian higher education system are a fact of life and Pallas' budget has not allowed it to maintain a salary level that values the teaching staff. It has become increasingly difficult to involve recognised experts in teaching.

The share of payroll in the budget has been between 75.6% and 78.8% in recent years. In the previous Development Plan period, the objective was to keep payroll at 75%, but this was not possible. Pay rises are one of the priorities for financial and personnel management, under pressure from the economic environment. While staff satisfaction with the management of Pallas is high (93% of respondents were satisfied with both the general management and the management of the Rector), only 44% of respondents agreed in the 2019 satisfaction survey that remuneration corresponds to their contribution. At the same time, 80% of respondents were confident that their work was valued in Pallas.

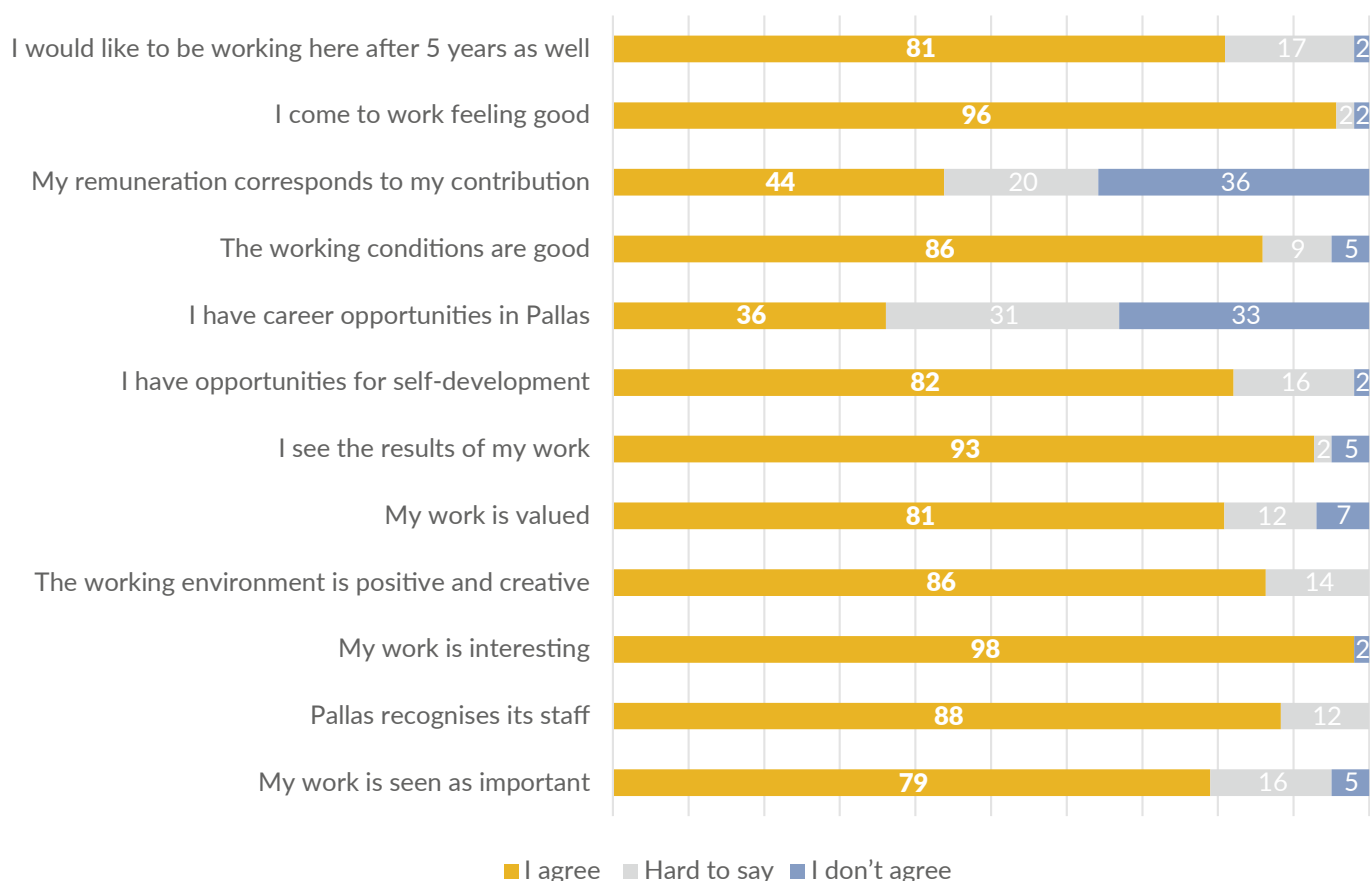
In 2020, the average salary in Estonia was €1,448, the minimum salary for a general education teacher was €1,315 and the average gross monthly salary for a general education teacher was €1,666. The average salary of a Pallas teaching and research staff member was €1193 in 2020 and €1226 in 2021, i.e. there is a significant gap compared to the salaries of teachers in general education schools.

In addition to their salary, Pallas employees receive monetary and non-monetary benefits. Partial reimbursement of the cost of glasses or contact lenses in the case of changes in visual acuity once every three years, quarterly reimbursement of health promotion expenses and allowances for children starting school and funeral allowances are also paid. Staff are allowed days off for family events and in the event of health problems, and between Christmas and New Year, staff have an extra five days of collective leave. If the budget allows, staff are paid performance-related pay on an equal basis.

On 20 May 2019, the Pallas Council approved the statute of the Pallas badge and decorations. According

to this, badges of honour are given for both long service as well as one-off and long-term outstanding services to Pallas.

Figure 2. Results of employee satisfaction survey, 2019, %



Pallas regularly nominates its teaching staff and employees for national and sectoral awards and recognition. On the initiative of Pallas, the statute of the scholarship programme of the Cultural Endowment of Estonia to support the creative activities of lecturers in the fields of arts and folk culture was amended in 2021, thanks to which the academic staff of Pallas can now apply for the scholarship alongside the faculty of public universities.

Pallas monitors employee satisfaction with management every five years. As can be seen in Figure 2, there is a very high level of satisfaction with their jobs, recognition of their work, working conditions and motivation. The fact that few people see career opportunities in Pallas can be explained by the fact that people are satisfied with their position and their job. However, the fact that less than half of employees feel that their pay corresponds to their contribution should be taken seriously. If we fail to increase salaries, even committed and satisfied workers may start looking for work elsewhere.

3.2.2. Financial management

In order to organise higher education, the state provides public universities and public universities of applied sciences with operating grants, which consist of a basic component and a variable component based on performance indicators. This is the basis of the Pallas budget.

Pallas is responsible for financial management and accounting. Accounting is arranged by and the accuracy of the accounts is the responsibility of the State Shared Service Centre. Pallas bases its financial allocation on the objectives of the Development Plan and the tasks planned in the action plan. Budget planning and financial reporting are based on state budget funds and the rules for the use of revenue from economic activities. The classification of budgetary revenue and expenditure is established by the Budget Committee. All income and cost centres are involved in the budget planning. Before approval, the Rector submits the

draft budget to the Rectorate for discussion. At the end of the financial year, the report on implementation of the budget is submitted to the Pallas Council for approval.

The budget includes a breakdown of revenue and expenditure at the level of Pallas and the structural units, taking into consideration their needs and proposals. The total budget for the reporting period was €2–2.4 million, including the state operating grants (82% on average), own revenue (7% on average) and support for projects and programmes (11% on average).

In order to maintain and possibly increase the current level of operating support, Pallas will pay particular attention to performance indicators such as graduation within the standard period of study, international student exchange, own income generation and alumni employment.

Table 5. Main financial sources in euros, 2017–2021

	2017	2018	2019	2020	2021
Activity support from state	1 731 102	1 740 070	1 967 096	1 957 329	1 963 801
Activity support balance from previous year	58 114	45 453	12 970	4 006	82 055
Investments from activity support	2 574	0	0	0	44 620
Student loans	705	778	780	1 000	0
Scholarships and study allowances	25 740	26 140	28 670	28 910	31 410
Revenue	117 470	165 054	156 739	84 994	112 971
Targeted income	122 405	147 539	191 175	171 787	214 477
Investments from external sources	0	30 217	0	0	0
Total	2 058 110	2 155 251	2 357 430	2 248 026	2 439 187

Table 5 shows that the operating grant received from the state has remained at the same level for the last three years. This is not enough to raise salaries and modernise infrastructure, nor to develop the technical base needed to teach new technology.

The goal set in the development plan for 2025 is to bring the share of additional funding (own resources and government grants) to 17% of the annual budget to ensure the continuation of activities essential to support formal education, including research, development and creation (RDC). In 2021, we managed to increase the share of extra funding to almost 14%.

The budget of Pallas is conservative and balanced in every financial year. The pay rise or other fixed costs have not been increased from the reserve or the previous year's balance, as the principle of a sustainable budget for the following year is still valid. Both building management costs and other economic costs have been very low thanks to sustainable management.

Table 6. Breakdown of economic costs and payroll in euros, 2017–2021

	2017	2018	2019	2020	2021
Operating expenses	405 483	375 664	430 201	480 487	473 425
Salary fund	1339 185	1 396 853	1 516 115	1 489 899	1 574 961
Share of payroll (%)	76.76	78.80	77.89	75.61	76.89

3.2.3. Internal and external communication

The objective of the communication activities of Pallas is to contribute to the strategic objectives of the Development Plan through systematic communication and marketing activities.

In early 2020, a new design graphic was introduced, along with a redesigned website and social media channels, infographics and publications. This has made it possible to streamline the visual identity of Pallas, which is now more recognisable and memorable.

The staff and students are the target groups of internal communication. Information is shared with students via the study information system, the website and social media to ensure that it reaches them quickly.

Internal communication covers a wide range of activities and levels. In order to ensure the rapid and smooth dissemination of internal communication information, responsibilities are divided as follows: 1) the Vice Rector is responsible for the smooth functioning of internal communication and the dissemination of

information on infrastructure and development; 2) the office manager and the secretary are responsible for the dissemination of information on work organisation and administration; 3) the personnel manager is responsible for the dissemination of information on staff changes and other information related to HR Policy; 4) the Vice Rector for Academic Affairs and the Academic Affairs Office are responsible for the dissemination of Pallas-wide information on curricular organisation; 5) the development manager is responsible for the dissemination of information on Pallas-wide events (seminars, open days, ceremonies, etc.); 6) the heads of the structural units are responsible for the dissemination of information on work and curricular organisation within their structural unit.

The tools for internal staff communication are e-channels and information systems, but direct communication is also important, including regular meetings of the Rectorate, the Council and structural units, staff summer seminars, other meetings and gatherings and informal communication. Governance and the cohesive functioning of key processes are supported by Webdesktop as the main information management system and SIS/Tahvel as the study information system. In addition to this, MS Office 365 is used for collaborative work, sending e-mails, online meetings, etc.

External communication is aimed at prospective learners, partners, alumni and the world of work, with the aim of introducing the academic activities and RDC of Pallas, shaping and developing image and identity of Pallas and introducing Pallas to potential learners. External communication activities are planned and implemented by the staff of the Development Centre in cooperation with the management and heads of specialised departments in accordance with their job descriptions.

The main external communication channels are the website, press releases and social media channels ([Facebook](#), [Instagram](#), [YouTube](#)). The latter are also used to disseminate information about events and admission campaigns. Pallas also organises events to promote its activities (see sub-chapter 3.12).

Resources. Strengths. Areas for improvement. Development actions.

Strengths	
The balanced development of Pallas is ensured by dedicated specialists	
The budgeting principles are clear. The use of the national activity support and external funding has been expedient and financial reporting has been accurate	
The study and working environment has been developed, equipment has been purchased and the professional development of students and staff has been supported with a limited budget	
Staff are systematically kept informed through the accessibility of documents and newsletters	
Areas for improvement	Development actions
Continuous and systematic renewal and development of the study environment and equipment	Long-term planning and finding additional sources of funding
Achieving and maintaining competitive wage levels	Having a say in shaping Estonia's higher education funding system. Internal structural analysis
Division of the tasks of structural units and staff	Clarification of tasks and alignment of normative documents with actual needs
External communication	Further development of the new website
Internal communication	Improving the use of information systems and the flow of information

3.3. Culture of quality

Quality principles are embedded in the management of Pallas as well as in core and support processes, i.e. in all activities. Compliance with the requirements of higher education legislation and the needs and expectations of stakeholders as well as the satisfaction of learners with the service are key to quality assessment.

Pallas follows the principles of the Deming cycle. The cycle is made up of four key stages: Plan, Do, Study, Act. Planning focuses on setting objectives and defining the processes and related resources needed to achieve them (development plan and its annual action plans, budget planning, etc.). Doing focuses on meeting quality requirements in the implementation of processes. According to the structure, each line manager

is responsible for implementing the actions needed to achieve results and for continuously improving processes to maintain quality levels within the scope of their authorities. Inspection focuses on monitoring, measuring and analysing quality requirements and objectives, in particular the achievement of key indicators and performance indicators, in order to ensure quality. Improvement is about improving the functioning of processes: the results and analyses of processes will be the basis for setting objectives and improvement actions for the next calendar year (the action plan of the development plan), taking into consideration requirements from outside Pallas and feedback and expectations from stakeholders.

As part of the quality culture, internal evaluation supports the development of Pallas and contributes to the development of a learning organisation. Its key element is the systematic and regular analysis of learning activities, which identifies the strengths and development needs of studies and plans for continuous improvement. Teaching staff collaborates on the content of the subjects and many courses and projects are supervised collectively.

Students can give feedback on the content and organisation of a subject after completing the course in the Study Information System SIS/Tahvel. Each member of the teaching staff can see the feedback left for their course while the heads of specialty departments and academic affairs specialists monitor the overall situation. The results are analysed and taken into consideration when study volumes for the next academic year are planned. Curriculum development also uses feedback regularly collected from alumni on their post-graduation activities as well as their satisfaction with the knowledge and skills acquired at Pallas.

Feedback surveys among students, teaching staff, participants in continuing education, alumni and all staff play a very important role in internal evaluation (see Annex 14). The results of the surveys provide a solid basis for planning improvement actions.

The process of preparing the annual report is also linked to a continuous self-analysis each year and to the planning of activities for the following year based on the results of the analysis. The annual report is drawn up on the basis of the activity reports of the structural units.

In order to plan improvement actions, wide-ranging discussions are held in various forms (Rectorate, meetings of the academic and research structure and the teaching and research structure, the RDC Council, seminars, departmental meetings), with the involvement of students. Another important part of the culture of quality is direct feedback, such as opinions, suggestions, etc. from students and staff, as well as from the Advisory Board, partners, members of evaluation committees (including thesis committees). It is collected verbally at meetings, workshops and in working groups and through information systems.

The results of the internal evaluation, stakeholder feedback and key performance indicators are analysed at working group level, in meetings, etc. This ensures that the principles of the Deming cycle are followed and that continuous improvement activities are carried out within the organisation. The improvement actions implemented in key and support processes based on the analysis of the results of the internal evaluation (examples from different areas) are presented in Annex 22. External evaluations, audits and monitoring activities are carried out in addition to internal evaluations (see Table 7).

Table 7. Overview of internal and external evaluations

Assessment type	Activity	Frequency/deadline	Results/use of results
Internal assessment	Preparation of development plan	After five years	Defining the objectives for the next period. The performance indicators of the previous development plan are the basis for the next development plan
Internal assessment	Preparation of the action plan of the development plan	Assessment of the implementation of the previous year's action plan and preparation of the new year's action plan	Basis for next year's activities
Internal assessment	Preparation of the annual report	Every year by the end of March	Publication of the management report and performance indicators on the website
Internal assessment	Preparation of the management reports of structural units	Every year by the end of February – the middle of March	Input for the annual report, for the Council's review

Internal assessment	Analysis of curricula	Meeting of the curriculum and general subjects council at least once a year; regular meetings of the structure of studies	Basis for the Council to approve changes to the curriculum
Internal assessment	Conducting feedback surveys	Based on feedback plan	Basis for improvement and development
Internal assessment	Report on the execution of the MER operating grant allocation directive	Every three years	Basis for improvement and development
Internal assessment	Performance appraisals	According to the motivation rule, every two or three years	Information for management, the Personnel Manager and heads of departments for improvement and development activities and to support staff self-development
Internal assessment	Attestation	Based on schedule	Information for management, the Personnel Manager and heads of structural units to improve the quality of studies
Internal assessment	Reporting to the Advisory Board	At least once a semester at a meeting of the Advisory Board, on an ongoing basis via newsletters	The Advisory Board forms an opinion for giving guidance to Pallas
Internal assessment	Inventory of assets	Every year in November or December	Overview of the status of the assets on account
External assessment (accreditation)	Preparation of self-analysis reports	On the basis of the schedule of the Estonian Quality Agency for Education	Feedback from the assessment committee to Pallas for improvement of activities
External assessment	Preparation of a risk analysis of the working environment	As required	Identification of occupational health and safety risks and improvement actions
Audits, monitoring	Audits or monitoring	Periodic/in the case of inclusion in sample	Reviewing, improving and enhancing internal activities and processes

Culture of quality. Strengths. Areas for improvement. Development actions.

Strengths	
Regular self-analysis arising from internal and external evaluations	
Areas for improvement	Development actions
Gathering statistics	Creating a statistical database that can be managed better
Feedback system	Improvement actions based on the results of the analysis of feedback surveys

3.4. Academic ethics

Pallas is guided in its activities and organisational culture by the core values of the Development Plan. Among other things, it values experimentation, error, trust, uniqueness, ethics, empathy, difference, criticality and being an independent creator. The most significant [core values of the good research practice agreement](#), which are freedom, responsibility, honesty and objectivity, respect and concern, fairness, openness and cooperation, are followed in RDC.

The area of academic ethics is governed by the Pallas Internal Rules of Procedure, Section 8 of the Study Regulations (see Annex 4) and the Guidelines for Final Projects (see Annex 8). In addition to the rules laid down in legislation and Pallas documents, our day-to-day activities are guided by generally accepted standards of behaviour, established general values and the principle of good faith.

The following processes have been put in place to keep students informed and up to date.

- In the information sessions at the beginning of their studies, students will be introduced to the principles of prevention of plagiarism contained in the study regulations and will be given an overview of intellectual property law.
- Academic ethics and intellectual property issues are addressed in various courses and in the compulsory subject 'Protection of Intellectual Property' in the general module of all curricula.
- Students follow the Pallas guidelines for written papers when preparing all written assignments. The rules of Pallas for final projects, guidelines for written papers, special features of scientific writing, referencing rules and basic principles of information retrieval are introduced in the course 'Written and Oral Communication in Estonian'.
- Under the terms of the rules for final projects, the student undertakes to respect the principles of intellectual property protection and to refrain from plagiarism. All written parts of final projects are subject to a plagiarism check using the plagiarism checker URKUND. No direct plagiarism has been detected so far; however, there have been instances of inadequate referencing and citation problems, there is an average of one case per year.
- Attention will also be given to the application of academic ethics in the digital environment: data protection and user privacy principles will be respected, equal access to IT tools, the digital learning environment, the prevention of plagiarism and the protection of copyright, etc. will be ensured.

The person who discovers a violation of academic ethics or suspects improper behaviour notifies the head of the specialty department, who in turn files a report to the Rector. The Rector will set up a committee to investigate the circumstances and, if the violation is proven, the committee will propose to the Rector that the student be reprimanded (if Pallas wants to give the student the opportunity to correct their behaviour) or expelled (the Council will also be informed). There have been five letters of reprimand for errors related to creative work from 2017-2021, three of which were for student misconduct in the form of plagiarism and two for breaches of academic ethics.

Pallas encourages personal informal communication with both students and staff and is committed to the principles of transparency and equal treatment in communicating information and resolving problems. Students have the right to contact the specialty department and the Academic Affairs Office and other staff for information and advice on matters related to their studies. Foreign visiting students are advised by the International Relations Manager, staff at the Academic Affairs Office and specialty department and tutors whose activities are coordinated by the International Relations Manager. In the event of problems or complaints, either from staff or students, the principle of equal treatment is applied. A solution is found on an individual basis, depending on the nature of the problem and, if necessary, a committee will be set up to resolve the dispute or complaint.

Academic Ethics. Strengths. Areas for improvement. Development actions.

Strengths	
Following academic ethics agreements	
Areas for improvement	Development actions
Rules of online studies	Development and implementation of a set of rules for online studies
Dealing with breaches of academic ethics and generally accepted standards of conduct	Development of common principles for complaints handling in cooperation with the Estonian Rectors' Conference of Universities of Applied Sciences

3.5. Internationalisation

Internationalisation is an important part of the Pallas Development Plans (2016–2020 and 2021–2025) to achieve development objectives. The objective of the current Development Plan is that the graduates will have acquired a high-quality education and international experience.

The documents governing internationalisation were the Pallas International Relations Strategy 2017/2020, and from 2021, the Internationalisation Principles (see Annex 15), also, the Erasmus+ Rules, the Erasmus+ Global Mobility Rules and the Dora Plus Rules.

The main areas of development of the foreign relations of Pallas are international cooperation with the public, private and free sectors, cooperation with higher education institutions abroad and support for student and staff mobility.

3.5.1. International cooperation

The specialty departments of Pallas participate actively in [international projects](#) and initiate them. Joint exhibitions are created, cultural heritage is conserved and restored, international workshops are organised and research works and catalogues are issued in cooperation with foreign partner universities, organisations, companies and professionals.

- Pallas has been a full member of the international association of art schools Cumulus since 2012. Heads of departments and members of the teaching staff have participated in Cumulus conferences, actively contributing to the development of the arts and design fields in the working groups on management, contemporary art and industry and innovation.
- Since 2009, Pallas has participated in the Nordplus education programme of the Nordic Council of Ministers. The University participated in two networks during the reporting period. The Department of Textile is a member of the Nordplus TradCraft network with the UT Viljandi Culture Academy of the University of Tartu (UT) and the universities of Uppsala, Gothenburg and Helsinki. In 2021, representatives of Pallas took part in a network meeting in Uppsala, Sweden, and in 2022, six students and three members of the teaching staff from the Department of Textile took part in an intensive week in Viljandi, organised by the UT Viljandi Culture Academy, where the results of the applied study of MultiWeave and wool of the Pallas Department of Textile were presented, workshops organised and lectures held.
- Pallas is a member of the Nordic-Baltic Network of Engineering. The objective of the network is the preservation of buildings in the Baltic Sea region, and its partners are Estonian, Swedish, Norwegian, Finnish and Lithuanian higher education institutions and the Estonian Open Air Museum.
- Pallas participates in EURASHE, the European Association of Institutions in Higher Education, through the Estonian Rectors' Conference of Universities of Applied Sciences.

Pallas organised a major international event during the reporting period after more than a year.

- In October 2017, Pallas organised an international week and an international conference on Arts Education in a Situation of International Tension. The events for partner universities were attended by 17 foreign guests from 12 higher education institutions in seven countries.
- In July 2019, Pallas organised an international summer studio, inviting lecturers and students from the Tbilisi Academy of Arts, Zhetysu State University of Kazakhstan and Kaunas College of the Vilnius Academy of Arts. During the week, a mural called Message on the Wall was painted in the centre of Tartu.
- In July 2021, Pallas organised the international summer studio DuVallon Art Rally. Estonian art was introduced, focusing the activities of the International Summer School for Motorcyclists on visits to artists, studios and important cultural institutions and sites of cultural history in Tartu and the surrounding area.

Pallas has 54 Erasmus+ [partner universities](#) across Europe. These are chosen primarily on the basis of curricular objectives, student preferences and cultural interests. In the last five years, five new Erasmus+ cooperation agreements have been signed.

Pallas also cooperates with higher education institutions in third countries. For example, a partnership with the Tbilisi Academy of Arts was launched in 2018.

3.5.2. Internationalisation at home

In Pallas, a lot of work is being done to enable students and employees, who for various reasons are unable to go abroad, to gain international experience. There are many ways to create an international classroom: engaging foreign (visiting) students and lecturers (including online), international projects, exhibitions and competitions as well as offering courses in English. In order to ensure that a wider range of students and staff can benefit from the experience abroad, grants for inviting foreign experts are allocated from Erasmus+ projects.

The main mobility programme in Pallas is [Erasmus+](#). Student and staff mobility is also possible through the Erasmus+ global project and the [Dora Plus](#) and [Nordplus](#) programmes and with support from Pallas. Pallas supports the study trips of large groups of students and employees from its budget, such as the trip to the Venice Biennale (2017, 2019, 2022) and Documentale (Germany) as well as participation in trade fair projects such as the Stockholm Furniture & Light Fair. The Student Council regularly makes study trips abroad. Every year, Pallas allocates a budget for student mobility to the specialty departments. Specialty departments also apply for mobility scholarships from the Cultural Endowment of Estonia, which has supported, for example, the participation of students from the Department of Textile and Furniture in the Stockholm Furniture & Light Fair.

Given the high share of student mobility in the Erasmus+ programme, Pallas has always been [among the three most successful higher education institutions in Estonia](#) in this area. The Education and Youth Board has rated the level of implementation of the Erasmus programme in Pallas very highly over the years. The summaries of the Education and Youth Board show that, based on the results of the project in 2018, Pallas was one of only two Estonian higher education institutions that was able to make full use of the grants allocated. The International Relations Manager was invited to share their experience at the information days for Erasmus Estonia coordinators several times during the reporting period.

The active participation of students and staff in international student and staff mobility is supported by extensive outreach through mailing lists, a website and social media. A relatively small student and staff body makes it possible to advise everyone individually. In addition to the Pallas-wide information days, student and staff mobility opportunities are introduced in each specialty department at the start of the academic year in a discussion group, where students who have participated in mobility during the previous spring semester and summer will talk about their experiences. Thanks to in-depth information and advice, students are able to choose exciting courses and practice supervisors based on the recommendations of previous Erasmus students.

The needs and opportunities for learning abroad are identified on the basis of the student's developmental needs and the learning outcomes of the curriculum. Although there is no specific module on learning abroad in the curricula so far, this does not limit the opportunities for students to have an international learning experience.

Pallas will take into consideration the knowledge and skills acquired through Erasmus+ as part of the curriculum on the basis of a pre-agreed learning plan, which will ensure that the objectives and learning outcomes of the Pallas curriculum are achieved. The basis for studying at a foreign higher education institution is the study plan, which the student draws up in agreement with the head of the specialty department before commencing studies. The suitability of the foreign university's subjects for the student's curriculum is carefully considered when drawing up the study plan.

3.5.3. Results of student and staff mobility

3.5.3.1. Mobility of Pallas students

Regarding the number of students who have studied and/or completed their work practice abroad with Erasmus, Pallas is one of the most successful institutes of higher education in Estonia.

The target level of Pallas students participating in mobility was 10% by 2020. The spread of the coronavirus has affected the results of three academic years to date. The indicator was 8.4% in the 2017/2018 academic year, 9.3% in 2018/2019, 5.3% in 2019/2020 and 7.6% in 2020/2021 and is expected to be 8.4% in 2021/2022. The 10% target is expected to be reached by 2025.

The most active participants in mobility are from the Department of Sculpture, Painting and Media Design. According to a student survey of 2020, 86% of respondents were satisfied with the opportunity to participate in the Erasmus programme and 90.3% were satisfied with the availability of information about

the programme. Based on the responses to the European Commission's feedback questionnaire, student satisfaction with mobility in Pallas was over 93% in 2017 and 2018 (83.3% in 2019 and 86.4% in 2020). The slight drop in satisfaction is certainly linked to the coronavirus restrictions, which prevented us from making the most of the Erasmus experience.

Table 8. Student mobility in Pallas for the academic years 2017/2018–2020/2021

	2017/2018	2018/2019	2019/2020	2020/2021	Total
Photography	2	3	3	2	10
Painting	5	5	3	7	20
Media Design	3	5	3	5	16
Furniture	5	2	1	2	10
Leather Design	5	4	0	1	10
Sculpture	3	11	3	7	24
Textile	4	2	4	4	14
Total	27	32	17	28	104
The % of mobile students in the Pallas student body	8,4%	9,3%	5,3%	7,6%	
ECTS	808,5	994	352	525,5	

The supervisors of foreign practice bases are also very satisfied with the professional skills of the trainees (students and recent graduates) in Pallas. According to the 2021 survey, satisfaction with the professional skills, handling of tools, independent work and teamwork skills of the trainees was 4.5-4.9 on average on a scale of five points.

3.5.3.2. International exchange students in Pallas

Pallas hosts international exchange students mainly through the Erasmus programme. There is no separate English module. Each international student is dealt with individually.

International students can choose courses from all curricula. In 2020, all international students were fully satisfied with the adequacy of the foreign language skills of the teaching staff. An English-language set of three subjects has also been created, which includes 'Art, Design and Cultural Heritage in Estonia' (3 ECTS), 'Meeting with an Artist in Residence' (2 ECTS) and 'Exhibition Project' (3 ECTS). As the specialty departments are able to host up to four international students per semester, the creation of English modules has not been sufficiently justified.

Table 9. Incoming international students for the academic years 2017/2018–2020/2021

	2017/2018	2018/2019	2019/2020	2020/2021	Total
Photography	0	1	1	0	2
Painting	2	0	1	1	4
Media Design	5	1	2	0	8
Furniture	1	2	1	1	5
Leather Design	1	2	1	0	4
Sculpture	0	0	0	1	1
Textile	4	1	1	0	6
Total	13	7	7	3	30

The target for incoming international student arrivals for 2020 was 5%. The spread of the coronavirus and the restrictions imposed have had an impact on results in the last three academic years. The 4% target will hopefully be reached by 2025.

International students are most interested in studying in the Departments of Media Design, Textile and Photography.

Erasmus students from abroad who have come to Pallas have been satisfied with their studies here, with a 100% satisfaction rate according to the European Commission's feedback surveys of 2020 and 2021. The high level of satisfaction is presumably due to the fact that, despite the restrictions, Pallas still allowed for contact learning in practical subjects and special care was taken of international students at the time, involving them in Pallas events in addition to their studies.

3.5.3.3. *International students in full-time studies*

Although there are no English-language programmes in Pallas, the number of international students receiving full-time studies has increased year on year: the number of international students from European Union Member States and elsewhere studying in Pallas was three in 2017/2018 and 2018/2019, four in 2019/2020, six in 2020/2021 and eight in 2021/2022. In 2021/2022 (see Table 1), students from Ukraine, the Russian Federation, France, the United Kingdom of Great Britain and Northern Ireland, Belarus and Finland studied in Pallas.

International students interested in studying in Pallas apply on equal terms with Estonian students. For those from other language backgrounds, an additional year of language study at the UT is guaranteed.

3.5.3.4. *Staff mobility in Pallas*

The main objective of staff mobility is to enhance the professional, linguistic and cultural competences and horizons of staff. The knowledge, skills and experience gained from visits to higher education institutions, organisations and companies abroad are shared with colleagues and students. Before submitting new applications, the speciality departments discuss possible target countries and partners with whom cooperation would be of maximum benefit to curriculum development and the personal professional development of the staff member. Summaries are made in the annual activity reports and conclusions and further actions are set out in the next year's action plan.

According to the European Commission's feedback report, all Pallas staff who have been on an Erasmus placement (2016–2019) found that Pallas actively encourages staff to take part in staff mobility and were very satisfied with their Erasmus placement.

During the period under review (01.09.2017 to 31.12.2021), the staff of the academic and research structure made a total of 123 missions. The figures for 2019/2020 and 2020/2021 are low because of the spread of the coronavirus and restrictions. Everyone has equal opportunities to go on missions, but it depends on the objectives set for the academic year, on-going international projects, etc. The staff of the Departments of Textile and Painting are most active on missions abroad.

Table 10. Staff mobility in Pallas for the academic years 2017/2018–2020/2021

	2017/2018	2018/2019	2019/2020	2020/2021
Employees	89	89	86	84
Staff members who participated in mobility	40	37	20	6
Staff members who participated in mobility among all staff members, %	44.94	41.57	23.26	7.14
Staff members on missions with Erasmus	16	16	7	5
Staff members who participated in staff mobility with Erasmus support among all staff members who participated in staff mobility, %	17.98	17.98	8.14	5.95
All missions	64	84	25	9
Number of Erasmus missions	16	17	7	6
Erasmus missions among all foreign missions, %	25	20.24	28	66.67

In addition to the Erasmus+ programme, the Dora programme is used for missions abroad, with grants open to faculty aged under 35. The missions carried out with the support of the Dora programme were one in 2017/2018, six in 2018/2019, two in 2019/2020 and four in 2021/2022. There were no missions in 2020/2021 due to the pandemic.

3.5.3.5. International visiting lecturers in Pallas

The specialty departments regularly invite experts from foreign companies and lecturers from partner higher education schools to teach here. To this end, the academic calendar includes cyclical study weeks, which allow an external expert to focus on teaching a specific skill or sharing knowledge during the week.

The objective in the Development Plan for 2016–2020, that set targets for the majority of the period in question, was to have 15 visiting teachers per year teach in Pallas by 2020. This number decreased in 2019/2020 due to the pandemic, but people started using the opportunities for virtual staff mobility when they adapted to the circumstances.

Pallas states in the Internationalisation Principles 2021–2025 document that each academic and research department should invite at least one foreign (visiting) academic every academic year and in addition foreign experts to carry out academic work at Pallas. Every year Pallas involves foreign acknowledged experts in final project defence committees. By including foreign experts students receive broad-based feedback to their final work also from an international perspective.

Table 11. International visiting lecturers in Pallas for the academic years 2017/2018–2020/2021

	2017/2018	2018/2019	2019/2020	2020/2021
Visiting foreign lecturers or experts per year	29	45	9	14 (7 online, 7 physically)

Cooperation with the Tartu international art residency programme Tartu Artist in Residence started in 2018, and the academic residency it created lasts for six months. This allows the resident who came to Estonia to take a semester-long course in Pallas and work on their own work at the same time. Residents are selected in cooperation with Pallas representatives, taking into consideration the candidate's qualifications, field, portfolio and curriculum needs.

A recognised international specialist is included in the final project assessment committees, as it allows students to receive international and comprehensive feedback.

Internationalisation. Strengths. Areas for improvement. Development actions.

Strengths	
Active participation in the Erasmus+ programme	
Consistent participation in international competitions, trade fairs, exhibitions and cooperation projects	
Participation of foreign experts in final project defence committees	

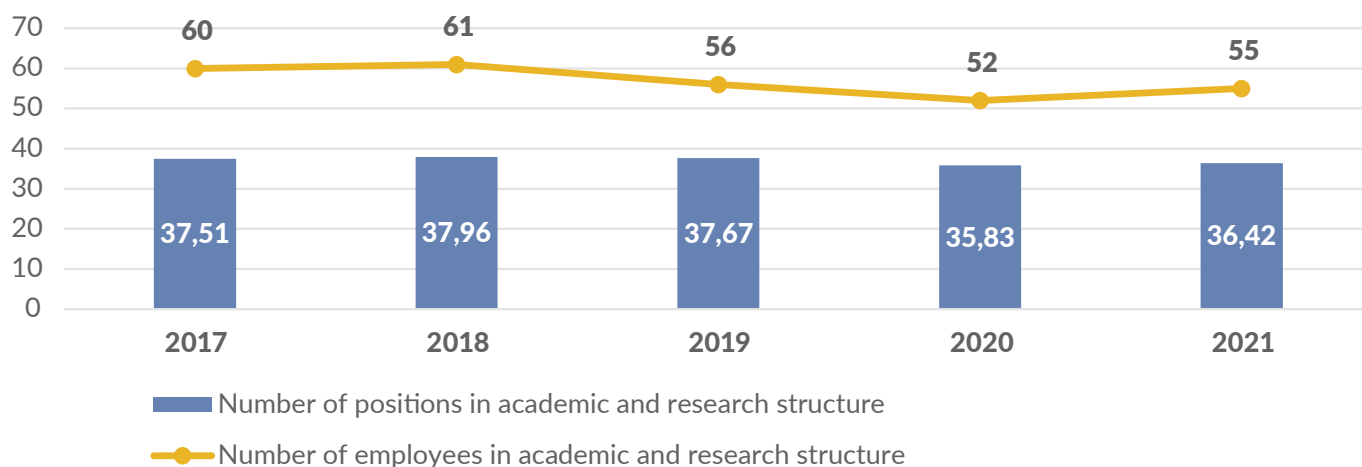
Areas for improvement	Development actions
Involvement of foreign visiting lecturers	More balanced involvement of foreign visiting lecturers across disciplines
Number of foreign visiting students	More systematic cooperation with partner universities to increase the number of international students
International projects with partner universities	More systematic cooperation with partner universities to carry out international projects related to studies
International networks	Participating in international networks and finding new partners

3.6. Teaching staff

3.6.1. Composition of teaching staff

Pallas employed 55 academic staff members in 36.42 posts as of 31 December 2021. The number of academic posts has remained stable over the last five years. When recruiting staff for the academic and research structure (see Table 4), their qualifications, work experience and motivation are taken into consideration.

Figure 3. Number of employees and positions in academic and research structure, 2017–2021



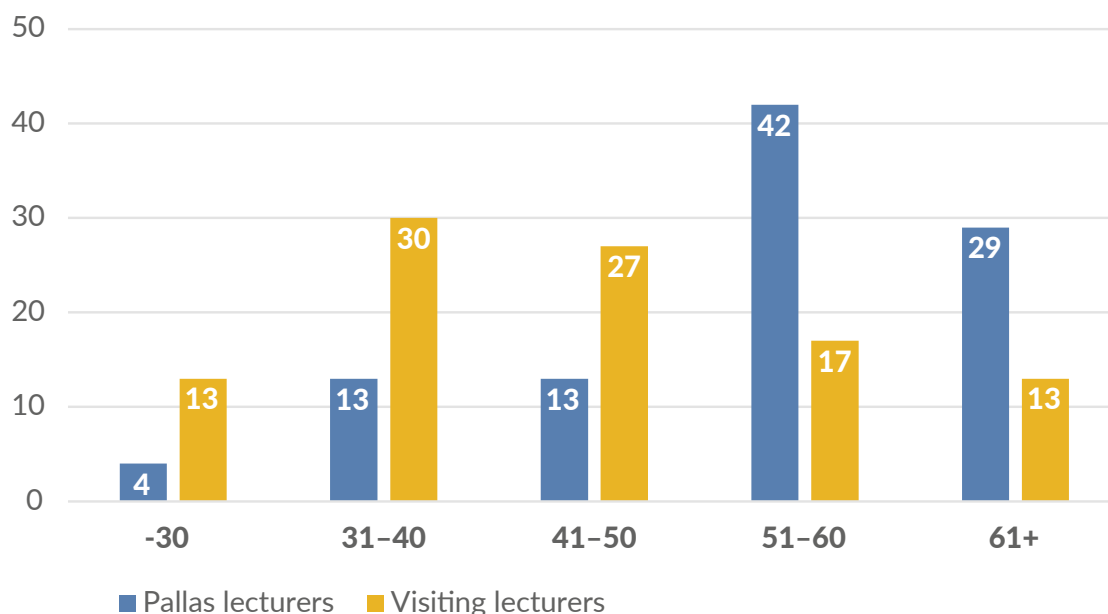
The number of students per academic staff member has increased slightly but still allows for the provision of high-quality higher education in the arts, largely based on individual supervision.

Table 12. Number of students per academic staff member in full-time equivalent, 2017–2021

	2017	2018	2019	2020	2021
Number of students per academic staff member	7.92	8.22	8.04	9.21	9.09

The choice of teaching staff is also based on their age by curriculum in order to offer students a balance between lecturers with long-term experience and younger supervisors who are just getting started. The average age of the teaching staff has increased slightly from year to year: in 2017/2018 it was 50 and in 2021/2022 it was 54 (see Table 2). At the same time, the average age of visiting lecturers in 2021 was 44.3, with the highest number of professionals and practitioners in the age group 31–40. This age balance ensures that new knowledge, innovative approaches and new practices reach students as well as the consolidation of traditional basics and techniques important in the world of art.

Figure 4. Pallas teaching staff by age group, 2021, %



Pallas maintains the optimal balance between regular and visiting lecturers necessary to ensure the quality of teaching. Young experts in their fields, many of whom are Pallas alumni, are invited as visiting lecturers.

Table 13. Number of visiting lecturers and alumni lecturers, 2017–2021

	2017	2018	2019	2020	2021
Number of visiting lecturers	133	115	98	99	108
Pallas alumni lecturers	53	56	45	56	52
% of Pallas alumni lecturers among visiting lecturers	28%	33%	31%	36%	33%

In spring 2020, the posts of regular lecturers were aligned with the Higher Education Act that entered into force on 1 September 2019. On 30 April 2020, the Pallas Council approved the qualification requirements for academic staff and the conditions and procedures for assessing compliance with them (see Annex 10). According to this, the positions of regular staff at Pallas are professor, associate professor, senior lecturer, lecturer, senior lecturer and teacher. The requirements for full-time academic staff and visiting lecturers are established by the Pallas Council based on the principles provided in the Standard of Higher Education.

As Pallas is a creative higher education institution, internationally recognised criteria have been developed to assess the qualifications of internationally recognised creatives:

- presentations in foreign galleries and museums
- participation in exhibitions with foreign jury or curators
- works in museum collections
- participation and recognition in domestic and international specialty competitions, festivals, etc.
- publication of creative work in recognised art, art history or art theory publications
- feedback from international art and/or research community
- curation of international exhibitions
- works displayed in public space (by invitation or by winning competition)
- participation in international conferences, symposiums, etc.
- membership of international panels or juries
- notable work in development of their specialty and/or field of study
- development of international joint curriculum
- supervision of internationally acknowledged student projects

Table 14. Number and share of professors in teaching staff, 2017–2021

Professors						
	persons	positions	PhD	share of professors with PhD among teaching staff	internationally recognised artist	share of internationally recognised artists among teaching staff
2017	9	6.8	3	5%	6	10%
2018	9	6.8	3	4.90%	6	9.80%
2019	10	7.75	3	5.40%	7	12.50%
2020	11	8.2	3	5.80%	8	15.40%
2021	11	8.8	3	5.45%	8	14.50%

3.6.2. Development of teaching staff

Academic staff move up the career ladder through assessment or competition. In addition, there is the possibility of a horizontal career within the post, through the variation of tasks, the completion of secondary and tertiary higher education and/or retraining.

Table 15. Competition for elected posts

	2017	2018	2019	2020	2021
Number of competitions	0	11	3	1	1
Average number of candidates per competition	0	1,9	7,3	7	5

Pallas teaching staff actively update their knowledge through training. In 2020, a large number of lecturers participated in continuing education in computer studies and IT, as Office 365 and Moodle were introduced due to the move to remote learning. Fewer training courses were organised in education and culture due to the pandemic.

Table 16. Participation of academic staff in continuing education, 2017–2021

	2017	2018	2019	2020	2021
Number of training courses	77	76	105	109	95
Number of persons trained	37	29	32	41	39
Percentage of academic staff trained	61.7	47.5	57.1	78.8	70.9
Volume of speciality trainings per academic employee per year (academic hours)	21.2	27.2	59.1	61.9	26.4
Volume of pedagogical trainings per academic employee per year (academic hours)	4.9	5.3	5.5	14.7	3.8

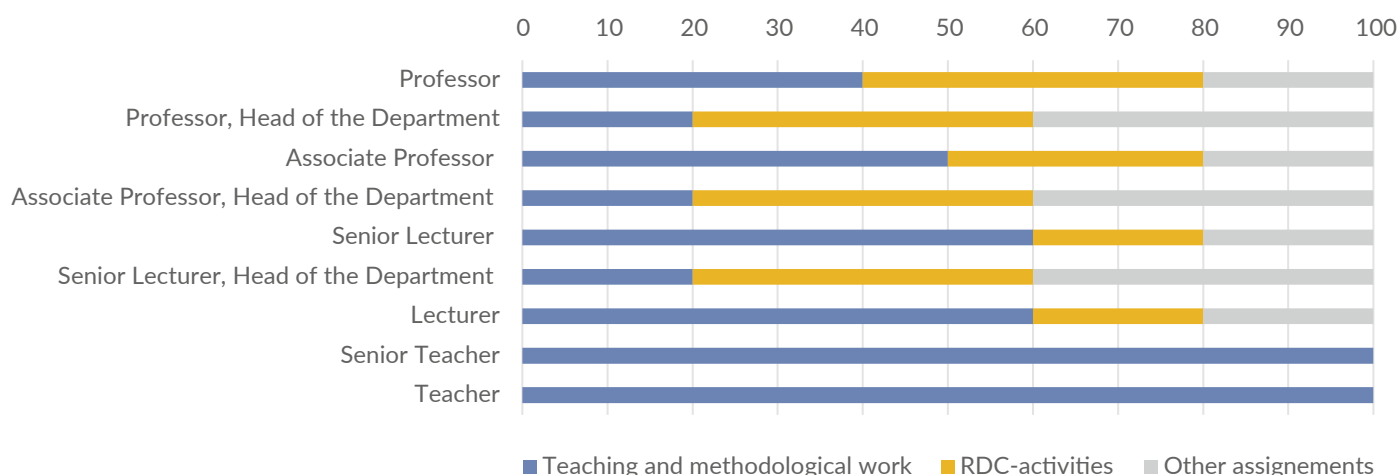
Lecturers of creative subjects keep themselves informed of contemporary trends in art and design. They actively use mobility opportunities to experience teaching in international partner institutions and participate in further training (see sub-chapter 3.5).

For practising artists and practitioners, a longer, periodic immersion in their own work is necessary for professional self-development. Therefore, Pallas allows them to apply for a semester off from their studies to work creatively and improve their professional skills so that they can collaborate with practitioners, organisations and academics in several fields (see Annex 12 and 21). Every lecturer who has worked in Pallas for at least four years is entitled to up to 20 weeks off from their duties over a five-year period, with pay.

The assessment of lecturers forms part of the quality assurance system. The principles for assessment are set out in the conditions and procedures for the assessment of faculty (see Annex 11). Instead of the previous system of selecting faculty, the aim of the assessment is to monitor and periodically evaluate the quality of their teaching and of the RDC. The individual development of the lecturer is also viewed and their contribution to the development of the organisation is evaluated. Attestation is based on the compliance of academic staff with the requirements of the position and the principle of the proportional distribution of the tasks provided in the job description for academic staff.

As academic jobs in Pallas are predominantly held by artists, creative activities are highly valued alongside teaching. Pallas has established assessment criteria for creative activities on which selection and assessment are based. Not all of the criteria must be met in order to qualify. The decision on a candidate's suitability is made by the Compliance Assessment Committee. To ensure a balance between professionalism and pedagogical skills, professors and associate professors in the arts are selected on the basis of internationally recognised criteria for assessing creative talent. The committee assessing the qualification of arts professors and associate professors must include at least one member from outside Pallas. The qualification of ordinary academic staff selected through competition is assessed by the Competition Committee.

Figure 5. Division of tasks of teaching staff



Teaching staff are assessed on the basis of their teaching and RDC performance, including student feedback, teaching effectiveness, development of teaching and mentoring skills, international work experience and entrepreneurial or other work experience in a field outside Pallas. The teaching activities of teaching staff are analysed in terms of their planning, implementation, feedback and guidance as well as the production of learning materials. The participation of teaching staff in training and professional development and learning in formal studies is valued. The participation of teaching staff in training and continuing education includes professional and work-related training as well as improving teaching skills, including acquisition of digital competency. Self-analysis is very important as one of the most effective methods of professional development. The wider purpose of the assessment process is not to assess a lecturer's performance but to support their professional development and career prospects.

13 members of the teaching staff were assessed in 2017, eight in 2020 and six in 2021.

3.6.3. RDC of teaching staff

RDC is part of the job description of an academic staff member (except teachers and lecturers) (see Figure 5). The academic staff of Pallas participate in exhibitions, curate numerous projects, make presentations at conferences and publish articles in specialist journals (see sections 3.11 and 4.3).

Teaching staff. Strengths. Areas for improvement. Development actions.

Strenghts	
Members of the teaching staff are active performing artists and practitioners	
Balance between the number of permanent and visiting lecturers	
Areas for improvement	Development actions
Supporting the development of members of the teaching staff	Motivation of the continuous professional development of employees, support for their research, development and creative activities and training based on individual needs
Ensuring that new members of the teaching staff are being trained	Inclusion of young professionals in studies and projects
Continuous innovation and improvement of teaching methods based on a modern approach to learning	Organisation of training to support the digital literacy of the members of the teaching staff and the use of modern teaching methods

3.7. Curriculum

Pallas provides education at the first level of higher education on the basis of professional higher education curricula, which correspond to the Higher Education Act and the Higher Education Standard established with a regulation of the Government. Studies are in Estonian.

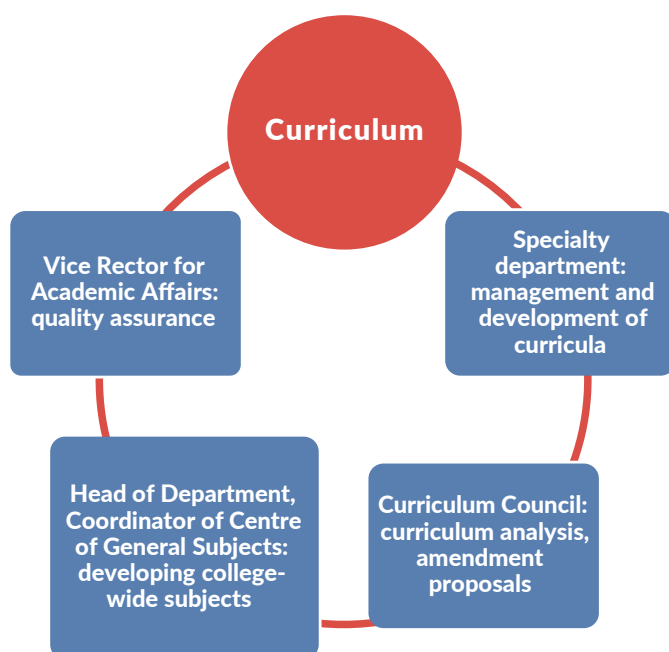
Studies take place in seven curricula in the curriculum group of the arts, which are 1) Photography, 2) Painting and Restoration, 3) Media and Advertisement Design, 4) Furniture Design and Restoration, 5) Leather Design and Restoration, 6) Sculpture and 7) Textile. The curricula are in line with the general requirements of level 6 of the Estonian Qualification Framework. The version updates of the curricula are approved by the Pallas Council, entered in the Estonian Education Information System and published in the SIS/Tahvel.

The development of curricula (see Figure 7) is based not only on national legislation but also on the Pallas Development Plan and Statutes, national strategies and professional standards and feedback from students, alumni and employers is taken into consideration. The requirements of the structure, content and quality of curricula and the procedure for opening, managing, closing and assessing curricula are regulated by the Curriculum Statutes of Pallas (see Annex 5). The organisation of studies is laid down in the Study Regulations (see Annex 4).

Timescales of curricula are described in the curricula tables. The content of curricula is described in more detail in syllabi and the subject programme based on the syllabi

The objective of curriculum management (see Figure 6) is to ensure the quality of studies, taking into consideration the needs of society and changes on the labour market, and to ensure the consistent development of the curriculum. Curriculum management also entails curriculum development, management of academic affairs and inclusion of support services. Every curriculum is managed by the respective specialty department, supported by the Centre of General Subjects and other units from the support and administrative structure. The general management of Pallas curricula (including the formation of a cohesive and purposeful whole from the specialty module, the module for elective and free courses, the general module and the specialisation modules in three curricula: Painting and Restoration, Furniture Design and Restoration, Leather Design and Restoration) is coordinated by the Vice-Rector for Academic Affairs. The cross-curricular modules of design, conservation/restoration and the arts are managed by the respective heads of those specialisation fields. Content-related objectives and coherence of subjects of specialty modules are managed by the specialty departments.

Figure 6. Curriculum Management

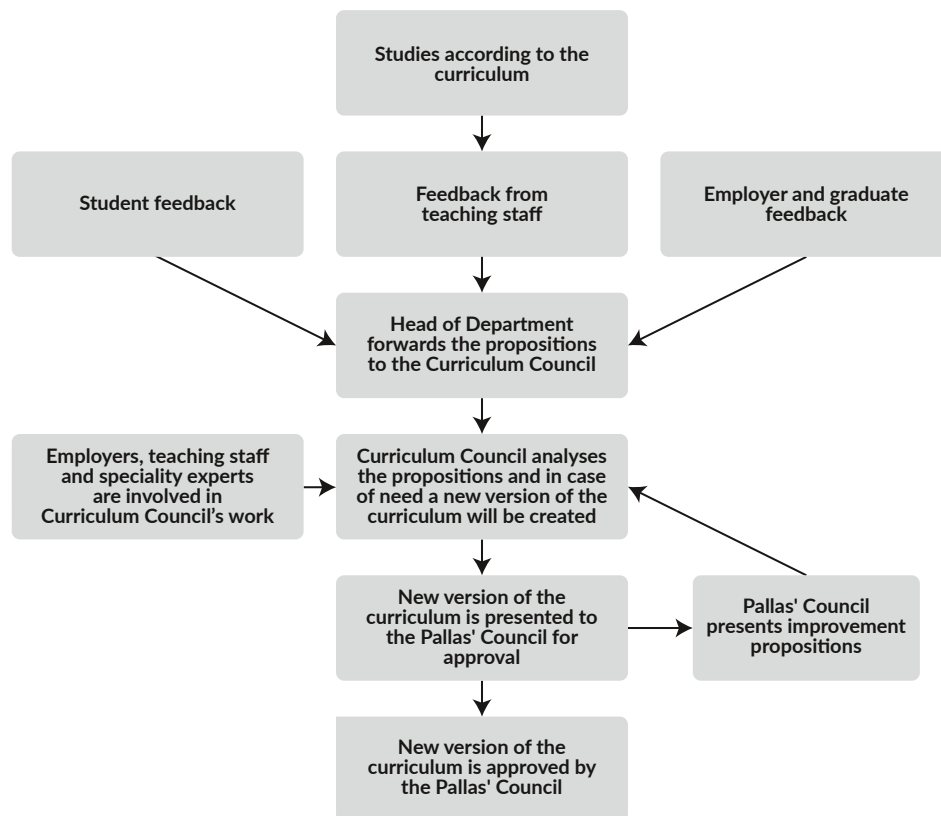


Pallas ensures that the number of students studying under the curriculum is such that it allows for high-quality individual guidance and thus the development of the skills required by the curricular objectives and professional standards. The size of study groups is also linked to the physical learning environment, which includes studios, workshops and laboratories (the size of the rooms and the number of workstations and equipment are important). The number of students per curriculum is given in Table 1.

3.7.1. Analysis and development of curricula

Curricula are developed in cooperation with several participants and based on three areas: design, conservation/restoration and the arts.

Figure 7. Curriculum development system



Curricula are developed by analysing the connections between their modules, through content monitoring and ensuring a logical order to avoid overlapping. The topics related to the holistic development of fields in curricula or concerning several curricula are discussed at the meetings of the academic and research structure attended by the heads of departments and fields of study, heads of study and guest members depending on the topics discussed.

Curricula and the module of general studies are analysed by Curriculum Councils, which make development proposals in order to ensure that the curricula meet the needs of students, employers and society. The council members are appointed on the basis of the proposals of the heads of departments and the module of general studies for a period of two years. The work of the Curriculum Councils and the Council of the Module of General Studies is regulated by the Tasks and Rules of Procedure of Curriculum Council (Annex 6).

When developing curricula, the requirements of occupational qualification standards are also taken into consideration. Occupational qualification standards that correspond to Pallas specialties have been developed in the field of conservation/restoration. As of 2015, graduates from this field receive the level 6 occupational qualification of conservator. The requirement of the Qualifications Authority that at least a third of committee members are representatives of employers is taken into consideration when the Assessment Committee of Final Projects is formed.

Based on the OSKA sectoral labour [demand surveys](#), the furniture design and restoration curriculum is classified as one of the curricula that will train workers for key sectors where labour demand will grow in the coming years and where demand is greater than supply. Therefore, students who started their studies in this curriculum have been entitled to apply for a degree study allowance from the Estonian Unemployment Insurance Fund since 2017.

3.7.2. Structure of Curricula

The curricula of Pallas cover up to two fields. Three of the curricula come with specialisation, which the student chooses upon admission.

Table 17. Fields of design, conservation/restoration and the arts in curricula

Curricula	Design	Conservation/restoration	Arts
Photography			
Painting and Restoration		Specialisation	Specialisation
Media and Advertisement Design			
Furniture Design and Restoration	Specialisation	Specialisation	
Leather Design and Restoration	Specialisation	Specialisation	
Sculpture			
Textile			

The curricula are formed based on a common structure and consist of modules, the selection principles of which are described in Annex 19.

The largest part of a curriculum consists of the specialisation module (47.9%), followed by the general module (22.5%) and the practice module (at least 15%), elective and optional courses (8.8%) and the final project (5.8%). In the case of specialisation, the specialisation module is divided into two more or less equal blocks. Cross-disciplinary project-based and problem-based learning is developed in curricula.

Tables 18 and 19. Modules in curricula

Curriculum without specialisation	ECTS	Share in the curriculum
General module	54	22.50%
Elective and optional module	21	8.80%
Specialty module	115	47.90%
Practice module	36	15%
Final project	14	5.80%
	240	

Curriculum with two fields of specialisation	ECTS	Share in the curriculum
General module	54	22.50%
Elective and optional module	21	8.80%
Specialty module + specialisation module	65 + 50	27.1% + 20.8%
Practice module	36	15%
Final project	14	5.80%
	240	

The diagram describing the links between modules/subjects of the curricula is provided in Annex 29.

Curriculum. Strengths. Areas for improvement. Development actions.

Strengths	
Continuous and systematic curriculum development involving external experts	
The implementation of interdisciplinary creative projects promotes interdisciplinarity and cooperation	
There is a balance between theory and practice in curricula and they form a cohesive whole	
The possibility of working with external partners is taken into consideration when studies are planned	
Areas for improvement	Development actions
Cooperation in the development of curricula	Comparative analysis of curricula to identify opportunities for cooperation between curricula
Interdisciplinary touchpoints in curricula	Continuous promotion of interdisciplinary cooperation through subjects and projects
Theory modules of fields in curricula	Continuous development of the modules of fields in curricula

3.8. Learning and teaching

3.8.1. Admissions

Admissions are governed by the Pallas Admission Rules (see Annex 7). The admission order is prepared by the Academic Affairs Office under the guidance of the Vice-Rector for Academic Affairs and an admissions committee is formed for conducting admission examinations. All persons with secondary education or equivalent qualification received abroad are equally entitled to apply for enrolment in Pallas. The assessment and recommendations of the Estonian ENIC/NARIC Centre are taken into consideration upon recognition of education acquired abroad.

Admission conditions and procedures are published in the admission information system SAIS and on the Pallas website. Information on learning opportunities is mainly shared on social media. Admission numbers are set on the basis of the resources needed for the course and the objective of ensuring the quality of teaching. In the case of curricula with two specialisation options, the fact that the specialty subjects of both options have to be taught in different groups is taken into consideration. The development plan's objective for 2020 is to ensure that Pallas receives at least two applications per student place on average during the admission period. The figure in 2021 was 4.27 applications per place.

Table 20. Admission competition per student place based on applications, 2017–2021

Curricula	2017	2018	2019	2020	2021
Photography	4.1	3.75	3.5	6.17	3.92
Painting and Restoration	2.4	1.67	2.42	4.83	4.5
Media and Advertisement Design	4.8	5	5.25	11.17	9.75
Furniture Design and Restoration	3	3.17	1.92	3.5	3.42
Leather Design and Restoration	1.9	1.7	1.4	2.4	1.7
Sculpture	1.8	1.4	1.2	1.3	2
Textile	3	2.5	1.9	4	4.6
Average	3	2.81	2.59	4.77	4.27

The biggest share of admitted students have secondary education (77% in the last two years), and just under 20% have vocational education. People who have previously acquired professional higher education, BA or MA degrees have also enrolled.

Admissions have taken place virtually since 2020. This is because of the restrictions imposed as a result of the coronavirus crisis, but it also made taking admission exams more accessible for candidates (e.g. candidates from outside Tartu do not need to find accommodation for the time of the exams). If the Pallas admission exams overlap with those of another higher education institution, the virtual exam organisation provides additional flexibility.

Students can apply for two curricula at the same time, marking their first and second choices on their application. Admissions take place on the basis of admission examinations, which assess the candidate's motivation and suitability for learning the chosen specialty.

The admission arrangements and the content of the exams vary from curriculum to curriculum. Admission examinations last for two days: a specialty exam on the first day and a motivation exam on the second. Candidates are invited to sit the motivation exam on the basis of their ranking in the specialised examination and a threshold may be set for admission. During the exam, the admission committee of the curriculum interviews all invited candidates to determine their motivation and potential to study on the basis of the curriculum. The admissions process is reviewed annually on the basis of a feedback survey and changes are made, if necessary.

3.8.2. Studies

The professional higher education curricula of Pallas teach practical skills, which is why theory and practical work are closely connected in studies. Studies are course-based. Elective and optional courses provide the opportunity to study subjects from other Pallas curricula as well as from other Estonian higher education institutions.

The development of general competences (including creativity, entrepreneurship and digital competency) and supporting the development of self-directed learners is a natural part of all Pallas curricula and these activities are integrated with specialised studies. If possible, study tasks are linked to real objects or carried out on a bespoke basis and are increasingly linked to digital processes. Workshops are equipped with contemporary technology and students are granted access to the rooms and inventory outside their studies.

Studying takes place through theoretical and practical classroom teaching, practical training and independent work. The choice of teaching methods is based on the nature of subjects and lecturers' understanding of the best way to convey knowledge. Its objective is to encourage students' creativity and independence in their studies as well as to develop teamwork and analytical skills. Many subjects are taught as projects, where students work in groups and take on different roles, sharing their experience. This allows them to gain a range of experience and provides inspiration for creative tasks. Teamwork and lecturers setting a creative example play a significant role in the acquisition of knowledge.

At Pallas, individual tutoring is an important part of the acquisition of professional and general arts skills and it guides the independent work of students. Individual instruction is a demanding process that requires lecturers to adjust to each student's personal objectives. The different educational background of students must be increasingly taken into consideration in the organisation of studies and instruction of students and flexible solutions must be found. Among other things, they therefore need varying degrees of instruction. Thanks to small study groups, individual tuition is possible and helps ensure that learning outcomes are achieved.

In special cases, individual curricula are also applied in Pallas. An individual curriculum is one that differs from an existing curriculum in the amount of at least 20 but no more than 60 ECTS credits. The subjects of an individual curriculum follow the structure and general competences of the modules of an existing curriculum. Students who have studied with Erasmus+ or another programme in foreign institutions of higher education, students with special needs and external students can request an individual curriculum. The individual curriculum is initiated, prepared and amended by the specialty department in cooperation with the Academic Affairs Office. The individual curriculum is approved by the Vice Rector for Academic Affairs.

In the 2020/2021 academic year, changes were made to the normal teaching arrangements due to the remote crisis, which meant that distance learning was managed well. The most difficult subjects to teach were the practical ones, where the acquisition of certain skills requires contact learning (individual coaching, specific machines and tools, etc.). It is encouraging to see that the ability of lecturers to cope with different learning environments improved and a more flexible approach to learning methods developed. Blended learning was used for theoretical lectures with a large number of participants. Smaller groups also used the Teams software or other applications of the teacher's choice to enable them to participate from home. These methods are particularly suitable for theory-oriented subjects. More virtual support for these subjects is planned for the future in order to bring more flexibility to students' timetables as well as to the scheduling of rooms and students and lecturers.

Organisation of practical training

The organisation of practical training is regulated by the Guidelines for the Organisation of Practical Training (see Annex 9). The types of practical training are practice in work environment, observation practice, final project practice, individual practice and other forms of practice or projects according to the curricula. The content, organisation and cohesion of practical training has been developed in Pallas with the support of projects (see Annex 20).

The volume of practice modules in all curricula is 36 ECTS and this is complemented by courses that utilise practical tasks but belong to other modules of the curricula. The objective of a practice module is to enhance knowledge acquired by completing the curriculum in a real work environment and to gain teamwork experience. There are four types of practical training in Pallas (for an overview of practical training in Photography, Painting and Restoration and Textile, see sub-chapter 4.1.2).

1. Practice in work environment (15 ECTS) constitutes practical work that takes place outside Pallas under the guidance of a supervisor, either individually or in groups. Project-based work practice in cooperation with a partner outside of Pallas may take the form of:

- planning and completing orders;
- participating in trade fairs;

- organising exhibitions;
- organising and/or participating in specialty workshops, public events, presentations; or
- other projects that support the acquisition of the specialty.

Practice in work environment can also be a simulation of a work environment, i.e. as practice in a simulated work environment under the guidance of a supervisor.

2. Observation practice (2–3 ECTS) is work practice in the form of a study trip with the aim of having the students experience observation and analysis of events and exhibitions relating to their specialty. Observation practice for the students is organised by specialty departments and the objectives of the curriculum and relevant specialty events are taken into consideration.

3. Individual practice is a project that is completed by the student independently and supports the curriculum. This practice helps students gain experience participating in various projects and increases the students' readiness to initiate, plan and lead projects and helps them find the partners needed to execute projects.

4. Final project practice supports students in their preparation for the final project by helping them choose their subject, supervisors and partners.

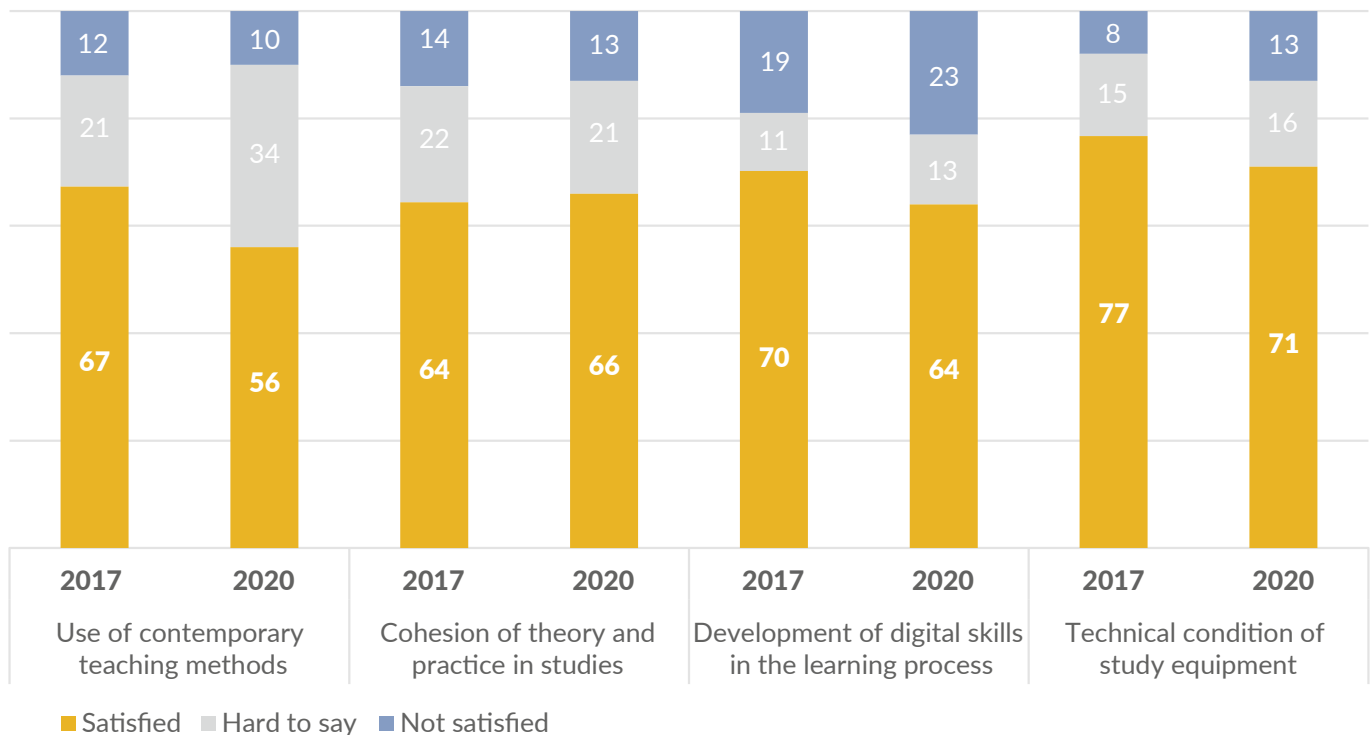
72.2% of alumni who responded to the alumni survey of 2021 were satisfied with their practice opportunities during their studies.

3.8.3. Feedback from students and alumni

Students contribute to improving the quality of studies by providing feedback on both the learning process and the organisation of learning. Feedback on the study environment is collected during the studies as well as on subjects and lecturers via the SIS/Tahvel, and feedback is collected in the specialty departments at 'opinion festivals'. In addition, students contribute to improving the quality of studies by providing input to the management through the Student Council and by serving on the Curriculum Councils and the Pallas Council.

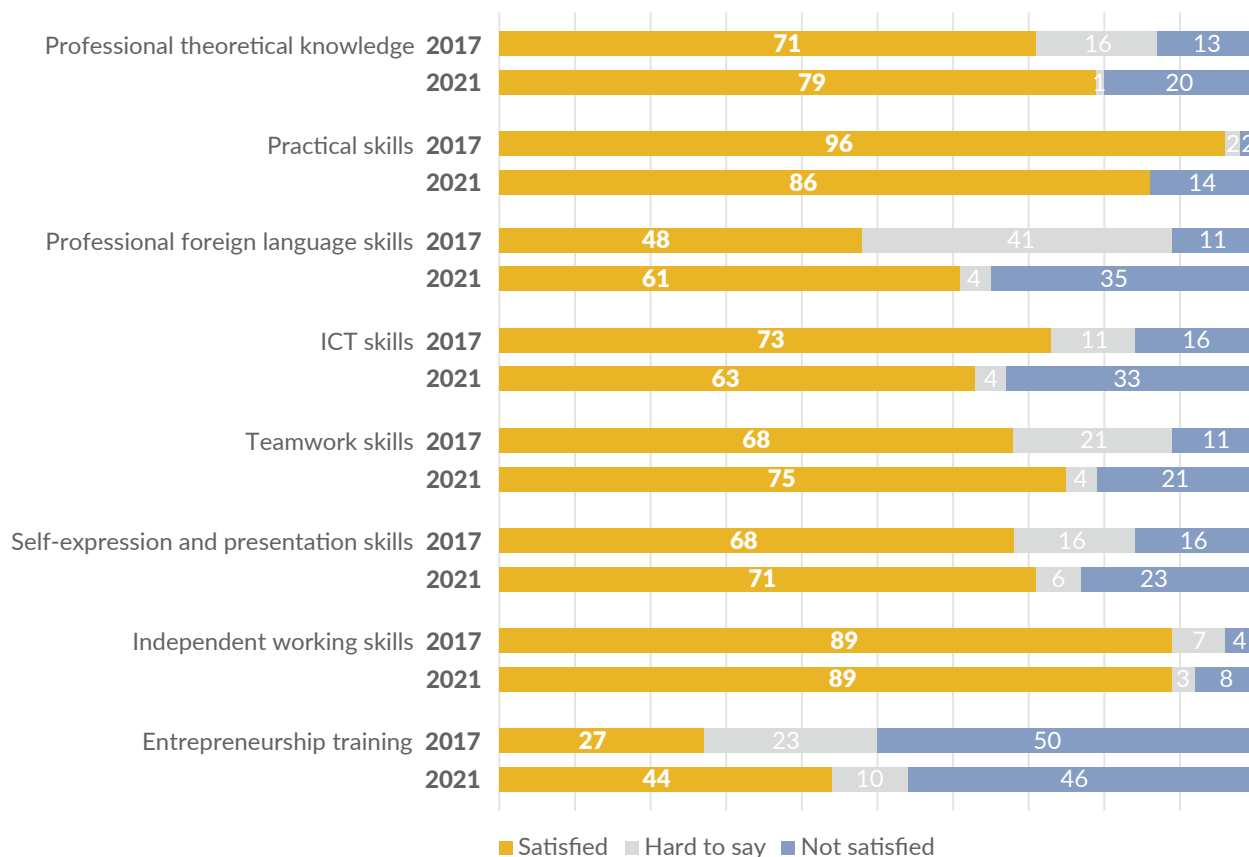
Every three years, the compliance of the organisation of studies and the learning environment with the expectations of students is assessed by means of a feedback survey on the learning environment and organisation. Based on the results, improvement opportunities are planned to ensure the quality of studies.

Figure 8. Student satisfaction with various aspects of studies, 2017 and 2020, %



Important information for improving the quality of studies is obtained from alumni feedback surveys. There have been two in the last five years (2017, 2021). In both years, satisfaction was highest with independent work skills and practical, manual skills (*ca* 90%) and professional theoretical knowledge (over 70%). Satisfaction is lowest with entrepreneurship training, but the share of those who are satisfied with it has still increased from 27% in 2017 to 44% in 2021.

Figure 9. Satisfaction of alumni with knowledge and skills acquired in Pallas, 2017 and 2021, %

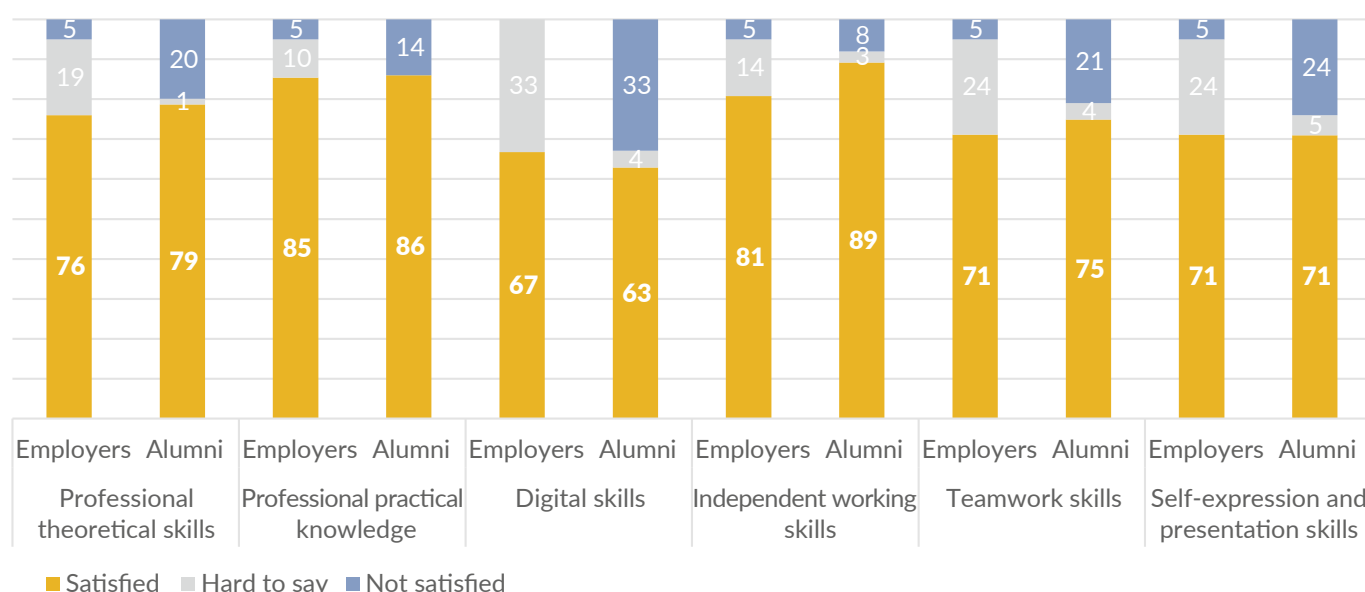


The results of alumni surveys show that around a third of them continue their studies after graduating from Pallas, mostly at Master's level. This proves that in addition to excellent practical skills, they have received a comprehensive theoretical education in Pallas, enabling them to continue their studies at the next level of education. In the 2021 survey, alumni were asked for the first time whether their further studies were related to their studies in Pallas and found that 64% of alumni continued their studies in the same or a related field.

There are no large companies in the arts sector, and only a few alumni work for a single employer. Therefore, Pallas collects feedback on them from employers and experts in the field through curriculum councils, final project assessment committees and (practical training) projects.

In spring 2022, a survey was conducted for the first time among practical training supervisors of students and employers of alumni to get feedback on the level of knowledge and skills of Pallas students in the workplace. Employers were found to value the practical professional skills of graduates the most: 86% of respondents were very or rather satisfied with their practical skills. They were also very satisfied with the ability of the alumni to work independently (81% of respondents). Digital skills were rated lower, with a shortfall also revealed in the 2021 alumni survey. The 2022 survey also shows that employers believe that the initiative of alumni needs to be developed. In general, the opinions of employers and alumni on the knowledge and skills of the alumni (professional theoretical knowledge, teamwork skills, self-expression and presentation skills) were similar. This means that the alumni have an adequate understanding of their own strengths and weaknesses when they start working. The survey also revealed that 90% of experts rate the employability of Pallas graduates as very or rather good.

Figure 10. Comparison of satisfaction of employers and alumni with knowledge and skills acquired in Pallas, 2022



Learning and teaching. Strengths. Areas for improvement. Development actions.

Strengths	
Admission examinations are used to identify candidates with the potential to succeed in their studies	
Studies are linked to real projects and external partners	
Specialised projects allow students to acquire general competences (creativity and entrepreneurship)	
Students can use the classrooms and equipment for independent work	
The fields of design, conservation/restoration and the arts will be developed in cooperation with other creative universities	
The satisfaction of alumni and students is systematically monitored	
Areas for improvement	Development actions
Entrepreneurship training	Improvement of entrepreneurship training
Cooperation with practice institutions and employers	Practice development seminars and training sessions in cooperation with the representatives practice institutions and employers

3.9. Assessment of students

The basis for the assessment of the learning outcomes of students and the examination of knowledge is regulated by the Study Regulations (see Annex 4). The theoretical and practical studies and the knowledge acquired are assessed by tests, examinations or defence. The assessment of the achievement of learning outcomes is either differential or non-differential, a choice determined by the curriculum and described in the subject programme. A course is deemed passed if the assessment of the learning outcomes is positive. Grades A, B, C, D, E and 'passed' are positive results and grade F and 'not passed' are negative results.

In the case of theoretical subjects, lecturers give written feedback or provide an oral summary during a seminar. For the differentiated assessment of practical subjects and projects, a committee is formed that consists of at least three members: a lecturer from the respective subject, the head of the specialty department / Centre of General Subjects and guest members.

The assessment of practices is formative. This requires students to analyse their work and provide feedback (a report and a seminar presentation). In addition to assessments, lecturers provide students with regular feedback during the study process because creative projects and practical work rely heavily on individual instruction.

The academic calendar determines the timing of the examinations in the semester and it is compulsory for the student to adhere to the schedule. Exams must be passed by the end of the examination session. In the case of a negative grade in an examination or test, or if the student failed to attend it, the student has the possibility to pass a follow-up assessment. The grade can only be improved with a resit with good reason and on the basis of the student's application and at the latest in the semester following the semester of assessment.

The final project is defended in front of an assessment committee, the composition of which is approved by a directive of the Rector. The committee is composed of representatives of Pallas, sectoral experts or employers' representatives from outside Pallas and at least one sectoral expert or employers' representative from abroad.

The remote learning caused by COVID-19 was accompanied by a shift to online assessment. Students were given instructions on how to take photos of their practical work and upload them to the Pallas online space (OneDrive folders). Feedback on the work was received from the committee at assessments carried out on Teams.

The Vice Rector for Academic Affairs has participated in the general subject assessments in order to get an overview of the practices of the assessment process and to plan the necessary improvement activities (training of teaching staff to enhance their evaluation competences, clear guidelines for the formulation of assessment criteria and their application in the assessment, etc.).

According to the results of the study environment and organisation feedback survey of 2020, 59% of responding students were satisfied with the feedback they received from the teaching staff. Satisfaction has increased by 10% compared to 2017, when dissatisfaction with feedback was 28%, and by 2020 it had decreased to 15%.

In order to contest a decision related to the organisation of studies, including their grade, the student must contact the decision-maker and contest the decision verbally or in writing. If the decision-maker does not change the decision, the student has the right to appeal the decision to the Vice Rector for Academic Affairs, who may set up a committee to clarify the circumstances. The deadlines are specified in the academic regulations. Challenging decisions regarding the defence of final projects is regulated by the Guidelines for Final Projects.

3.9.1. Recognition of prior learning and work experience

Recognition of prior learning and work experience (RPL) is governed by the Rules and Procedure for Recognition of Students' Prior Studies, Work Experience and Creative Activities. RPL assesses the applicant's competence based on established criteria, including the conformity of their knowledge, skills and attitudes to the learning outcomes of the curriculum or part(s) thereof. Previous studies are taken into consideration on the basis of the educational documents attesting them. When proving the existence of work experience, the application must also include a description and analysis of it. A self-assessment and, where appropriate, a portfolio must be enclosed with the application for the recognition of creative knowledge. The compliance of application content and transferred credits with Pallas curricula is assessed by a committee consisting of the head of the specialty department or the head of the general subject module and the lecturer of the respective subject.

The RPL system of Pallas is designed to ensure that the process runs smoothly, providing support where necessary (counselling, application, assessment, recognition and feedback). Training has therefore been provided to RPL applicants, consultants and assessors. All specialty departments are qualified to consult and assess students because assessment committees largely consist of faculty members or specialists in the field. It is important to assist students in filling in the application form and guide them in preparing a self-analysis as well as in collecting and presenting evidence of their studies. The respective information is distributed during information days and via the website. Pallas is relatively flexible in the RPL procedure, as it primarily assesses the learning outcomes and the content of subjects (practical training) and does not focus on the subject titles (which may vary from institution to institution).

The number of RPL applications has varied from year to year, depending largely on students' previous studies and experience. In 2017, 43 applications for 316 ECTS were approved, and in 2020, 74 applications for 1041 ECTS credits were approved. The share of the recognition of earlier studies is the biggest, but recognition of informal learning (including work experience) is also significant.

Table 21. Use of RPL, 2017–2021

	2017		2018		2019		2020		2021	
	Number of applications	Approved ECTS	Number of applications	Approved ECTS	Number of applications	Approved ECTS	Number of applications	Approved ECTS	Number of applications	Approved ECTS
Photography	3	23	5	82	11	57	10	317.6	9	58
Painting and Restoration	9	65	4	15	6	29	10	36	14	14
Media and Advertisement Design	10	99	17	93	22	218	28	337.4	18	78
Furniture Design and Restoration	6	30	12	48	9	28	5	115	10	107.5
Leather Design and Restoration	4	22	3	15	1	11	4	150	6	25
Sculpture	3	7	9	38	1	2	4	17.5	11	35
Textile	8	70	3	20	9	104	13	68.3	5	6
Total	43	316	53	311	59	449	74	1041.8	73	323.5

Assessment of students. Strengths. Areas for improvement. Development actions.

Strengths
The size of study groups allows for individualised feedback that supports each learner's development
In the last three years, an online support tool for studies (including student assessment) has been created
Creative subjects are assessed by a committee, which includes external experts where possible
External experts from Estonia and around the world are involved in the final project assessment committees
Individual RPL counselling in the specialty departments and the Academic Affairs Office supports the completion of the curriculum

Areas for improvement	Development actions
Assessment competences of faculty members	Organisation of training courses and seminars on assessment
Shaping learners who manage themselves	Inclusion of learners in setting learning objectives and in the assessment process

3.10. Learning support systems

3.10.1. Counselling

The purpose of academic counselling is to help students successfully complete their studies in Pallas. Initial counselling takes place in the specialty departments, from where the student is further referred if necessary. It is also possible to get advice and help from the academic and research staff (in particular the registry, the Development Centre and the library).

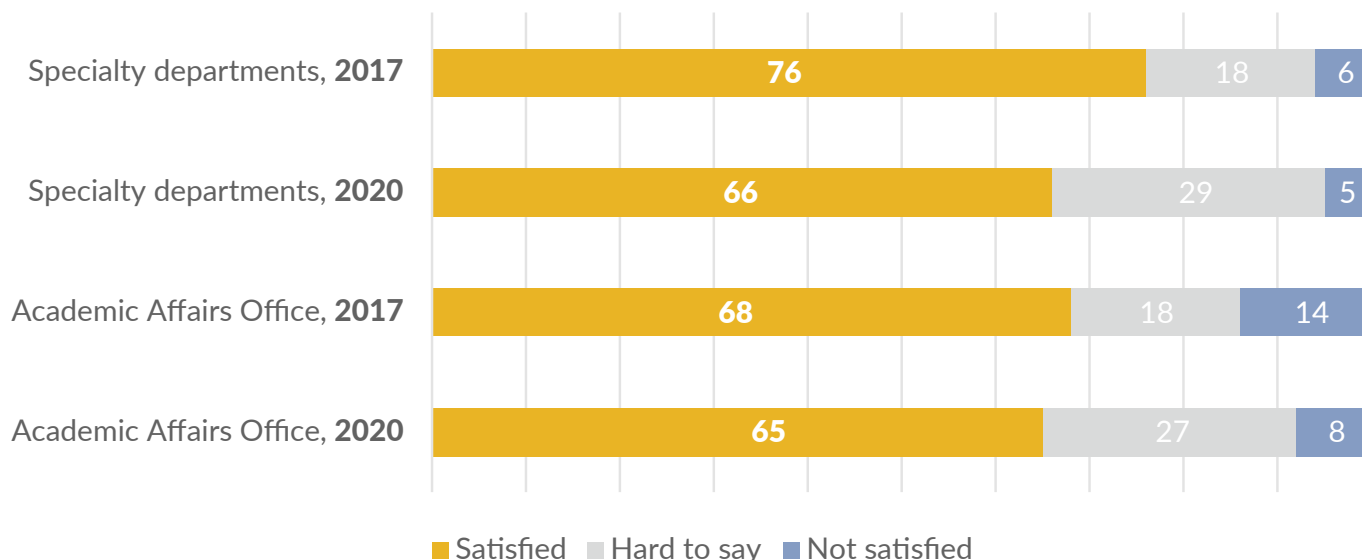
Students are advised by the Academic Affairs Office in issues concerning studies and the Academic Affairs Manager on RPL issues. Both group and individual counselling for students to find practice places and jobs is provided by the specialty departments. Students who are at risk of dropping out or of moving to part-time studies are approached individually. In addition to counselling, students can receive help with preparing a schedule and finding ways to present late work, where necessary.

The International Relations Manager advises students in the field of international study opportunities, mobility programmes and practices performed outside Estonia. She also advises international students, who

are offered information sessions and integration events, and a support system has been set up with the help of tutors. Tutors help foreign students integrate into the Pallas community and Estonian society, help with everyday problems and, if necessary, problems that arise during their studies.

The need for psychological support has increased significantly in recent years, especially in the context of the COVID-19 crisis. Pallas cooperates with a psychologist to whom students can turn. The information distributed by the specialty departments and the Academic Affairs Office, as well as on the website, has been updated with contact details for psychological support providers and self-help facilities.

Figure 11. Student satisfaction with the advice provided by the Academic Affairs Office and specialty departments in 2017 and 2020



3.10.2. Reasons for dropping out

The average percentage of first-year drop-outs in Pallas is 9%, which is very good compared to the Estonian average (20%). The low drop-out rate is due to the fact that students with the highest motivation are selected during the admission process.

A wide range of factors, from the clearest possible presentation of learning information to student counselling in the specialty departments and the Academic Affairs Office, play a key role in preventing dropout.

Table 22. Percentage of drop-outs in the first year and during the course of studies, according to the Estonian Education Information System, 2017-2021

	Percentage of dropouts in first year		Percentage of dropouts	
	Pallas	Estonian average	Pallas	Estonian average
2017	5	21.2	7.7	14.5
2018	5.5	21.6	5.1	13.6
2019	16.9	21	11.9	13.6
2020	10	18.5	8.3	11.5
2021	7.2	18.4	8.2	11.7

The reasons for dropping out are similar across curricula. Five main reasons can be highlighted.

1. Residence: moving to another country, leaving Tartu. Often linked to reason 2.
2. Financial difficulties: it is not possible to study full-time because of work. Students fail to keep up with the curriculum and cannot rectify the situation. Difficulties are often linked to a lack of family/parental support.
3. Change of curriculum or educational institution.
4. Health: the student is unable to concentrate on studies due to health problems.
5. Unknown reasons: the student fails to attend or the reason they dropped out remains unknown.

Table 23. Reasons for voluntary discontinuation of studies for academic years 2017/2018 to 2020/2021

	2017/2018	2018/2019	2019/2020	2020/2021
Wrong specialty	3	6	7	4
Financial reasons, employment	5	6	10	7
Relocation	8	5	2	1
Failure to commence studies	0	1	3	0
Further studies abroad	0	1	0	0
Other	4	12	13	13
Total	20	31	35	25

The main obstacles to continuing studies have been relocation, financial difficulties and family-related circumstances. These problems are often intertwined with one another. It is very difficult for Pallas to do anything about this.

The circumstances surrounding a change of curriculum and/or higher education institution are complex. In creative specialties, it is understood that the suitability of the field will only become clear during the actual learning process, so a certain drop-out rate is inevitable. There are not many people who drop out due to ill health, but academic leave is often taken because of excessive stress and burnout. Fortunately, this break helps and the studies are completed. Talking to students and taking their wishes into consideration as far as possible is a primary way to reduce dropping out and has always been used. In addition, a student can get an appointment with a psychologist through Pallas.

One of the main reasons for dropping out is the inability to reconcile work and studies: for economic reasons, students have often had to decide to work. This is particularly evident among first-year leavers, who, despite explanations, do not appreciate the practical nature of the education they receive in the university and the amount of work involved. In more than half of the cases, this has proved to be the main reason for dropping out.

Family reasons are the second most frequent reason, including the difficulty of studying when having to take care of children, the need to care for parents and relocation (moving to another country). The pandemic of recent years has left its mark and health (including mental health) problems have increased.

The results of dropout management and individual counselling are also reflected in the reduction of the average length of time students spent studying in the last two years. Personal attention is given to students with overdue study assignments, monitoring the causes of dropping out, developing e-support for subjects, improving communication, etc.

Table 24. Average period of study of students, 2017–2021

Year of graduation	2017	2018	2019	2020	2021	5-year average
Total average	4.4	4.4	4.6	4.4	4.4	4.4

3.10.3. Textbooks and teaching materials

The Pallas Library is stocked in cooperation with all specialty departments and other structural units, the Tartu Art School and experts in the field, according to the curricula and creative and research needs. There is cooperation with the libraries of the University of Tartu, the Estonian Academy of Arts (EKA) and the Art Museum of Estonia and with the Arts Information Centre of the National Library of Estonia.

Records can also be borrowed from the libraries of the UT, the EKA and Tallinn University. The surveys of 2020 showed that 93% of students were satisfied or very satisfied with the Pallas library as a learning support facility (see Figure 12).

The Estonian Rectors' Conference of Universities of Applied Sciences contacted the MEA in 2021 to find support for extending the use of e-science information, databases of research articles, etc. to universities of applied sciences. A pilot project will be launched in 2022–2023 to expand the availability of research databases in both universities of applied sciences and positively evaluated research institutions.

3.10.4. ICT solutions to support learning activities

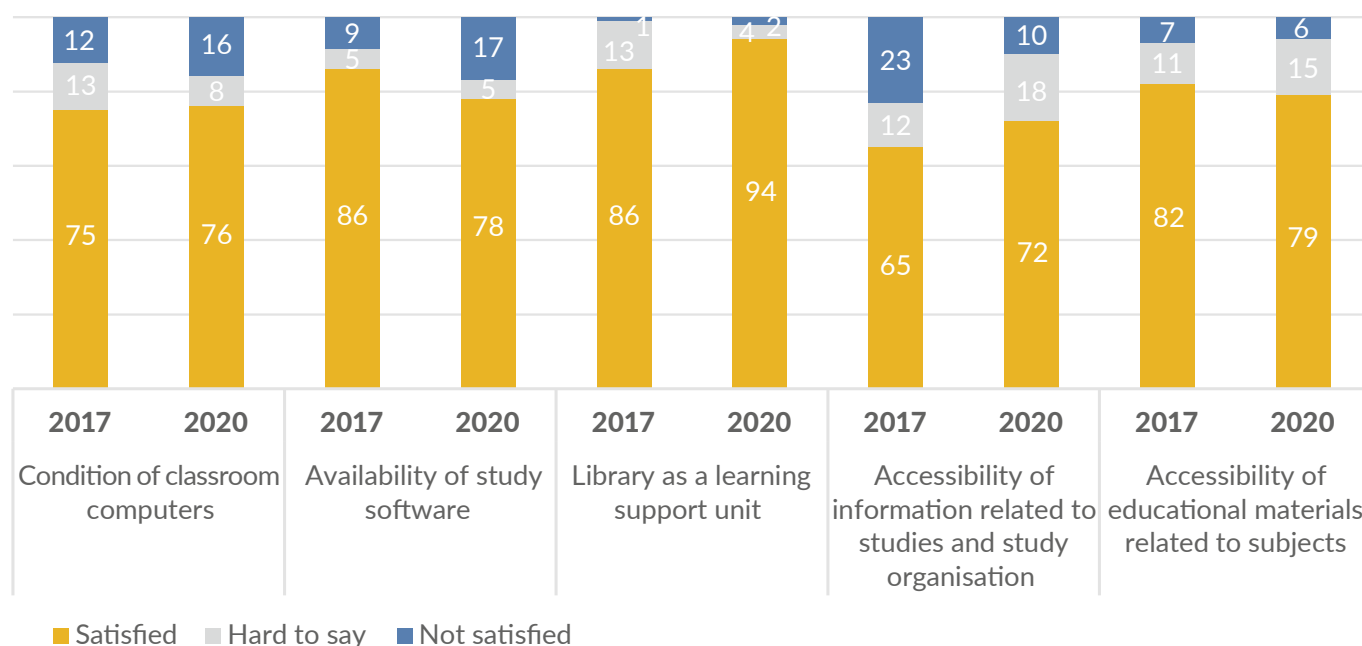
Pallas uses Webdesktop as its internal communication channel and tool. Students are required to use their Pallas e-mail address, which will be used to send them information about their studies and other Pallas-related activities. All teaching staff and students have the option to use the Microsoft Office365 OneDrive cloud-based environment for file sharing and storage. Each student is allocated 1 TB of cloud-based storage.

Information for students is available in the information materials and environments, with the most important information grouped under the heading 'Learning' on the website. Information days are organised for first-year students in the first weeks of their studies, where they are introduced to everything related to studying in Pallas, from legislation to technological support as well as the structure of the curricula, the organisation of studies and placements, etc.

Students as well as teaching and support staff are supported in the use and implementation of modern ICT solutions. The Teams environment is used for distance and blended learning, and Moodle support for courses is available.

In March 2020, Pallas migrated from the study learning information system SIS to the new learning information system Tahvel, which is still under development. The Student Admission Information System SAIS is used upon admissions, which greatly simplifies the exchange of information with candidates and the submission of documents. The lower satisfaction of students with the way their studies were conducted and organised was due to the migration to the new learning information system, Tahvel, whose technical readiness did not meet the needs of students.

Figure 12. Student satisfaction in 2017 & 2020, %



Learning support systems. Strengths. Areas for improvement. Development actions.

Strengths	
Functioning individual counselling system	
Tutoring for foreign students	
Satisfaction with library service	
Areas for improvement	Development actions
Psychological counselling	Making psychological support more accessible to all students and staff
Tutoring system	Providing tutor support for first-year students

3.11. Research, development and creative activities (RDC)

RDC is Pallas' contribution to society, and as an art university, the primary focus is on creative activity. The expected and actual results of RDC are described in the annual action plans of the Pallas Development Plan and comprehensive reviews are published in the [annual report](#). The share of the RDC obligation in the working time of academic staff is laid down in the job descriptions. Students are involved through RDC studies.

Systematic coordination of RDC started in Pallas in 2016 when an RDC Council was established under the leadership of the Rector. Its task is to discuss and decide on issues related to implementation and research, creative activities (including the Pallas Gallery exhibition plan) and the Pallas publications.

RDC is funded both from the Pallas budget and own revenue. The budget provides funding for approved applied research on the basis of applications. International programmes are used for international RDC.

In addition, funding for RDC is actively sought from funds. The largest financier of cultural projects in Estonia is the Cultural Endowment of Estonia, to which Pallas submitted applications totalling 239,694 euros in the period 2017–2021 and from which it has received funding in the amount of 64,381 euros (27%).

Since RDC forms a part of the work tasks of academic staff according to their job descriptions (the share of working time is stipulated in the job descriptions), part of the salary fund directly finances RDC activities.

The share of RDC funding in payroll in 2021 was 9.58%.

3.11.1. Applied Research

In 2017, the RDC Council approved the Rules of Applied and Scientific Research and the Applied and Scientific Research Agenda for 2017–2020. Each following year, the RDC Council endorsed the applied research for the year ahead on the basis of the proposals submitted. When evaluating research topics, the RDC Council takes into consideration the relevance of the topic, feasibility and cooperation with other research institutions, memory institutions and businesses. A report on research that has been completed or reached an interim stage is submitted to the Council.

The research is funded by Pallas and cooperation partners. Six applications for applied research were submitted in 2021, of which five were approved by the RDC Council and allocated €17,150. Unlike universities, Pallas as a university of applied sciences is not eligible to apply for targeted research funding.

Examples of applied research are provided in Annex 16.

3.11.2. Scientific publications

In Estonia, information on research activities is centralised in the Estonian Research Council's information system [ETIS](#). One of the most important priorities of Pallas as a university of applied sciences in the arts in the context of RDC is creative activity. Therefore, more than five scientific publications per year (classifications 1.1, 1.2 and 3.1) is a good result for Pallas. As an active participant in the field of the arts, Pallas is interested in creative research, scientific and applied research, and their introduction through lectures, exhibitions and publications.

Table 25. RDC coverage by classification of the information system of the Estonian Research Council (ETIS), 2017–2021, as of 04.03.2022

Scientific publications by classification	2017	2018	2019	2020	2021
1. Journal article	4	0	2	2	7
2. Book, monograph	1	2	1	1	0
3. Article in collection, chapter in book/ collection, specific research publication	2	5	3	1	1
4. Editing of scientific publications	0	0	1	0	1
5. Published conference papers	5	4	6	3	5
6. Other publications	11	4	4	4	5
Total	23	15	17	11	19

3.11.3. Series of Pallas publications

Pallas issues a series of [publications](#), which aims to contribute to arts education and promote the creative and research work of its students and faculty more widely. Between 2012 and 2021, 13 publications were published, and an annual catalogue of final projects, *Lend*, has been prepared since 2012.

In 2019, a student project was published for the first time as a result of independent applied research: The final project of Siiri Nool in the specialty of textile in 2019 'Possibilities of Processing Local Wool in Estonian Wool Factories. Testing and Using Estonian Woollen Yarn for Creating a Knitted Product'.

Professor Peeter Linnap, Head of the Department of Photography, is compiling a large-scale collection 'Anthology of Estonian Photography I-III', two volumes of which have now been published in the Pallas series.

3.11.4. Creative activity

The Pallas Gallery is the primary outlet for creative activity for the departments as a whole and for students and faculty separately. Students and faculty also organise personal and group exhibitions as well as joint projects with Estonian and foreign partners in other galleries and public spaces across Estonia, abroad and in virtual environments.

Compilation of student exhibitions and participation in exhibitions can be seen as part of their studies. This gives them experience not only in creating works for exhibitions, but also in writing projects, compiling and/or designing exhibitions, negotiating, marketing and advertising, setting up exhibitions and communicating with the public and the media.

Figure 13. Exhibitions map, 2017–2021



Specialty departments encourage students to enter their work in both Estonian and international competitions to get the best possible feedback on their activities. Success in competitions allows them to make new contacts, initiate new collaborations and raise their profile.

The entries submitted by Pallas students have been successful. Examples of this are the American Tapestry Alliance Student Award (mention in 2019, winner in 2020), reaching the final of the Dorothy Waxman international competition for textile and fashion students (2019, 2021), participation in the CarpetVista competition in Germany and in the Designblok Prague competition, since 2011 in the Stockholm Furniture & Light Fair, in the international competitions Design a Bag! and German Design Awards, international exhibition competitions Scripta manent VI – Forestonia. Estwald. Mine Metsa!.

In addition to international competitions, students take part in Estonian competitions. For example, design students successfully participate in the Bruno competition for the Estonian Design Awards. The students of the Department of Media and Advertising Design were successful at the Student StartupCamp

Tartu Hackathon in 2019 and they were awarded the Student Award at the 55th International Festival of Non-Commercial Film Makers of the Republic of Estonia in 2020.

Participation in art procurements is an important part of the study process. In Estonia, the construction of a public-purpose building involves the obligation to order works of art, which is an important opportunity for active artists to display their work. This is why it is necessary for students to familiarise themselves with the complexities of taking part in a competition. In 2020, four students from the Department of Sculpture and three from the Department of Textile took part in the art competition of the Agriculture Board, and two students of the Department of Textile participated in the art competition of the student home of the Tallinn Lasnamäe School of Mechanics. In 2021, three students from the Department of Sculpture participated in the Viljandi Hospital art competition, which was won by Pallas student Eeva-Ruth Niitvägi and her supervisor Leena Kuutma with the work *Androgynos* (the sculpture will be completed in summer 2023).

In 2019, Pallas participated for the first time in the Garage48 hackathon Arts & Hardware, which focused on combining art and engineering through a variety of ideas. Theme was fleshed out in 2020 and Pallas took part in the hackathon Arts & Robots. The Garage48 hackathons were the starting point of a collaboration, which resulted in Olga Hoch, a student of the Pallas Department of Textile, attending the Empowering Women Makeathon event organised by the Estonian Refugee Aid and the Unity for the Future charity foundation of Zaporizhzhia as a mentor from 10-18 November 2019. The event was held in eastern Ukraine to train Ukrainian women in war-affected areas and encourage them to start their own businesses.

In the field of art, Pallas students and faculty have participated in the European Photo Month since 2019 (Bratislava, Athens, Berlin, etc).

Although the COVID-19 restrictions have severely hampered both learning and collaboration over the past two years, an impressive number of projects have been delivered to partners in five years. Projects are selected on the basis of the principle that the assignment or collaboration must support the acquisition of learning outcomes. The works are prepared within the framework of subjects and practical training as well as in the form of final projects (see also Annex 17).

In 2020, students were asked to assess the department's professional activity (projects and exhibitions, participation in exhibitions, etc.). 63% of respondents agreed that the department is professionally active, 27% disagreed and 10% could not say.

RDC. Strengths. Areas for improvement. Development actions.

Strengths	
Conducting applied research and linking it to studies	
Cooperation with local authorities and other partners, integrating commissioned work into studies	
Active creative work by students and faculty members	
Areas for improvement	Development actions
Consistent funding for applied research	Applying for state funding for applied research in cooperation with the Estonian Rectors' Conference of Universities of Applied Sciences

3.12. Service to Society

The Development Plan for 2016–2020 focused on building a creative society. The sub-goals of the Development Plan for 2021–2025 are a visible contribution to the development of the sector and the public space as well as active leadership in the field of arts. The goal of Pallas is to be a cooperative partner offering innovative ideas and practical solutions in shaping environments and providing services and to base its activity on the principle of sustainability.

In addition to formal education, Pallas offers a wide range of lifelong learning opportunities, connects the world of education with businesses, organisations and local authorities, shares knowhow in professional and trade associations and contributes as experts to sectoral strategies and policies. In serving society, Pallas participates in the design of public space and organises exhibitions at the Pallas Gallery and other exhibition venues in Estonia and around the world. Conferences, seminars and other events are also organised.

3.12.1. Resources shared with the community

The most direct outlet for introducing the activities of Pallas is the Pallas Gallery. In 2009, Pallas was granted the right to rent the spacious facilities in an excellent location at Riia 11 free of charge from the City of Tartu. The gallery is open to the public five days a week, admission is free and exhibitions are changed every three or four weeks.

The gallery's annual exhibition plan is prepared by the RDC Council on the basis of the applications received in response to the open call. The selection is based on the principle that different fields are represented, the projects are socially relevant and artists or art students from other countries are involved. The completed projects are coursework and final projects, group and personal exhibitions and experimental projects by students, which give a good insight into the specialties of Pallas, the aspects of teaching and the uniqueness of Pallas. Curator tours, workshops, discussion groups, lectures, etc. are organised within the scope of the exhibitions.

In five years, 140,826 people have visited the gallery's 123 exhibitions (Annex 18). In addition to the exhibition of final projects *Lend*, the most popular exhibitions over the past five years have been 'Female Artists from Pallas' 1919-2019 (2019) with 1849 visitors, 'Tartu Interdisciplinary' (2020) with 1933 visitors and 'Piece of Peace. Survey Exhibition of Estonian Street Art and Street Artists' (2021) with 2034 visitors.

The Pallas Library is also the library of the vocational educational institution Tartu Art School. The library's mission is to contribute to the provision of quality higher education in the arts, to the study, creative and research activities of the members of Pallas and to restoration activities that preserve the educational and cultural values of the people of South Estonia.

As the library serves the staff and students of both Pallas and Tartu Art School, its collection, facilities and equipment are at the disposal of both of them. Approximately 40% of new readers are students of the Tartu Art School and the share of borrowing by students of this school is about the same. In 2021, the library had 1093 readers who could choose from 18,981 records.

The library has long-standing close cooperation with the Prima Vista literary festival, whose artistic programme is coordinated by the library's director, Edith Hermann. She coordinated the travelling exhibition 'The Story of Pallas', which was presented at the 100th anniversary of Pallas in Vanemuine Concert Hall and has since toured Estonian upper secondary schools. Every year, the Pallas library showcases the most beautiful books from Estonia, Finland and Latvia. Every year, the library produces and puts up 10-16 exhibitions.

Since 2018, Pallas has a [digital archive](#), which includes information on student works, final projects and key events. The main purpose of the digital archive is to facilitate the use of the works in teaching and it can be used for in-house archiving as well as for making information available to the public.

3.12.2. Participation in decision-making bodies and professional associations

Both academic and non-academic staff participate as regular members, experts or leaders in various decision-making bodies, professional associations, working groups, etc., according to the specificity or position of their specialty. A large number of faculty members belong to decision-making bodies, professional and creative associations (see Annex 23), through which they take the lead in discussions and advocate for the preservation and development of cultural heritage, speak in decision-making bodies and organise exhibitions.

3.12.3. Organised events

In addition to its active exhibition activities, Pallas organises various events, including conferences and charity projects. The most significant of these is the annual Pallas fashion show Mood-Performance-Tants (MPT), which took place for the 24th time on 9 June 2022 and is the longest running fashion show in Tartu. The fashion show showcases the collections of the Estonian and international designers who participated in the competition as well as the final projects of the students of the Pallas Department of Textile and the Department of Leather Design as an event that combines fashion and performing arts. Students from several departments of Pallas are involved in the organisation of the show, gaining experience in preparing and running an international cultural event. Mood-Performance-Tants has been the starting point for several now internationally renowned Pallas alumni, such as Triinu Pungits and Annika Kiidron. Cooperation with

the Tartu Centre for Creative Industries and the UT Viljandi Culture Academy in 2017, and in 2018 the Estonian Fashion Festival was created, combining three fashion shows (MPT, OmaMood and Antonius Fashion Show).

Pallas organises conferences on conservation and restoration. Initially aimed at students in this field to gain a broader understanding of the profession and to work together, the seminars immediately became popular with the wider conservation community in 2020. The seminars are now organised twice a year and are also aimed at the wider public. Speakers and listeners include specialists from the Estonian National Museum and the specialists of Kanut, the conservation and digitisation centre of the Estonian Open Air Museum.

Under the leadership of the Pallas Student Council and in cooperation with Tartu Health Care College and Tallinn Health Care College, a nationwide blood donation campaign for higher education institutions was organised in autumn 2021.

In the end of 2021, the Rector of Pallas organised the charity project Colours of Pallas. As part of the event, 75 works of art by 44 students, alumni and faculty members were donated to Tartu University Hospital, which has been battling the coronavirus pandemic for a long time.

Introduction of study opportunities

In order to provide information on study opportunities in Pallas, open days are organised during the spring break to introduce the learning environment and to offer workshops and meetings with the faculty and students. In 2020 and 2021, the event was held online, as required by the circumstances.

Groups of students from both general and vocational schools are welcome in Pallas at any time. Along with other higher education institutions in Tartu, Pallas introduces itself at the Study in Tartu! fair. Study opportunities have also been introduced at career days in Viljandi, Valga, Rakvere, Paide and Jõhvi, at the Intellektika education fair and at the Valgamaa education fair Choose Smart. The team always includes students whose study experience contributes to the promotion of Pallas.

Preparatory courses for potential students are organised every spring, which are based on the requirements of the admission exams and focus mainly on portfolio preparation and composition techniques.

Every autumn, Pallas participates in the Tallinn Design Festival *Disainiöö* in Tallinn, where design and architecture schools put up exhibitions. It is prepared on the basis of the main theme of the festival, which in 2021 was the extraordinary and life-saving SOS Design. The aim was to draw attention to the role of design in addressing the changes in society and crisis situations.

During the autumn school holidays of 2021/2022, first and second year students were offered the opportunity to participate in a creative camp: they dyed shirts and totes, worked with autumn leaves, painted and visited the Department of Sculpture of Pallas.

3.12.4. Shaping the development of arts education

Pallas is an active participant in shaping the development of arts education. Pallas led a debate on the topic of Genuine, Living & Uncomfortable Creativity in the education area of the Opinion Festival in August 2021. Experts from general, recreational and higher education institutions were invited to speak. In recent years, the festival design has been created by students from the Pallas Department of Media Design.

In November 2021, the seminars of the creative higher education institutions continued, with the participation of the Baltic Institute of Film, Media and Arts of Tallinn University, the UT Viljandi Culture Academy, the Estonian Academy of Music and Theatre and the EKA. Pallas organised a seminar Creative Space, which sought answers to the questions of what kind of space, area or surface is needed to create, what kind of space is sufficient to accommodate the creative person and their work, what kind of space supports the development of the creative person and what kind of space we should create in creative higher education. A series of joint seminars started in autumn 2019 at the EKA, where the topic 'Good Artist = Good Lecturer?!' was discussed. Due to COVID-19 restrictions, there was a break in the meetings, but the cooperation will continue in 2022/2023 under the leadership of UT Viljandi Culture Academy.

On the initiative of Pallas and in cooperation with the Estonian Artists' Association and Tartu Art School, an art education roundtable was convened in autumn 2021 and winter 2022 with the aim of drawing up a cooperation plan and an action plan for art education as a part of the development of the Estonian art development plan. The number of contributors was large. In addition to arts education experts, the online meetings were attended by artists, educators, cultural organisers and leaders of education and audience programmes.

3.12.5. Continuing education and lifelong learning

Lifelong learning was set as a focus of the Pallas Development Plan for 2016–2020. The set target for 2020 was 900 academic hours of continuing education, but national restrictions established in relation to the coronavirus pandemic prevented this from being achieved.

One of the sub-goals of the Development Plan for 2021–2025 is for public-focused continuing education in the creative sector to respond to the needs of the target groups and the demands and changes in the world of work, providing added value in personal development as an enrichment of quality of life. Two main actions are planned to achieve this:

- 1) Identification of target groups for continuing education and providing continuing education and retraining based on their needs.
- 2) Integration of new technology and information design and digital solutions into training and increasing the share of online courses.

The performance indicators are the number of participants in continuing education during the year (target level in 2025: 320) and the volume of continuing education (target level in 2025: 720 hours).

In its continuing education activities, Pallas relies on the Adult Education Act and the Lifelong Learning Strategy. The organisation of training is regulated by the document Rules for Continuing Education at Pallas University of Applied Sciences. The Continuing Education Manager is responsible for continuing training, working closely with the specialty departments, vice rectors, the academic and research structure and the support and administrative structure. Continuing training is provided by teaching staff, visiting lecturers and experts, specialists and practitioners who are responsible for the content and quality of the training materials. Some of the courses are taught by Pallas alumni, which helps them maintain and strengthen their mutual connections.

Training courses are designed and delivered with a particular focus on the need to develop the skills and knowledge needed to work in the field of the arts, but it is also important to enable people to spend quality leisure time and develop the skills they need for hobbies. In the design and planning of continuing training, it is important to monitor the target groups in order to create opportunities needed for both professional and personal development.

In recent years, training courses that develop IT skills have become an increasingly important part of the training calendar, allowing for a significant amount (40–48 academic hours) of focus on a single tool. They include courses like '3D Modelling and Printing', 'Advanced Graphic Design' and 'The ABC of Drones'. There is still a strong demand for painting and drawing techniques, which is why Pallas has offered opportunities to explore acrylic, charcoal, oil and open-air painting as well as urban illustration and drawing.

The training courses have varied target audiences and venues. In 2019, preparatory courses were organised in Tallinn under the name Future Studio. Both classical and modern disciplines were taught in intensive courses. During the pandemic summer of 2021, people were offered opportunities to paint outdoors in a variety of techniques.

At the end of each training course, feedback is collected from participants to plan improvement actions. A selection of the feedback is also displayed on the Pallas website under the continuing training calendar. The alumni survey carried out in autumn 2021 also gathered information on the continuing education needs of alumni, which can be taken into consideration in future training calendars. A review of continuing training is provided annually in the annual report.

Pallas is a training service provider on the basis of the personalised training card of the Estonian Unemployment Insurance Fund. From 2017 to 2021, the Estonian Unemployment Insurance Fund financed the participation of 81 people in Pallas continuing education courses.

Table 26. Continuing education, 2017–2021

	2017	2018	2019	2020	2021
Courses offered by Pallas	15	18	20	16	27
Courses ordered	11	7	4	2	2
Volume of lessons	1050*	793	481	398	517
Number of participants	258	404	260**	128	298
Income in euros	32 149	37 242	17 483	16 986	35 478

* The volume of lessons of continuing education in 2017 was boosted by the large number of participants in individual training through the Estonian Unemployment Insurance Fund.

** 37 persons participated in 2 courses

Service to Society. Strengths. Areas for improvement. Development actions.

Strengths	
A diverse range of training courses tailored to the needs of the target group	
Gallery Pallas as an outlet for the creative work of students, staff and partners	
Active participation in the work of professional and trade associations in the field and, through this, the development of their field	
Active participation in the development of higher education in the creative fields	
Areas for improvement	Development actions
Visibility of Gallery Pallas	Increasing the share of external exhibitions and invited curatorial exhibitions
Flexible learning opportunities	Development of micro-degree programmes

4. SELF-EVALUATION OF SELECTED CURRICULA

Three out of the seven curricula of Pallas are included in the self-analysis sample of curricula: Photography, Painting and Restoration and Textile (see Annex 30 Curricula, Annex 31 Curriculum Tables and Annex 32 Curricula Syllabuses).

Curriculum	Photography	Painting and Restoration	Textile
Structural unit responsible for curriculum	Department of Photography	Department of Painting	Department of Textile
Head of curriculum	Peeter Linnap	Margus Meinart	Aet Ollisaar

The photography curriculum covers the field of arts, the Painting and Restoration curriculum covers the fields of arts and conservation/restoration and the textile curriculum covers the fields of arts and design. So all fields are represented. Curricula with one (Photography and Textile) and two (rural and restoration) specialisations are also represented.

4.1. PLANNING AND MANAGEMENT OF STUDIES

4.1.1. Objectives of curricula

The Departments of Photography, Painting and Textile offer high-quality applied higher education based on internationally and nationally recognised curricula. The objectives of a curriculum are set in accordance with the department's statutes. In addition, the development of the curricula in Photography, Painting and Restoration and Textile has the following specific objectives.

The objective of the **Photography curriculum** is to ensure the next generation of independent and adaptable creative artists, scientists and curators and to develop a readiness for lifelong learning. It makes it possible to focus on the creative and applied aspects of photography as well as the trends that organise and give meaning to photography. The mission of the Department of Photography is to continue and develop the traditions of Estonian and European photography and critical documentary. In addition to studies, the department is involved in creative and research work, coordination and mentoring. The curriculum is developed in collaboration with experts, scientists, employers and international experts, which ensures that graduates are competent in the world of art and competitive in the European labour market. The curriculum is developed on the basis of both national cultural and international interests.

The curriculum of **Painting and Restoration** combines the arts and conservation/restoration in the field of monumental art. The objective of the curriculum, which is unique in the Estonian context, is to ensure high-quality higher education in the field of painting and monumental art with specialisation in the arts or conservation/restoration, to enable the acquisition of versatile professional knowledge and skills and to ensure the next generation of conservators/restorers and artists with independent analytical and decision-making abilities. The mission of the Department of Painting is to develop the art of painting and contribute to the protection of cultural heritage. The department offers professional knowhow, consultancy and courses and organises specialised conferences, seminars and exhibitions. Graduates of the arts programme of the curriculum are active in the field of the arts: organising personal and group exhibitions, working as teachers in art schools, instructing art courses and setting up their own businesses. Conservation/restoration students participate in restoration projects and work in restoration-related institutions (Estonian National Museum, National Archives, National Heritage Board, EKA, Tartu Art Museum). As of 2015, graduates of conservation/restoration receive the level 6 occupational qualification of conservator after defending their final projects.

The curriculum of **Textile** is a unique higher education curriculum in Estonia combining the fields of textile and fashion, which aims to ensure quality professional higher education in the field of textile, including specialisation in textile art and design and fashion art and design. The curriculum is developed with the aim of creating conditions for holistic professional higher education based on a symbiosis of traditional skills and innovative opportunities, valuing a responsible approach to the application of the profession and the use of resources. The curriculum combines knowledge and experience in design and product development, materials and technology and textile arts. Both individual skills and cooperation across the field are considered important: students are given the opportunity to participate in projects and develop their skills through practical training in Estonia and abroad. Graduates are prepared to work in their chosen specialty and have the prerequisites to continue their studies at other levels of higher education. The mission of the Department of Textile is to preserve and develop the traditions of Estonian textile art and design. The department provides professional expertise, consultancy and courses in textile and fashion and initiates applied research in the field of the curriculum, actively involving students in the various stages of the research. The department's faculty are active and recognised artists in their field, who are involved in developing and promoting the profession more widely. Curriculum development and instructing students involve top experts from outside Pallas.

4.1.2. Structure of curricula

The structure of the curricula in Photography, Painting and Restoration and Textile (see sub-chapter 3.7) are following the general structure of the Pallas curricula according to the field of study and specialisation, forming a cohesive whole. The largest part of a curriculum consists of the specialisation module, followed

by the general module and the practice module, elective and optional courses and the final project. The diagram describing the links between modules/subjects of the curricula is provided in Annex 29.

As practical training plays a major role in the acquisition of professional higher education, the practice module of the curricula in Photography, Painting and Restoration and Textile is described in detail below. The total volume of the practice module in all Pallas curricula is 36 ECTS. The types of practical training present in all curricula are practice in work environment (15 ECTS), observation practice, individual practice and final project practice as well as curriculum-specific practice subjects.

Photography

Practical training is designed to give exposure to the working environment. The allocation and choice of practical training is based on both professional and creative needs at the level of society and the student. Practical training teaches students how to use applications and fill orders in cooperation with a company and a client and they learn the principles of teamwork and acquire the skills for working as a team member. **Individual Practice (2 ECTS)** aims to support the student's self-development and critical mind during the initial phase of their studies. Practical training is based on the independent selection and realisation of a creative project or professional order. For example, students visually record and document Pallas events (guest lectures, seminars, final projects, defences). The resulting photo collections are stored in the digital archive and can be used in future Pallas communication and marketing activities.

Practice in work environment (15 ECTS) is based on reconciling the student's interests and the needs of society, starting from their identity as a photographer and artist. The practice can be performed as a professional photographer or visual artist. The practice is individual. The student chooses the practice institution considering the principles of practical training. Practical training has been carried out in companies (photography, advertising, video), in institutions serving society (public institutions, museums), at festivals (Tallinn Black Nights Film Festival PÖFF, Tartu Love Film Festival Tartuff, Prima Vista Literary Festival) and with artists (Amedeo Benestante, Naples, Italy; Sergio Vega, Miami, USA). Students have also taken the opportunity to test themselves in curatorial work or the organisation of art events (Rakvere Gallery, Voronja Gallery, Ag47 Gallery, Venice Biennale). An important principle has been to undertake the practice in another cultural space with foreign partners where possible, but this has been made difficult by financial constraints and the coronavirus restrictions in Europe. However, Erasmus+ opportunities have also been successfully used in Portugal, Finland and Italy.

Observation Practice (2 ECTS) supports the student's development as an artist and their critical-analytical view of the world of art. The rationale and aim is to visit European cultural centres and acquire a broader world view of the arts in this way. The student achieves their learning outcomes by planning a study trip (including route) based on their own goals as well as by finding and implementing financial sources, developing their observation and sketching skills during the study trip and preparing a creative, personality-centred report and analysing the trip.

Architectural Photography (2 ECTS) aims to teach the specifics of architectural photography, both in terms of the use of technique and light and the planning and execution of the work in collaboration with an architect or client. The practice provides an opportunity to acknowledge and practice the various objectives, possibilities and solutions of the architectural photo.

Nature Photography (2 ECTS) is a course that teaches the student to independently understand the specifics of photographing natural objects and the impact of natural conditions on photography and ethical behaviour when photographing nature. They will be able to apply their knowledge in practice. A student who has completed practical training in nature photography will have an understanding of the border between the natural and unnatural and be able to express it in images, be familiar with the technical specificities, possibilities and limitations of nature photography and perceive nature as a source of creative expression, possibility and applicability. They will be able to identify the strengths of their own photographs and those of other authors and find solutions to improve the technical and compositional quality of the work as well as behave purposefully in nature.

The purpose of the **Studio Photography (2 ECTS)** course is to provide an opportunity to learn about the differences of studio photography compared to shooting in a natural environment, including the use and creation of imaginative fields and spaces in the studio, using studio techniques and a variety of lighting techniques.

The aim of the **Portrait and Group Photography (2 ECTS)** course is to learn about the specifics of portrait photos, taking photos of single people and groups both in the studio and in existing light and to develop a sense of photogenic. The students learn how to perceive and analyse the photogenic qualities of the subject, how to communicate with the subject in order to achieve a good result and how to use the photographic tools to achieve the objectives.

The goal of **Interior Photography (2 ECTS)** is to learn the specifics of interior photography from the point of view of technique, lighting and style. After the course, the student will be able to see and analyse the characteristics of a space (interior), perceive the specificities of the light that creates the space and be able to apply them to achieve the best end result. They see the potential of connecting interiors to other fields of the same discipline (fashion and portrait photography, etc.) and will be familiar with the fields of application of interior photography (magazines, design catalogues, etc.).

The purpose of **Documentary Photography (2 ECTS)** is to learn about the main methods (observational, interventionist, provocative, etc.) and fields of documentary photography (independent documentary, event photography, critical reportage) as well as the creative characteristics and means of expression of documentary photography. The students will also experience the possibilities of reflecting on societal problems and sore points in photography.

The goal of **Fashion Photography (2 ECTS)** is to learn the technical and creative specificities of fashion photography and apply them to possible work orders (photographing theses, helping the Pallas fashion show team). After the course, the student will know the principles of the fashion world and the conditions of fashion photography, will be able to construct a basic fashion photography session from preparation to the final product and will be able to select and handle the light and techniques needed for fashion photography.

As a result of all practice sessions, the student will submit reports on the work done in addition to critical, self-analytical summaries of their performance. All students can access the reports.

Painting and Restoration

Painting Practice (4 ECTS). The summer open-air painting practice for first and second year students teaches how to apply aerial and spatial perspective in painting as well as how to find motifs and visualise the landscape.

Practical Training (15 ECTS). In Conservation/Restoration, the aim of the practice is to consolidate what the student has learned in real environments and situations by working in a team on a variety of tasks and experiencing responsibility. The tasks for the practical training are chosen on the basis of the objectives formulated in the learning outcomes, which are based on the requirements of the professional standards for monumental painting and painting conservation. The completed practical training will be summarised in practice seminars. The presentations will also be attended by lower-year students, as it gives them an insight into the organisation of practical training and the possibilities of choosing a practice place. The department also provides information on EKA practices that Pallas students can take if they wish. The practice place can be proposed by the student or chosen separately from the rest of the course if the student's interests differ. The Erasmus+ Programme can also be used for this purpose. For example, Triinu Tuul did her practical training at the Helsinki Art Museum in the autumn semester of 2021.

Practical training may also take place in the framework of contract work with an external partner. Long-term experience of working with established partners and the National Heritage Board has built trust in the department. In the case of work agreed with the National Heritage Board, the trainer's certificate of competence and compliance with the conditions of the Heritage Conservation Act are essential. Among the faculty of the department, Heli Tuksam holds a certificate of competence (PT420/2009; issued in 2009 and renewed in 2019). Examples of work placements: participation in the restoration of Kaagjärve Manor, conservation of the vaulted ceilings of Koeru Church, conservation of the ceiling of Kulina Manor, the survey of and report writing on Lai 34/36 in Tartu, cleaning of the historical finish layer with paintings of Kabala-Tamme Manor, execution of the room decoration of Obinitsa Orthodox Church, participation in a workshop in Sagadi Manor, conservation of the wallpapers of Suuremõisa Manor in Hiiumaa, restoration of the Rehbinder building in cooperation with Virumaa Museums and the survey and opening of ornaments in the stairwell of a private house from the early 20th century in Tartu. As a major project, the ceiling of the second floor hall of the Suuremõisa manor house in Hiiumaa was restored/conserved in autumn 2018.

The goal of the field of the arts is to organise practical training in a real working environment, for example at the Tartu Art Museum. During their practice at the Tartu Art House, second and third year students will prepare an exhibition project, the best of which will be realised. The practical training can also take the form of a simulated working environment under the supervision of a faculty member with a group of students or individually. Examples: participation of second and third year students in the Pallas Hotel scholarship competition, murals in the Nõo Gymnasium as part of a professional project, murals for 'Message on the Wall', murals on the wall of the Pallas building on Tolstoi Street.

The goal of **Individual Practice (3 ECTS)** is to put knowledge and skills into practice, gain work experience in various working environments and situations, create and target projects and learn how to implement them expediently as well as learn how to work independently and in a team, learn planning and management, be able to choose materials, techniques and working methods according to the task and critically evaluate solutions. It is important to encourage the individual development of students. Here, too, it is possible to involve students in projects and pass practical training with partners. Examples: Drink & Draw weekly croquis evenings in Tartu, participating in and making paintings for Tommy Cash's debut exhibition at Kumu, teaching art classes at basic school, illustrating books, tutoring at Tartu Children's Art School, tutoring workshops at Tartu Art Museum, restoration work at Pärnu Old Town Basic School, designing and executing a large-scale mural at the Krankenhaus der Barmherzigen Schwestern hospital in Linz, Austria.

Practical Training (7 ECTS)

The Arts

The traineeship is divided into two parts.

1) In Practical Training. Painting (3 ECTS), the student will realise their previous painting experience in an open environment and, if possible, practice landscape painting and painting composition inspired thereby. During the practice, the student enriches and diversifies their academic study of painting based on their personality, thoughts, feelings and experiences. They will gain real-life experience working on a creative task and learn to use time rationally to achieve a given goal. The result is the realisation of an exhibition project.

2) Practical Training. Monumental Arts (2 ECTS), Practical Training. Monumental Arts II (2 ECTS). The practice will be carried out as a mural indoors or outdoors. The student will gain practical experience working in a team and learn to take responsibility for their own section of the work, plan and organise their own work and participate in decision-making and the development of work processes.

Conservation/Restoration

Specialty Project. Restoration Project I (2 ECTS), Restoration Project II (3 ECTS), Restoration Project III (2 ECTS). The practice will take place on a site that is being restored. The assignment is chosen and the tasks are set on the basis of the professional standard for restorers and the objectives set out in the learning outcomes. The student will become familiar with contemporary approaches to conservation philosophy and learn about the classical finishing materials for murals as well as how to analyse the state of cultural heritage and understand the meaning and importance of their work for the conservation of the site.

The goal of the **Project Practice (2 ECTS)** is to carry out interdepartmental projects: solving bespoke tasks that require the design of an environment or the creation of a site-specific integrated visual that requires the involvement of several departments. Examples: cooperation with the municipality of Tarvastu, offering the visual identity of Mustla, theatre project – cooperation with Vanemuine Theatre, exhibition project in cooperation with the Prima Vista literary festival.

During the **Observation Practice (2 ECTS)**, the student will organise Estonian and international study trips, visit museums and trade fairs and get to know architectural objects and the urban environment. The aim of the trips in the field is to get an overview of international art trends and view contemporary art exhibitions in a dedicated exhibition environment. Examples: Venice Biennale (2017, 2019), Saint Petersburg (2018); visiting exhibitions at the Tartu Art House and Tartu Art Museum and the archives of Kumu and the Estonian National Museum. The goal of the practice is to broaden the student's horizons, interact, compare and analyse other cultural environments and eras, enrich and consolidate professional knowledge and better see and analyse the surrounding world. The Observation Practice for restoration students has taken place in Estonian and Latvian manors for several years.

Student feedback on practical training is predominantly positive, highlighting the interesting sites and learning about their specificities. They find that in the areas where they lacked sufficient theoretical preparation, they received good on-the-job guidance and were able to put their new knowledge into practice immediately. The students felt that the objectives of the practical training were achieved, which were to learn new techniques, materials and tools, meet new people and discover new places and sites.

Textile

The goal of the practical training in the curriculum is to give students the opportunity to gain real-life experience of various projects and working environments, extend the knowledge and skills they have acquired in their studies and build up the professional contacts they need for future work. For a total of 18 ECTS credits (15 ECTS in work placements and 3 ECTS in individual practice), students can choose the field of activity and practice place that suits them best and design their individual curriculum accordingly.

For **Placements Practice (15 ECTS)**, the academic calendar sets a period at the end of the spring semester of the third year and the beginning of the autumn semester of the fourth year. The practice can start earlier and be completed over a longer period. Before the practice, the student will be guided in the selection of the practice place and the preparation of the documents, and if any questions arise, the suitability of the practice place will be discussed with the faculty of the department. Work placements can be done in Estonia or abroad with the support of an Erasmus grant. Students in the department are active users of practice options abroad and the experience has been largely good. Most work placements are in Estonia, with an average of up to two students going abroad each year. The supervisor from the department monitors the progress and achievement of the objectives of the practice throughout the training by means of an electronic practice diary and report and, if necessary, advises students individually. At the end of the practice, the experience gained will be shared at a practice seminar, which will be attended by students from the lower years in order to get an initial idea of the practice places and opportunities. Design practices account for a higher proportion and most of them are done by practicing with fashion designers. The next part of the course consists of practical training in companies combining fashion and textile design, where the trainee's task is, for example, to design fabric structures and patterns. There is only half as much practical training aimed specifically at textile design, and the same number in other design fields (interior design, accessory design, design project management, etc.). Students practice the most with small entrepreneurs, some of whom are alumni of the Department of Textile (Lentius Design, Triinu Pungits's company Tring, Annika Kiidron-Roomets's company Kiidron Design). On average, practical training in the arts takes place once a year, including practical training textile arts and the field of the arts (work in galleries and on projects). From 2017-2021, five students assisted costume designers in theatre or film/TV series productions during their practical training and two students passed their practical training at the Estonian National Museum in the Textile Conservation/Restoration Department.

Individual Practice (3 ECTS) can be taken throughout the period of study. The goal of the practice is to apply professional skills and knowledge to an independent project. The suitability of the practice will be confirmed by the department. During the practice, the student fills in a practice diary, submits a report to the department at the end of the practice and presents their experience at a practice seminar. During the period under review, students have participated in fashion shows with individual or collective collections (Mood-Performance-Tants, OmaMood, Antonius and ERKI fashion shows), organised workshops and professional short courses, worked as costume designers and created stage designs for performances and concert projects, carried out commissioned work in the field of interior design and fashion, organised collective and personal exhibitions and participated in collaborative projects of the Department of Textile.

Material Manipulation Practice (2 ECTS) provides students with initial preparation for participation in materials-based applied research projects. During the practice, students will learn about wool processing in Estonian wool mills and the possibilities of processing vegetable fibres.

The **Copy-making Practice (4 ECTS)** involves cooperation with the Estonian National Museum and the Anu Raud Centre. During the practice, the student will get acquainted with the collections of the Heimtal Museum of the Estonian National Museum. They will gain an overview of the stages of object research, become familiar with museum collections and digital databases, and acquire the skills to study objects of heritage and make copy drawings. The copy drawings of the objects of the museum are handed over to the Heimtal Museum.

The **Fair/Exhibition Practice (3 ECTS)** is linked to a specific project and external partners. Since 2011, the Stockholm Furniture & Light Fair and the Tallinn Design Festival *Disainiöö* have been attended in cooperation

with the students of the Department of Furniture. The practice will give an idea of how to take part in a trade fair or exhibition, the stages of the work and the opportunities for cross-sectoral cooperation.

Project Practice (4 ECTS) involves participation in professional projects, public procurement and various co-operation projects. Examples: preparation of the international collaborative exhibition Kasvatatud/Grown (2021), participation in two public procurements (2020).

During **Observation Practice (2 ECTS)**, students will gain experience participating in professional events and visiting museums, exhibition venues and other places of professional interest. The practice usually takes place abroad. During the reporting period, students participated in the Stockholm Furniture & Light Fair (2017, 2018, 2019, 2020) with the support of the Cultural Endowment of Estonia and visited design and art exhibitions in Helsinki (2021). The experience gained will be applied to further studies, the choice of final project topics and professional work.

In their feedback on work placements, students have mentioned the good opportunity to network and see the day-to-day work of companies and designers as well as participate in the design process. Feedback from foreign practice supervisors is also predominantly good, both in terms of the students' professional preparation and their work ethic. Examples of the practice partners for the three curricula under assessment are given in Annex 27.

4.1.3. Quality of curricula

The main criteria for assessing the quality of curricula are the professionally active faculty, the high quality of graduates and the success of alumni in their professional activities.

4.1.3.1. Professionally active teaching staff

Teaching in the **Department of Photography** is closely linked to professional research and literature. Head of Department Peeter Linnap has a PhD in the photography theories and Andrus Kannel is completing his Master's degree in the Department of Semiotics at the University of Tartu. The department's faculty has published ca 20 books in total and published a number of ETIS 1.1 category research papers at top publishing houses Springer (USA) and Intellect (UK). Thanks to this, the subjects covered with original Estonian books and textbooks include Theories and Criticism of Photography (P. Linnap, 'Fotoloogia'), Theories and Criticism of Art ('Silmakirjad 2: tõlketekste kaasaegsest kunstist, visuaalkultuurist ja fotograafiast', compiled by P. Linnap), History of Photography I and History of Photography II (P. Linnap, 'Eesti fotograafia ajalugu (1839-2015)/History of Estonian Photography (1839-2015)'; P. Linnap, 'Maailma fotograafia ajalugu') and Visual Culture and Visual Semiotics ('Tõlketekste visuaalkultuurist, nüüdiskunstist ja fotograafiast', compiled by P. Linnap).

The sub-series of Pallas publications 'Silmakirjad' ('Eyescripts') today includes 14 volumes, including both basic research (theory and history of photography/visual culture) and applied research (lexicon of visual culture etc.). Through the participation of 35 European countries in the joint project 'The History of European Photography 1900-2000, I-III', a major contribution was also made to shared European scientific knowledge. The Department of Photography of Pallas also participated in the writing and realisation of volumes II of Parts 5 and 6 of the History of Estonian Art I-V.

The department's teaching staff members are active leaders in their fields. Tiit Lepp edited the specialist magazine 'Cheese' (37 quarterly issues) for ten years and it was also his diploma project during his studies. Mati Mõttus has been successfully involved in the new direction of photography, interactive photography; Andero Kalju in drone and 360-degree or cyclorama photography; Pillery Teesalu in underwater photography, etc. Teesalu has had successful personal exhibitions and her work has been published in specialised periodicals such as Ikelite Magazine (USA) and Positiiv (Estonia) and in Italian photography publications in connection with her participation in the 2019 European Capitals of Culture in Matera, Italy. Quite a few top photography and art theorists, including Thomas McEvilley, James Elkins, Jay Ruby, Irit Rogoff, Göran Sonesson, David Tomas, Jan-Erik Lundström and Ian Jeffrey, have taught in the department. Among the artists who have taught in the department are Martin Parr, Aleksander Gronsky, Igor Savchenko and Andrejs Grants. All visiting lecturers have also been very helpful in updating the curriculum.

The department's teaching staff and alumni are active in exhibitions internationally (29th European Month of Photography in Bratislava; exhibition Hranice Mysle, curated by Peeter Linnap) as well as at the Pallas Gallery (up to two exhibitions per year) and other Estonian venues.

The teaching staff of the **Department of Painting** are involved in professional projects and research and in the development of Painting and Restoration in general as well as in the management of professional organisations. Seven of the department's staff are members of the Tartu Artists Union, three are members of the Estonian Artists' Association and three are members of the Estonian Painters Association. Pille Johanson and Sirje Petersen are members of the board of the Tartu Artists Union. Sirje Petersen is also a member of the council of the Estonian Artists' Association. Heli Tuksam participates in the work of the professional qualifications committee of restorers and is a member of the Society of Estonian Conservators. Heli Tuksam and Pille Johanson are members of the Advisory Board of the Tartu Art School. Pille Johanson is a member of the Tartu County Expert Group of the Cultural Endowment of Estonia. Madis Liplap participated in the working group Tartu for Capital of Culture 2024, Kaspar Tamsalu and Heli Tuksam participated in the selection committee of the Wiiralt scholarship and Sirje Petersen and Pille Johanson in the committee of the Ado Vabbe Art Award. Margus Meinart is a member of the board of the Konrad Mägi Studio Society and the jury of the Eerik Haamer Art Award (see Annex 28).

The Arts. In addition to the department's faculty, lecturers who will bring new approaches and topics are included within the scope of masterclasses. Visiting lecturers include Elin Kard, Jevgeni Zolotko, Juss Piho, Kaido Ole, Külli Hansen, Mall Nukke, Eero Ijavoinen, Alar Tuul, Edgar Tedresaar, Joanna Hoffmann, Ursula Blankke-Dau, Valentin Vaher, Tinatin Tshkadze, etc. Graphic art has been taught by Kadri Toom, a graduate of the department. In cycle studies, lectures were given by Andra Orn, who is the leader and curator of the NOBA web portal and the founder of Tallinn Art Week and the Nordic & Baltic Young Artist Award. The art students of Pallas take part in the Nordic and Baltic Young Artist Award competition. This provides an opportunity to compare student work and standards with the Master's and Bachelor's projects of foreign students, plus collaboration with the teaching staff from other institutions on the assessment panel. The alumni of the Department of Painting are active practitioners. Alumna Kristi Kongi is Associate Professor at the Department of Painting of the EKA.

Conservation/Restoration. Joint seminars and workshops have been organised with the restoration departments of the EKA and the Czech University of Pardubice. They are based on the cooperative capacity of the schools and similar principles for the conservation of murals. Examples: a colorimetry workshop in Kirna (2019) and the workshop 'Cleaning workshop of stone objects and wall paintings. From theoretical approaches to practical assessment' in Koeru (2021). Among the tutors are active restorers who graduated from the department, such as Kristiina Ribelus (PhD student at the EKA), Varje Õunapuu (PhD student at the EKA), Teele Ülesoo (employee of OÜ Virk) and Riina Padar (conservator at the National Archives).

All of the lecturers in the **Department of Textile** are well-known and respected figures in their fields and are responsible for developing their own areas of teaching, involving students in creative projects and applied research. Members of the teaching staff, Aet Ollisaar and Kadi Pajupuu are active exhibition organisers and participants, who also curate exhibitions of the students of the Pallas Department of Textile (for example, Ollisaar curated the 2021 exhibition 'Tähendused' at the Pallas Gallery and the Museum of Contemporary Art in Pärnu and the exhibition 'Veame villast' at the Pallas Gallery). Kadi Pajupuu's field of activity is the invention of innovative technology and work processes. In March 2022, she will participate in a webinar of The European Union Women Inventors & Innovators Network (EUWIIN) with a presentation on the Multi-Weave technology. Fashion lecturer Kairi Lentsius is an active promoter of sustainable fashion and design through her company Lentsius Design.

The volume of the specialised courses of the Department of Textile for the academic year 2021/2022, including practical training and elective subjects, is 135 ECTS, of which 84 ECTS are taught by faculty with a permanent contract at Pallas and 51 ECTS by visiting lecturers (including 5 ECTS by foreign visiting lecturers). In addition, practice supervisors from outside Pallas are involved in instruction. The criterion for visiting lecturers is professionalism and the desire to offer students the opportunity to experience the guidance of artists and designers with different styles as well as to meet top Estonian and foreign artists. The organisation of short workshops brings professionals from many countries to the department. For example, in the autumn semester of 2021/2022, two indigo dyeing and printing workshops were organised under the guidance of Japanese expert Tokitomo Hisako.

Specialised studies in the Department of Textile are closely linked to applied research. A key research area is to identify options for using local materials in design and applying them. The leaders of the applied research of Estonian wool in 2021 were Liina Kool and Aet Ollisaar and the department's faculty member Kairi Lent-sius, visiting lecturers and students from the subject courses. In November and December 2021, a summary of the applied research period was exhibited in the Pallas Gallery: it was possible to view material tests, see a cross-section of knitted products and get an overview of the use of the applied research results in projects outside the department (fashion shows at the Estonian Fashion Festival, the RÜÜRUM project at the Museum of Estonian Architecture, etc.). Applied research related to the development of innovative weaving technology has been carried out under the leadership of Kadi Pajupuu, and in 2021/2022, the study focus will be on the application of the MultiWeave technology, which she invented. In the spring semester of the same academic year, an international exhibition and seminar 'Grown/Kasvatatud' will take place in the Pallas Gallery with partner schools from Latvia and Sweden.

4.1.3.2. Final projects

The **level of the final projects** is assessed each year by a committee of seven members, five of whom are experts in their field or employer representatives from outside Pallas, including at least one expert in their field or employer representative from abroad.

Eight graduates from the **Department of Photography** have been commended by the committee in the period under review. One student (Andero Kalju, 2020) has received both commendation and the best final project award from the Estonian Rectors' Conference of Universities of Applied Sciences, with a proposal to publish his thesis as a monograph. In addition to the teaching staff of the Department of Photography, top professionals (Marko Laimre, Hasso Krull, Jaan Ross, Raivo Kelomees and others) are involved as supervisors, consultants and reviewers of final projects. The final project of Sigrid Kuuse and Pillery Teesalu on underwater photography helped initiate the inclusion of underwater photography in the curriculum.

Ten graduates of the **Photography Department** have been commended by the committee and two students graduated *cum laude* during the period. The final project committee has highlighted the overall quality of the department's final projects, the diversity of topics, the focus on students' interests and professional development to date and future perspectives. The technical skills of the students in carrying out their work has been remarkable. In 2017, Ave Kitsel received first prize for her final project in the category of applied higher education and Bachelor's studies from the Heritage Conservation Authority. She defended her thesis in the field of conservation/restoration 'Examination of Interior Finish Layers of a Residential Building (Kastani 183) and Exposure of Large-scale Probing'.

During the period under review, the final projects of the **Department of Textile** have received ten commendations and distinctions from the committee for the written or practical part and four students have graduated *cum laude*. Final project defence committees have recognised the ability of the department's graduates to combine traditional and modern technology as well as their strong written research and their handling of topical issues. In 2017, Siiri Nool defended her final project in the field of applied research on Estonian wool, which was published in the series of Pallas publications. The final project of Mari-Triin Kirs (2019) was shortlisted for the Dorothy Waxman Prize in the global student project competition and was published in Talking Textiles, the special publication of the New York Textile Month. In addition to the teaching staff of the department, prominent professionals from outside Pallas are also involved as final project supervisors (Vilve Unt, Signe Kivi, Kristi Kuusk, Anu Samarüütel, etc. in 2022).

The topics of the final projects also demonstrate that the curricula are **up to date** and in **compliance** with the goings-on in society. Many of these relate to sustainable design and the use of the latest technology and also provide ideas for curriculum development.

The subjects of aerial photography and interactive and cyclorama photography grew out of the final project of Andero Kalju, a graduate of the **Department of Photography**, which was called "Bird's Estonia" (2020) and stemmed from his previous experience of taking photos from a plane. The final projects of Pillery Teesalu and others in underwater photography have inspired a whole new branch of photography taught at Pallas: underwater photography. Innovative narratives and film courses have brought a new genre (photographic

film) and important authors' books to the art world, which are unique in Estonia. The theoretical and art management courses of the Department of Photography have made it possible for its alumni to contribute to the field of art criticism and curatorial practice.

Assessing whether the final year projects in the **Department of Painting** are up to date requires a context-based approach. The observations made by the evaluation committees over the past five years on the relevance and usefulness of the projects in the wider cultural and societal context can be highlighted. In the field of restoration, the description, mapping and conservation of damage to cultural heritage in danger of being destroyed, ensuring its preservation for future generations as well as the knowledge and use of the latest techniques and a strong theoretical base have been highlighted. Paintings and icons have been saved and made suitable for exhibition through conservation. New and innovative techniques have also been introduced in final projects, for example, Riina Padar's work on a duplication method known as the method of mist lining. In the field of the arts, an interview with an artist has been highlighted as a value in its own right, as it helped an artist who had been left in the shadows for some time to find a worthy place in art history. The sensitive treatment of the personal topics of the graduates is noted.

The selection of current topics for the final projects in the **Department of Textile** reflects the sense of loneliness and the problems related to the lack of support from social networks, which have intensified due to the pandemic in recent years, as well as the topic of identity: Helen Kangro, 'CODE. Therapeutic Knitting' (2021, supervised by Siiri Minka); Ester Must, 'ESSENCE. Social Roles Through Filters' (2021, supervised by Prof Kadi Pajupuu); Yuuki Vähi, tapestry 'Late Night Coffee Break' (2020, supervised by Prof Aet Ollisaar). Final projects on sustainable materials and worldviews are also increasingly topical: Siiri Nool, 'Wool Processing Possibilities in Estonian Wool Factories. Testing and Use of Lambswool of Estonian Origin in Creation of Knitted Products' (2019, supervised by Liina Kool) and Mari-Triin Kirs, 'Weaving Freedom. Experimental Fabrics of Sustainable Fibres' (2019, supervised by Kristina Paju).

4.1.3.3. Alumni

Departments monitor alumni feedback and achievements in assessing the quality of the curriculum.

Some of the greatest creative achievements and accolades of alumni of the Department of **Photography** are as follows.

- Pillery Teesalu was nominated for the recognition of Faculty Member of the Year 2021 (MER recognition event Estonia Studies and Gives Recognition).
- In 2021, Andero Kalju was awarded the Future Achiever Award of the Cultural Achievement of the Year 2020 (organised by the Estonian Chamber of Culture in cooperation with the Ministry of Culture).
- Among alumni, Diana Tamane has stood out most internationally in the contemporary art scene (winning the Photographic Book Award at the Arles Photo Festival in France; becoming one of the 50 finalists in Aperture magazine's New York City Photo Book Competition, numerous artist residencies and exhibitions around the world).
- The alumni are exceptionally successful and active exhibition artists both internationally and in Estonia. Krista Mölder had a personal exhibition at the Tallinn Art Hall, Alan Proosa had a personal exhibition with a catalogue at the Tartu Art Museum, Kaisa Eiche received the art critic's grant and an annual award, etc.
- The alumni of the department are successful in the labour market, finding employment in both narrowly professional fields (various forms of photography) and general artistic fields (design, archiving, art management, etc.).

The alumni of the Department of **Painting** have received numerous accolades in the period under review.

- Kristiina Ribelus, an alumna of the field of conservation/restoration, was awarded the third research prize of the National Heritage Board for her Master's thesis (EKA) in 2017 and the 2019 Good Researcher 2019 letter of gratitude of the National Heritage Board. In 2020, Kristiina Ribelus and Kaisa Milsaar were named laureates of the Achievement of the Year 2020 by the National Heritage Board. Ribelus is currently pursuing her doctorate.
- Among the alumni of the Department of Painting, Kristi Kongi was awarded the Konrad Mägi Award for her creative work in 2017 and has been an associate professor at the Department of Painting of the EKA since the same year.

- Kadri Toom, an alumna and current visiting lecturer in the Department of Painting, has been awarded the title Graphic Designer of the Year 2021.
- Regina Mareta Soonsein, who graduated from the Department of Painting in 2019, has been awarded the Biafarin Award at the NordArt exhibition (2019), the Wiiralt Scholarship for the Audience Favourite (2019), the Best Stage Design Award for the I Land Sound Festival (2019) and the Newcomer of the Year award of the The Association of Estonian Printmakers (2018).
- Some of the arts graduates from the field of the arts go on to study at Master's level, others become active freelance artists and some go straight into work or start their own businesses. They are fairly successful in the labour market.
- Conservation/restoration alumni have also done well in the labour market. More and more of them continue their education: all graduates of this field entered a Master's programme in 2021. Jobs are often found through contacts made during the studies and there is no fear of unemployment in this field.

The alumni of the **Department of Textile** are creatively active and have won awards outside Pallas, both in Estonia and internationally.

- Maryliis Teinfeldt-Grins was awarded the 2019 Wiiralt Scholarship and the 2021 Adamson-Eric Scholarship and won the public art competition of the Pärnu State House. Triinu Pungits was the winner of the 2021 Golden Needle and Annika Kiidron-Roomets won the Silver Needle.
- In 2019, two candidates from the Department of Textile made the final of the Dorothy Waxman Prize competition, the global prize for textile students organised in the New York Textile Month: The final project of Mari-Triin Kirs 'Weaving Freedom. Experimental Fabrics of Sustainable Fibres' and the Multi-Weave garment collection WEAVE by Anett Niine and Liisi Tamm. In 2021, Liisi Tamm and Anett Niine were two of the approximately 300 participants who made it to the finals with their project 'RÜÜRUUM', created in cooperation with the architects of b210.
- Alumni often go on to the next level of higher education. Each year, an average of two alumni continue on to postgraduate studies (e.g. in the Faculty of Design and the Faculty of Liberal Arts at the EKA). Alumni often continue their education a year or two after graduating from Pallas and in many cases their Master's projects continue the theme of their final project at Pallas.
- Many alumni go on to teach art at different levels of education (children's art school, art teacher in general education, art clubs and training, higher education). Each year, designers and artists who have graduated from the department teach at Pallas as visiting lecturers.
- A number of alumni create their own brand or company in their final year or after graduation, focusing mainly on fashion, jewellery or accessories design.
- The alumni are active in professional associations. During the period under review, many of them have become members of the Estonian Textile Artists' Association or the Estonian Artists' Association.

4.1.4. Curriculum development

Curriculum development is based on feedback from students, alumni and employers. Curriculum development and delivery is organically linked to the RDC of the Pallas academic staff. In recent years, the curricula in Photography, Painting and Restoration and Textile have undergone the following major changes.

In the curriculum of **Photography**, it was necessary to integrate subjects into a system of course prerequisites, foster collaboration between faculty members and highlight their international experience. Students will be involved in activities and projects outside the department (e.g. organising student exhibitions at the university, assisting at major art exhibitions, photographing final projects and other events) as well as outside Pallas as practical training in film, literary and other festivals, art auctions, etc. There has been extensive cooperation with many institutions (Estonian Academy of Sciences, Estonian National Museum, etc.). The content-based merger of several subjects is usually organised on the basis of the logic of 'from easier to more complex', i.e. while studies in the second year often meet genre requirements, in the third year the emphasis shifts towards creative freedom and individual solutions. This shift is supported by, among others, the courses 'Image and Text', 'Narrative', 'Morphology and Installation' and 'Film' in the 'Photographic Representation and Expression' module. Based on written and verbal feedback from students, the content of elective subjects is adjusted where necessary and, where possible, taken into consideration in the selection of members of the academic staff.

Alongside technological changes, the latest additions to the photography curriculum are the inclusion of underwater, aerial and interactive/360-degree visual representation. Underwater photography was initially added to the curriculum as an elective, taught by foreign lecturer Alex Kirkbride (UK, 2007-2014), and then became a permanent part of the curriculum, taught by Pillery Teesalu, who is specially trained for this purpose. The course in aerial photography started with photography from planes (Mati Möttus, 2014) and over time the emphasis shifted to drone photography. The continuation of both courses was based on good feedback from both the photography profession and foreign students. The triumph of virtual reality simulators and 360-degree cameras has brought cyclorama and interactive photography courses, taught by Andero Kalju, as the latest additions to the curriculum.

All innovations are supported by the course 'Photographic Morphology', which teaches students how to understand and create photographs in both 19th century (stereoscopes, fantasies, thumb cinema, etc.) and 21st century forms (virtual reality photographs and films). Research in this field by photography lecturers will soon be published in the book 'Photographic morphology'. It is an inevitable evolution and a way of keeping up with the times, allowing graduates to better adapt to the changing needs of the labour market.

The students and alumni of the department have established companies with a profile in drone, film and underwater photography, which also employ and commission work from Pallas students. On the other hand, most of these new tools are practised in the field of freelance work, where they have produced outstanding results.

Even the subjects on professional theory and the organisation of professional activities are of great practical value in the department. The graduates of the department include three gallerists, two magazine editors, two art critics, several art festival organisers, etc. On the one hand, the aim is to be linked to the labour market, but on the other hand, the ambition has been greater: to diversify the labour market with the help of Pallas alumni. All of these factors are taken into consideration in curriculum development. The curriculum is developed in coordination with a Curriculum Council, whose composition is renewed on the basis of major needs, such as technological shifts, changes in the general structures of society and broader educational concepts.

In the development of the **Painting and Restoration** curriculum, student and teaching staff feedback plays an important role in curriculum design and the revision of subject volumes. Under the name Opinion Festival, discussion evenings with students are organised at least once a semester and seminars for teaching staff take place once a year (in Pärnu in 2020, 2021). In addition, Pallas-wide feedback surveys (student candidates, alumni) are used, which together provide a good basis for analysis. Subjects are better linked as a result of feedback from alumni and students. The logical sequencing of the practical part of the curriculum and the lectures for the field of the arts of the Centre of General Subjects is constantly evolving. For example, separate meetings have been held with painting lecturers and, as a result, a painting studio has been set up to support students over four years. Theory classes have moved towards a broader introduction to contemporary art. Increasing the proportion of digital competences has also been given attention in the curriculum.

The department's curriculum is divided into two fields: conservation/restoration and the arts. Most of the joint studies in the fields take place in the first two academic years. Specialisation becomes narrower from the third year onwards, which sees the transmission and further development of the traditions of painting studies in Tartu.

The head of the department changed twice during the period under review. At the start of the 2018/2019 academic year, Kaspar Tamsalu took office as the new head of department, replacing the long-time head of department Heli Tuksam. On his initiative, the curriculum was thoroughly analysed in several visioning seminars and compared with the curricula of other Pallas departments as well as with those of the Pallas general module and other higher education institutions. Major changes in the department's curriculum were made in 2019/2020, when the names and volumes of several subjects were changed and some subjects were replaced. A new subject, 'Laboratory Studies' (2 ECTS), was added to the curriculum to support the participation of conservation/restoration students in applied research. Lectures on contemporary art were added to the general subjects module in 2020. Margus Meinart has been the head of the Department of Painting since February 2021. Intensive development of the curriculum will continue, following its logical structure and making subjects cohesive. The plan is to increase the involvement of foreign visiting lecturers, which has been limited because of the coronavirus epidemic.

Shorter learning and lecture cycles are embedded in the curriculum as masterclasses to provide students with practical and theoretical short courses that link and complement larger subject blocks. During the

period under review, the masterclasses have been taught by eminent visiting lecturers, including Mall Nukke and Kaido Ole. Külli Hansen, Andra Orn and Elin Kard have also introduced areas related to art practices.

Trends in the development of the specialty are constantly monitored when the curriculum of **Textile** is developed. In their feedback and interviews, graduates of the Department of Textile have mentioned the very good technological base and strong practical skills acquired as well as the links with real working life and professionals in the field as strengths of the curriculum.

The curriculum is designed to be flexible. It is developed according to the principle that the content of subjects is reviewed, the focus of the projects of the subjects is updated and possibilities for integrating the subjects of the curriculum and cooperation amongst the teaching staff are found before the study load of the subsequent academic year are planned. Therefore, organisational changes have been made to the curriculum in terms of the location of subjects and the division of projects between the fields of the curriculum is monitored. For example, in the third year, the courses 'Interior Textile' (a theory course on interior textiles), 'Fair/Exhibition Project' (preparation for a trade fair in cooperation with students from the Department of Furniture) and 'Observation Practice' (participation in or visit to a trade fair) are interlinked, providing an opportunity to combine theory and practice in the field, cooperate with furniture design students and participate in the Stockholm Furniture & Light Fair (7 ECTS in the curriculum of the Department of Textile). In view of the Pallas creative scholarships application schedule, the timing of the 'Portfolio' subject has been changed in the curriculum to support students in applying for scholarships.

The recommendations of professionals to maintain the greatest possible coherence between working life and learning are followed. To this end, field trips to companies will be organised for students as part of their studies and they are encouraged to find practice places with designers and artists and in companies. Studies take place in the form of projects in cooperation with external partners (e.g. participation in art procurements, competition of design concepts for the assembly hall of Kõrveküla Basic School, years of cooperation with the Estonian Folk Art and Craft Union to create new products). Every year, students take part in a copy-making practice in cooperation with the Anu Raud Centre and the Heimtal Museum of the Estonian National Museum, during which they study objects in the museum's collection and private collections. The completed drawings are kept in the Heimtal Museum's collection.

The principles of sustainability are introduced and implemented. Since 2017, the department has been focusing on studying and using local material through applied research and teaching activities. Introducing and implementing sustainability principles in student projects is also considered important, and final projects on sustainable design have also been defended. There is cooperation with Estonian wool mills and sheep farmers within the scope of the applied research of Estonian wool, the properties of materials woven from Estonian wool yarns and the possibilities of their application in studies, and there is also cooperation with the Estonian Folk Art and Craft Union in organising product competitions for the department's students.

The textile curriculum includes the course 'Sustainable Materials', during which students analyse their final projects from a sustainability perspective. The course has been supervised by Kärt Ojavee, a researcher at the Estonian Academy of Arts (EKA), in recent years. Many subjects are related to the use of leftover materials. Examples of these in 2021 are the elective course on the creation of experimental fabrics from the leftover materials of production companies, supervised by Anu Samarüütel-Long, and a trade fair project in cooperation with the Department of Furniture, where students developed product prototypes using the production leftovers of Estonian companies.

Student feedback is collected both in writing in Tahvel and at least once a year through performance appraisals. In addition, individual performance appraisals are organised for first-year students every autumn semester. The feedback is taken into consideration when proposing the content and faculty of the specialised elective subjects, for example, it has been requested that fashion subjects be offered as elective subjects and an elective course in design was included in the curriculum in 2020, an elective in collection creation under the supervision of Anu Samarüütel and an elective course in 3D technology under the supervision of Rasmus Eist were offered in 2021.

Specialised elective courses allow students to study flexibly and study the subjects that support their goals and personal learning pathways. The content of elective subjects takes into consideration changes to the curriculum and student suggestions and feedback are considered when planning elective courses and inviting visiting lecturers. Credits for a special elective subject can also be earned by taking part in professional competitions. The focus of specialised elective subjects may be a fashion project (e.g. planning a collection, forecasting fashion and trends, construction of clothes, experimental waving course), participation in competitions (Dorothy Waxman Prize, Carpet Vista carpet design competition), product development,

technological course (e.g. dyeing and printing with plants, 3D technology, studying the quality of the yarn made of the wool of Estonian Ruhnu sheep), exhibition project (Ethnokitsch, participation in the Young Textile Art triennial). Tutors are both faculty of the department and invited visiting lecturers.

4.1.5. Comparison of curricula with similar curricula of other institutions of higher education

Development is ongoing to ensure that curricula are kept up to date and in line with developments in society. An important part of this is the comparison of curricula with other similar curricula in Estonia and abroad. Subjects are compared with those of other higher education institutions, among others, every time a Pallas student goes to study at a foreign higher education institution with the support of the Erasmus+ programme or when a foreign student comes to Pallas. The content and volume of the subjects of the respective semester are compared and on this basis, decisions are made on whether the subjects are to be considered part of the Pallas curriculum.

A special feature of the **Photography** curriculum is the active combination of selected theoretical and practical subjects, which enables graduates (especially in light of the specifics of Estonia) to find a job as an organiser of art life. The curriculum is art-oriented throughout, but the practical courses and internships also allow graduates to find work in non-art areas of photography. The international competitive advantage of the curriculum is the availability of contemporary courses of an experimental nature (aerial and underwater photography, 360-degree cyclorama photography, interactive photography, etc.). In addition, for the sake of versatility, courses in analogue photography and old special techniques have been retained.

The curriculum is mainly designed with the photography curricula of British and Finnish higher education institutions in mind. A key feature of British higher education institutions (e.g. University of Creative Arts (Surrey), London Westminster University) is the high proportion of theoretical and critical subjects. The Finnish (Tampere University of Applied Sciences, Aalto University) influence on the Pallas curriculum is the combination of technical and creative courses. Genre-based courses should build somewhat on the common mentality Estonians share with Finns. However, courses cannot be mechanically transferred from one institution to another, as they are linked to faculty (e.g. Allan Sekula, Jan Kaila, Jorma Puranen, David Bate, Karen Knorr). Subjects of art theory, visual semiotics, etc. are included in the studies.

Lecturers from partner schools (Escola Superior Artística do Porto, University of Picardie Jules Verne, etc.) have been invited to the department and the curricula have been periodically compared with them (in particular with Escola Superior Artística do Porto). The views of external lecturers have been taken into consideration as recommendations in the curriculum development. In their feedback, they have repeatedly emphasised the social sensitivity of the work of Pallas students, their ability to present their ideas, etc.

Photography graduates have historically preferred to study for a Master's degree abroad, including at institutions such as the Edinburgh School of Arts, London University Goldsmith's College, the University of Toulouse and the Higher Institute for Fine Arts (HISK, Belgium). For this reason, the Pallas curriculum does not seek to be benchmarked within Estonia, but rather with foreign higher education institutions. The photography curriculum of Pallas is more varied and considerably more extensive than other photography curricula in Estonia. Unlike the curricula of the department's partners (e.g. the Escola Superior Artística do Porto), the Pallas curriculum is based on a classification of the abundant knowledge of the English-speaking world, on critical theory and on conceptual origins. Compared to higher education institutions in the UK, Pallas with its 36 ECTS credits of practical training is biased towards a more skills-based arts education, compared to the Portuguese higher education institution, towards a more rational and critical approach to learning. The Pallas curriculum stands out from the rest for the way it combines contrasts: a rich and distinctive theoretical curriculum with experimental courses and a large practical block.

The curriculum **Painting and Restoration** has been compared with other similar curricula in Estonia and abroad.

The Arts. After the closure of the painting specialty at the UT (2019), the curriculum in Estonia can only be compared with the accredited curricula of the EKA. The faculty of the Pallas Department of Painting visited the Department of Painting of the EKA in autumn 2021, meeting with the Vice Rector for Academic Affairs and the faculty of the Department of Painting. Curricula were compared and their content discussed. As the Pallas Department of Painting has two specialisations (the Arts and Conservation/Restoration), this in itself

is a major difference between the curricula of the two art schools. The second major difference comes from the type of higher education institution: Pallas is a university of applied sciences and therefore has a higher volume of practical training and a longer standard period of studies in its BA curricula.

In the Department of Painting of the EKA, painting is first and foremost approached as a way of thinking: art theory and discussion of art play an important role in the curriculum. The Pallas Department of Painting focuses on painting from nature and traditional painting techniques, especially in the first two years. In addition to watercolour, acrylic and oil painting techniques, students in the Pallas Department of Painting will learn tempera, fresco, sgraffito, mosaic and stained glass techniques. There is a strong emphasis on practical training (36 ECTS in the practice module), while the EKA BA curriculum in arts has 12 ECTS. The scope of the final project is also different: in Pallas, it is 14 ECTS (practical part 11 ECTS, written part 3 ECTS) and in the EKA 8 ECTS credits.

The curriculum of the arts has also been compared to the curriculum of the Department of Painting of the Latvian Academy of Arts. For years, we have been cooperating with this institution in the form of joint exhibitions and exchanges of faculty.

Material for comparing the curricula is also available from a large number of students who go to study or do their practical training in a partner country (Hungary, Georgia, Portugal, Finland) with the support of Erasmus+.

A comparison of the curricula shows that the Pallas undergraduate programme places greater emphasis on practical work and learning about historical techniques. Compared to the EKA, Pallas proceeds more from traditional painting practice. Pallas art students take subjects related to design and interior decoration, which gives them the basic knowledge for creating monumental paintings, which is not taught elsewhere in Estonia. The curriculum has undergone continuous changes as a result of student feedback and comparisons with other higher education institutions. The modernity of the curriculum and its responsiveness to changes in society is demonstrated by the employment and professional excellence of Pallas graduates. In addition, a number of graduates have gone on to post-graduate studies and are active as freelance artists, as shown by their frequent exhibitions. Alumni teach popular refresher courses in Pallas, which attract many participants.

Conservation/Restoration. The Pallas Department of Painting has compared its curriculum with that of the EKA in heritage conservation and restoration, which has shown that the main difference of the Pallas curricula is in the skills taught. As a university of applied science, Pallas has a higher proportion of practical training, which allows for successful consolidation of the acquired knowledge. Secondly, studies in Pallas focus on the knowledge of historical techniques and materials so that the student is able to create period-appropriate spaces in the environment to be restored. The conservation/restoration field of the curriculum of the Department of Painting focuses on the conservation of murals. This will be supported by subjects such as 'Research on Wall Finishes', 'Wall Painting Conservation' and 'A Historic Interior'. The EKA with its subsequent levels of study (Master's and doctoral) is geared more towards experimental studies and theoretical research. The research done in the Pallas Department of Painting is applied research.

In the field of restoration, the Pallas Department of Painting has many similarities with the [Restoration Department of the Czech University of Pardubice](#), which also has a strong and vibrant field that specialises in murals. The curriculum there also includes a lot of practical training, with a strong emphasis on art history (as in Pallas), and it also teaches some general art and monumental painting techniques, which are also included in the Pallas curriculum.

Tannar Ruuben, lecturer in conservation at the Metropolia University of Applied Sciences (hereinafter Metropolia), has been an advisor on curriculum development in the field of conservation/restoration of the Pallas curriculum for many years. Metropolia focuses more on the conservation of paintings: the curriculum includes more chemistry and technical subjects than Pallas, while the curriculum for the conservation/restoration of murals was closed.

The analysis shows that each institution of higher education has its own specificities, but they all provide the knowledge and skills needed to work in a responsible field such as conservation/restoration. The general competencies section of higher education includes, for example, photography and documentation and computer training. Art history and languages, the protection of cultural heritage and philosophy are also taught in all the compared specialties. At the University of Pardubice, art subjects play an important role, for example, there are 15 ECTS in drawing and anatomy as well as a landscape painting course. Subjects related to entrepreneurship also play their part. The theoretical subjects in all curricula include chemistry, biology and laboratory studies. An important part is played by subjects that introduce both historical and modern materials and techniques.

As a university of applied science, Pallas provides the knowledge and skills to move towards science-based conservation, which requires practical skills and experience, and, if desired, to acquire a Master's degree. Thus, a number of alumni of the Department of Painting (Varje Õunapuu, Kristiina Ribelus, Egle Mikko, Kaisa Milsaar, Janne Randma, etc.) have gone on to study for an MA at the EKA, and two alumni have also gone on to doctoral studies.

The competitive advantage of the **Textile** curriculum is the combination of textile and fashion in the applied higher education curriculum, which gives graduates broader preparation and choice for further work and study. As compulsory subjects, all students take the core courses in both fields. It is possible to choose the objectives of the learning tasks, elective and optional subjects (general elective and optional subject module of 11 ECTS, to which 4 ECTS of professional elective subjects is added), the focus of the work and individual placements (18 ECTS) and the topic of the final project (19 ECTS). The curriculum also includes both art projects and design subjects.

Faculty members of partner schools are involved in the academic work of the Department of Textile to obtain feedback on the skills and knowledge of students studying according to the Textile curriculum compared to students on equivalent courses at partner schools. There is a long-standing cooperation with the Metropolia Department of Textiles, where Tiina Karhu, Head of Department, has been a good partner in analysing the Pallas curriculum and supporting student and faculty exchanges. In 2021, a group of fourth-year students from the Pallas Department of Textile went to Helsinki for observation practice, which included a visit to the Metropolia Department of Textiles. In 2018, Aet Ollisaar taught at the Metropolia Department of Textiles with the support of an Erasmus scholarship, and several students from the Pallas Department of Textile have also studied there in recent years with the support of the Erasmus programme.

It is important to involve creative personalities in the curricula of arts and design. For example, Monika Žaltauskaite-Grašienė from the Kaunas Department of the Lithuanian Academy of Arts and Piret Valk and Kärt Ojavee from the EKA will teach in the Department of Textile in 2021/2022. The development of the textile and fashion curricula at the EKA will also be monitored in order to advise students in the Pallas Department of Textile on pursuing a Master's degree. Piret Valk, Head of the Department of Textile Design at the EKA, is a member of the Pallas Textile Curriculum Council. Professors Aet Ollisaar and Kadi Pajupuu of the Pallas Department of Textile have also participated in the work of the final project committees of the EKA and the UT Viljandi Culture Academy and reviewed theses of the EKA, UT Viljandi Culture Academy and Metropolia Department of Textiles. This provides an opportunity to compare the standard of final projects from other higher education institutions with the choice and level of final projects from the Pallas Department of Textile.

In self-analysis, the Textile Curriculum has been compared with the undergraduate curriculum of Fashion, Textile and Accessories Design at the EKA and the Textile Curriculum of Metropolia. The difference in the volume of curricula and the length of studies is due to the type of higher education institution (applied vs. university type). The curriculum of the Estonian university of applied sciences (Pallas) has a larger volume of practical training compared to academic higher education institutions (EKA), which provides the necessary basis for independent work as alumni. The volume of the final project in the Pallas curriculum is also larger, which ensures the opportunity to do extensive research and a practical project (14 ECTS for the final project, 20 supervised hours) and the skills and competences to enter postgraduate studies or to start creative work.

The Pallas Textile Curriculum is based on textile as a material, a method and a concept. Based on this principle, the curriculum includes a textile and a fashion field and allows for specialisation in the field of art or design in the final year. The volume of the curricula of Pallas and Metropolia (240 ECTS) enables the training of creative and technologically skilled professionals who have been exposed to independent working life and are thus able to work in a design company or set up their own business as well as to start their own freelance artistic activities.

Metropolia's Textile Design Curriculum focuses on the field of textile design and does not deal with textile art and fashion, whereas the Pallas curriculum allows for more flexibility in specialisation and finding strengths in career planning. The three-year Textile Design Curriculum of the EKA is part of a joint degree curriculum (Fashion, Textile and Accessories Design), the volume of which (180 ECTS) allows students to familiarise themselves with all fields but does not allow them to go into the chosen field in depth. The studies require prior learning experience or continuation of studies towards a Master's degree in order to obtain a professional education.

As a result of the comparison, it can be said that the strengths of the Pallas Textile curriculum and its implementation are 1) the four-year in-depth study period, 2) the symbiosis of textiles and fashion with design and art, 3) the diverse composition of the faculty, 4) the supportive learning environment and 5) the good cooperation with professional organisations and practice partners.

4.1.6. Material and financial resources needed to implement the curriculum

An overview of the specialty department's facilities and equipment is available in Annex 26. Students are guaranteed access to the study rooms (studios, workshops) required for independent studying from 08:00 to 21:30 Monday to Saturday and from 10:00 to 20:00 on Sunday. All departments have student lounges, where they can use a fridge, heat food and eat, and other facilities. The Pallas Café is open on weekdays.

The state of the financial and other material resources of the **Department of Photography** is satisfactory, but the loss of support from the European Union's Structural Funds is starting to become a problem, which means that the sources of funding will have to be changed. At present, major purchases require additional funding from funds (the Cultural Endowment of Estonia, the Estonian National Culture Fund, etc.). So far, the innovations made to curricula (underwater photography, aerial and 360-degree virtual reality photography, etc.) have not been held back due to lack of resources. Due to the pandemic that dominated the last reporting period, more money has been made available for major investments.

The department is fairly well equipped with specialised literature. For example, there are regular subscriptions to *Aperture*, *Camera Austria*, *Foam* and *European Photography* as well as the Estonian-language *Positiiv*. However, there is a shortage of author albums and monographs. The use of research databases is limited to the general EBSCO Host database within Pallas, which cannot be considered sufficient and the situation needs to be improved.

The quality of the working environment in the **Department of Painting** has improved as a result of the restructuring in 2018. The student lounge has contributed to the creation of group spirit and also brings together students from different years. A kitchenette was built both in this lounge and in the department's faculty office in autumn 2018. Students prepare meals in the lounge on days off and in the evenings when Pallas Café is closed. It is possible to watch online lectures in the lounge on school days and it can also be used for meetings and discussions using a large screen.

The department is looking to add another new painting classroom, ideally as a project room. The room for this exists but is currently used to store works collected into the teaching fund. It has been possible to use the money saved on trips abroad cancelled because of the pandemic to upgrade equipment. The restoration laboratory, which is equipped with microscopes and other necessary equipment purchased with the help of European grants, found itself a new location during the reorganisation.

The money has been used optimally. The problem lies rather in the salary level of the faculty, which also limits the number of visiting lecturers who can be invited.

The learning environment in the **Department of Textile** supports the curriculum. Working environments have been set up for learning about different technological processes, preparing students for traineeships in companies and for setting up their own businesses and studios. Examples include the availability of hand tufting equipment and fixtures, which have given students the opportunity to undergo their work placements in the Valley carpet factory.

The learning environment has been developed consistently, with one area prioritised each year. For example, over the past few years, we have upgraded the equipment and fixtures in the fashion classroom, built new containers and a fitting room and acquired equipment. The problem is that a large part of the department's teaching equipment was purchased with the support of the European Union Structural Funds in 2011 and 2015 and since it has been used intensively in teaching and continuing education, it needs to be replaced in the coming years. In 2020, a new embroidery machine and overlock machine were purchased for the fashion department, the tufting machine was upgraded and the emphasis is on upgrading the department's inventory. The working and resting conditions of the department's staff were improved: electrically adjustable desks were purchased, lighting conditions were improved and the renovation of the staff kitchenette was initiated. In 2021, the department's exhibition space was also developed further and the lighting in the exhibition area was replaced with more optimal and modern lighting. The department's budget does not allow for major investments, so co-funding from projects or from the Pallas budget is needed.

With the increased share of distance learning in recent years, the department's digital capacity has been reviewed, staff laptops have been upgraded and a document and web camera purchased. In addition, a conferencing system has been installed to better organise remote meetings and teaching.

The Department of Textile actively organises observation practices and field trips for students, for which additional funding is sought from the Cultural Endowment of Estonia. In the period under review (2017-2021), the department has received nine grants from the Cultural Endowment of Estonia for study trips and projects totalling 14,262 euros. Support is also requested from the Cultural Endowment of Estonia for the organisation of exhibitions and projects and preparation of publications.

4.2. LEARNING, TEACHING AND ASSESSMENT

4.2.1. Admissions

Admission to all curricula takes place on a uniform basis (see sub-chapter 3.8.1). The level of professional qualifications and the age of student candidates vary. In recent years, the variation in their educational level has increased in favour of a rise in the number of people with special education and even higher education. In the last two years, admission tests have been organised online, giving candidates and the committee more freedom to choose their working hours and location, and the average number of candidates has therefore increased in all specialties. Student candidates have had the opportunity to watch a video and have a virtual tour of the department, learn more about the subjects and get instant feedback by phone.

Photography. The admissions committee consists of faculty members of the department, sometimes also visiting lecturers and, in exceptional cases, representatives of the Pallas management. The admission process consists of three composition exams (planar, spatial and conceptual) and a motivation test. The choice of specialty is supported by advertisements on the website, on social media, in the street, at open days and more. Competition to enrol in the department has been one of the biggest in Pallas over the years, with between six and ten people competing for one student place. There have been a few candidates from foreign countries (Latvia, Croatia, etc.) who have successfully enrolled. Communication with foreign candidates is in English where appropriate, their level is assessed on the basis of European educational documents and, where appropriate, they will start learning Estonian.

Painting and Restoration. The admissions committee consists of faculty members of the department. The admission process consists of four rounds (drawing, painting, portfolio and motivation test). The motivation of the candidates is reflected in the content and finish of their portfolios (in recent years, an online uploaded portfolio has been introduced for admission). The best way to get an idea of motivation is to have an interview with the candidate, which is called a motivation test. Online admissions have increased the number of candidates (more than four per one student place in the last two years) and also broadened their geographical reach.

Textile. The admission competition has consistently ranked third or fourth in the Pallas rankings: the standard of applicants has been good and the range of candidates sufficient. The admissions committee is made up of faculty members of the department. As the curriculum includes a variety of fields (textile, fashion, design, arts), information is disseminated before the start of the admission period using the website, digital archive and social media. Admission is based on the admission exams (specialty and motivation), which give an overall picture of the applicant's general level. The specialty examination (up to 30 points) includes exercises, which are assessed separately and the results of which are aggregated. The purpose of the specialty examination is to assess the candidate's creativity and ability to relate to the specialty, and the context of the curriculum is taken into consideration when preparing the examination questions. The motivation test (up to 10 points) includes an interview and may include additional exercises; the test assesses the candidate's motivation and ability to study according to the chosen curriculum as well as self-analysis, creativity and vision. The motivation test in the field of textile consists of a short essay and a questionnaire, which gives the committee the opportunity to better focus the interview questions. This logic has well suited the objectives of the admission exams for the textile curriculum, and those who have been admitted have been satisfied with the flexibility of the examination arrangements. The negative is that they have not been able to directly experience the department's environment and working atmosphere, which has been cited by previous student candidates as one of the main reasons for choosing the student place. The department

has tried to make up for this with virtual open days and exhibition tours as well as visual material on the department's working environment.

4.2.2. Engaging students in RDC

Photography. Students participate in RDC through subjects as well as projects and final projects. For example, the curriculum includes a significant subject called Documentary Photography, which has produced autobiographical final projects. Both Pille Paalam's film 'Positive' and Lilli Tõlp's book 'The Story of the Nõmm Sisters: 80 Years of Correspondence' draw on personal family archives to create a convincing artistic whole. Sten Eltermaa's short film 'Family Reunion' can be considered one of the best in Estonian video art. Most recently, in 2019, Riina Varol created a spectacular future document on the topic of the 150-year-old Song Festival in the entire urban space of Tallinn.

Students practice the organisation of exhibitions, from setting up displays to drafting press releases, from the very first year of their studies. The best of them take part in exhibitions and other forms (mainly technical or empirical work) of RDC collaboration in the field of publishing and exhibitions. Students of the department have done creative work in the press (Postimees) and in books (Estonian Academy of Sciences), prepared publications, including Pallas ones, etc. They exhibit at international exhibitions (European Month of Photography in Bratislava, European Capitals of Culture (2019 in Matera, Italy)) and others. Under the guidance of Diana Tamane, an internationally renowned artist and faculty member at the Pallas Department of Photography, students have regularly visited Latvia's best photographers and institutions. They have also been involved in compiling source material for books and studies, designing books and other publications and other areas of RDC. The creation of presentation materials about Pallas and the department is a separate area of RDC that engages students: they have made virtual tours of exhibitions and the department, including the film currently used on the department's website, written special articles for photography and art publications and promoted the department, its activities and exhibitions in the press, on television, etc.

Painting and Restoration. The goal of RDC is to link the department's activities with the public and private sectors and, as the Pallas is an art university, the emphasis of RDC is on creative activities. In addition to the Pallas Gallery, students and teaching staff organise group and personal exhibitions and joint projects with Estonian and foreign partners in galleries and public spaces all over Estonia, abroad and in virtual space.

Students are also actively involved in extracurricular creative activities. The specialty department supports independent student exhibition activities, advising them on writing projects and applications for exhibitions. In 2019, students from the department participated in 21 exhibitions in Estonia and Spain. They visited the Venice Biennale and took part in four professional projects. Student Maarja Pettai came first in the Tartu preliminary round and seventh in the national round of the Estonian Art Olympiad. A joint exhibition of the students and faculty of the department 'Quality' was shown in the Pallas Gallery. In 2020, students of the department participated in 17 exhibitions and a specialised project as well as in the restoration of murals in Palmse Manor, the conservation of medieval ceiling paintings in Koeru Church and the restoration of a Biedermeier style room in the Latvian Siimeri Manor. In 2021, the restoration/conservation students of the department participated in the reconstruction of the rooms in the Rehbinder building in Rakvere, the conservation of the Latvian Siimeri manor house continued, the conservation and restoration of the grained dining hall of the Lai 36 building in Tartu and the conservation and decoration of the decorative paintings of the new museum building in Paide.

In the field of restoration/conservation, Heli Tuksam initiated the interior research project 'Rosette', which focuses on the study of historical decorative elements through the department's restoration work and, in doing so, on the use of different techniques and materials. The project involved first-year students within the scope of the subject Interior Decoration Techniques and work with them will continue in the second-year subject Interior History. Liisa Perend, a graduate of the Department of Photography, is involved as the photographer, and Riina Padar, a graduate of the Department of Painting, who works as a restorer at the Historical Archives, is involved as the content developer. Collaborative restoration projects are a part of RDC and they are presented in sub-chapter 4.1.2 among the practices in the working environment. In 2020, Riina Padar and Heli Tuksam took part in the international conference 'Art And Architecture Conservation training in Europe: relevant experiences and Mastering Conservation Methods' organised by Vilnius University, giving a presentation on 'Practical Training in Pallas'.

Textile. Students actively participate in specialty competitions, exhibitions and projects and are involved in applied research and other RDC. In addition to the activities organised by the department, exhibition proposals and collaborations come from outside and are attended by students in the course of their studies and individual practical training. They are encouraged to take part in specialty competitions, supported with advice and materially. Students from the department have taken part in fashion shows at the Estonian Fashion Festival throughout the years. They also exhibited at two international fairs: the biggest European interior textile trade fair Heimtextil in Germany (2017, 2018) and the Stockholm Furniture & Light Fair in Sweden.

In 2017, students participated in three specialty competitions (including two international) on a total of 34 occasions; in 2018 in seven specialty competitions (including four international) on a total of 34 occasions; and in 2019 in 12 specialty competitions (including five international) on a total of 31 occasions. The work of Mari-Triin Kirs received a mention at the American Tapestry Alliance Student Award competition and an article about this was published on the alliance's website. Mari-Triin Kirs, Anett Niine and Liisi Tamm were among the 25 finalists of the Dorothy Waxman International Textile Design Prize and Mari-Triin Kirs' work was featured in the magazine Talking Textiles 4.

In 2020, students took part in 19 specialty competitions (including three international ones) on a total of 50 occasions. Marge Allik won the grand prize in the American Tapestry Alliance International Student Award competition and the work of all Pallas students who participated was featured on the alliance's website. In 2021, students took part in eight specialty competitions (including three international ones) on a total of 29 occasions. Lisette Laanoja was awarded the L'Officiel Baltic special prize at the 'Mood-Performance-Tants' fashion show at the Estonian Fashion Festival. Anett Niine and Liisi Tamm made it among the 22 finalists out of 300 entrants in the Dorothy Waxman International Textile Design Prize, a global competition of the New York Textile Month.

The students of the department have been successful applicants for Pallas scholarships and have been awarded scholarships and recognition every year. They have been involved in 63 exhibitions in the period under review, including both Estonian and international exhibitions in Estonia and abroad.

Nine exhibitions were held in 2017, with the work of 51 students on display. Eight exhibitions took place in Estonia and one in Ireland in the framework of the international cooperation project 'SKIN/NAHK/ODA'.

There were 14 student exhibitions in 2018, with the work of *ca* 100 students on display. The biggest exhibition projects were the Tallinn Design Festival *Disainiöö* exhibition 'Tartu Greenhouse', the international exhibition 'MYTH' and the exhibition of contemporary textile art 'Eight Thoughts in Material' at the Pallas Gallery, etc. Often, students have also been involved in designing and/or organising the exhibition in addition to showing their work.

In 2019, the students participated in 19 exhibitions, 10 of which were organised by the department and nine by external organisers (the Estonian Textile Artists' Association, the international triennial of textile art students Young Textile Art in Łódź, Poland, etc.). There were 15 exhibitions in Estonia, including seven international ones. This year, the venues most represented in Estonia were Tartu (six times) and Pärnu (four times). Exhibitions were held twice in Tallinn and once in Võru, Kambja and Kuressaare. Students participated in four exhibitions abroad in 2019: In Cork, Ireland; Łódź, Poland; New York, US; and Vilnius, Lithuania. Participation in foreign exhibitions and competitions is linked to the department's foreign partners: the department has encouraged its students to take part in competitions, both as part of their studies and beyond. The participation of three students in the Dorothy Waxman competition and the exhibition of nominees in New York, where the Department of Textile was represented with two projects, deserves a separate mention. This is a great achievement as our students competed against some of the world's most renowned art and design schools. The long-running exhibition project 'TOUCH', for which the work of students from the department was exhibited in all participating countries (Ireland, Lithuania and Estonia), is also important.

In 2020, the students of the Department of Textile participated in 11 exhibitions, five of which were held at the Pallas Gallery (including participation in the annual exhibition of the Estonian Association of Textile Artists 'Freedom'). Two of the exhibitions were international (the virtual exhibition 'Contemporary thinking. Textile seeing' in Kaunas and the Stockholm Furniture & Light Fair). In total, students participated in exhibitions 64 times.

In 2021, the department organised 10 exhibitions, the most extensive of which, 'Meanings', was a large survey exhibition of tapestries from the department's methodological collection created over 25 years (60 authors at the Pallas Gallery, 45 at the Museum of Contemporary Art). In autumn 2021, three exhibitions were held in Tallinn and Tartu, reflecting the results of the applied research of wool done in the Department of Textile over four years.

4.2.3. Teaching and assessment

Teaching and assessment is carried out on a common basis across all curricula and is therefore not presented by selected curricula. Teaching is covered in sub-chapter 3.8.2. Assessment is covered in sub-chapter 3.9.

4.3. DEVELOPMENT, COOPERATION AND INTERNATIONALISATION OF TEACHING STAFF

The Photography, Painting and Restoration and Textile curricula are taught by a sufficient number of faculty whose qualifications, workload and age structure ensure effective teaching (see Annex 24).

Table 27. Teaching staff and visiting lecturers as of 31 December 2021

	Faculty members with employment contracts			Visiting lecturer	
	Number	Load	Average age	Number	Average age
Department of Photography	6	4.25	54	27	45.7
Department of Painting	8	6.03	51.75	11	38.9
Department of Textile	5	4	46.6	18	48.33

There is a professor and head of department, three senior teachers and two technical assistants in the **Department of Photography**. One senior teacher is employed part-time as an assistant to the head of department. The subjects are taught by three lecturers with a PhD. There is a professor, an associate professor, a leading lecturer, four lecturers and a technical assistant in the **Department of Painting**. A professor and head of department, one teacher with the qualifications of a professor, two teachers with the qualification of a lecturer and one teacher qualified as a senior teacher work in the **Department of Textile**. Teaching is an extra task for two members of the academic staff working as technical assistants/assistant heads of department.

The faculty of all subjects have the required qualifications and professional experience. The principle of the departments is to create a mix of faculty with a varied age structure, which allows for a broad analysis of specialised topics and emerging issues from multiple perspectives. Visiting lecturers, including alumni, are brought in to ensure continuity. Visiting lecturers receive advice from specialty departments and the Academic Affairs Office.

The specialty departments support cooperation between subject lecturers and make proposals for linking subjects. Several subjects are taught in collaboration between lecturers (e.g. the planning and execution part is supervised by different members of the teaching staff, but the assignment, mid-term reviews and assessment are done jointly and the lessons are collaborative). Visiting lecturers are often involved in a subject where the main member of the teaching staff has a contract with Pallas, as this makes it possible to better support the teaching and assessment skills of the visiting lecturer. Faculty working with an employment contract as well as visiting lecturers follow all the academic ethics principles of Pallas (see sub-chapter 3.4).

The Estonian and international RDC of the faculty of the Department of Photography, Painting and Textile supports the development of curricula and achievement of their objectives. The faculty involve students in exhibition activities and applied research and use the results of their RDC in their teaching.

The faculty of the **Department of Photography** participate in international collaborations and networks, such as the European Month of Photography in Bratislava, the partnership for writing the six-volume collection 'The History of European Photography, I-III' and the European Capitals of Culture exhibitions in Matura, Italy. The faculty of the department has presented at numerous conferences (e.g. Post-Cyber Photography (2021) and Modernism in Photography (2019) in Bratislava, Slovakia, by invitation of the Central European House of Photography), at the seminar The Way of Egons Spuris (2021) in Ogre, Latvia, etc. They are also present at joint exhibitions. The faculty publishes the results of their research activities mainly in the Pallas series *Silmakirjad* ('Eyescripts') and in research articles in Estonia and abroad. Two members of the teaching staff are studying for their MA degrees at the University of Tartu. The teaching staff of the department have opposed and supervised doctoral and Master's dissertations in Estonian and foreign universities.

Visiting lecturer Diana Tamane is exceptionally active as an international artist. She has published a large author monograph (won the *Grand Prix* for author's photography books in Arle, France, and was highlighted in New York in 2020 at the competition of the world-renowned publishing house Aperture). She has had a number of personal exhibitions, including at the Centre d'Art Maristany in Sant Cugat del Vallès, Spain (2020), the exhibition 'Within Arms Reach' in Riga (2021), the exhibition 'Typology of Touch', De Vereniging,

S.M.A.K. (Museum of Modern Art, Ghent, Belgium). She has participated in Riga and other photo festivals, the 29th European Photo Month in Bratislava, etc. Tamane also was a part of New York MoMA's artist's talk series in 2022.

Tiit Lepp was included in the team of the monograph 'South-Estonian Photographers' (compiled by A. Ruus), which was awarded one of the annual prizes of the Cultural Endowment of Estonia (2021), and in other projects. Vallo Kalamees organised a spectacular retrospective exhibition '3560' at the Pallas Gallery. Visiting lecturer Kaisa Eiche received the Estonian Art Critic's Annual Scholarship 2021 and the title of Cultural Critic of the Year (2021) from the Tartu Cultural Endowment.

The teaching staff of the **Department of Painting** are involved in specialty projects and research and in the development of Painting and Restoration on a broader scale as well as in the management of professional organisations.

The teaching staff of the field of conservation/restoration actively participate in the Baltic Conservation Triennials. Faculty members Kristiina Ribelus and Heli Tuksam gave a poster presentation at the 11th Triennial 'Changing Contexts: from Environment to Ideas' in Tartu. Heli Tuksam participated with a poster presentation at the 12th Triennial 'Research. Dilemmas. Solutions' in Vilnius and it was also published in the conference publication.

The department is actively involved in the initiatives of the National Heritage Board. After the fire in the prayer house of the Piirissaare Old Believers, the students assisted in the initial conservation of the icons, which was named the Achievement of the Year by the National Heritage Board in 2017. In June 2020, the students took part in a joint action in Narva. The participation of Pallas was awarded the Good Cooperation Partner title by the National Heritage Board.

The department's teaching staff are active in exhibitions. Indrek Aavik ('The Future Begins Slowly', Jakobi Gallery) and Pille Johanson ('Despite Everything', Tartu Art House Monumental Gallery) had personal exhibitions in 2019. In the same year, there was a retrospective exhibition of long-time painting teacher Helle-Reet Paris (Vahersalu) in the large hall of Tartu Art House. An important exhibition of the members of the teaching staff of the department was held in November 2020 at the HAA Gallery in Helsinki (Helsinki Artists' Association in Suomenlinna). Kaspar Tamsalu, Tuuli Puhvel, Sirje Petersen and Heli Tuksam participated in the exhibition. The exhibition of the paintings of Margus Meinart was opened at the Estonian Embassy in Rome in 2021.

The teaching staff of the **Department of Textile** organise seminars and workshops and are active participants and leaders in Estonian and international cooperation projects and networks as well as professional organisations. The department is a member of the European Textile Network (ETN) and collaborates with the network Nordic Textile Art.

Kairi Lentsius was selected as one of the six Estonian designers who represented Estonia at the Estonian Design Festival in Japan in 2018. Aet Ollisaar and Kadi Pajupuu participated in the 2019 annual conference of Nordic Textile Art in Iceland, where Pajupuu gave a presentation 'Hacking the Weaving Tools'. Aet Ollisaar, Kadi Pajupuu and Kairi Lentsius also took part in the 2019 Iceland Design Week and in 2020 Aet Ollisaar participated in the annual meeting of Nordic Textile Art in Denmark. Kadi Pajupuu participates in international hackathons (2017-2020 e.g. the 'Hardware and Arts' hackathon in Tartu and Riga, the Garage48 hackathon 'Future of Wood' 2019 in Tallinn and the 'Arts and Robots' hackathon in Tartu) to develop innovative technological solutions. Kairi Lentsius has participated as a mentor in two Garage48 events: the hackathons 'Arts and Robots' (2020) and 'Arts and Hardware' (2019). These events bring together art, design, robotics and engineering, and people from vastly different fields.

In line with its objectives, the department organises exhibitions, seminars and lecture days and participates in projects and the wider development of the specialty. From 2020 onwards, the University participates in the Nordplus network's project 'Higher Education on Craft Traditions NPHE/2022' to share experiences and gain new knowledge on the use of local materials in design and product development and methodology for teaching technology and work processes.

Every year, the department organises at least one exhibition at the Pallas Gallery, but usually two or three exhibitions a year. In 2019, the Estonian Textile Artists' Association, Nordic Textile Art and the Pallas Department of Textile co-organised the international textile exhibition 'Connections' and an artist talk with 18 artists from Finland, Sweden, Denmark, Norway, Iceland and Estonia. From 2016-2019, the department organised the following in cooperation with the Vilnius Academy of Arts (Lithuania) and Munster Technological University: joint exhibitions of three higher education institutions with the Crawford College of Art

& Design (Ireland), which were exhibited on the initiative of these institutions in Tartu, Vilnius and Cork.

In May 2019, the international seminar 'The Loom Tamers' was held at Pärnu Museum (organised by the Estonian Association of Textile Artists and the Pallas Department of Textile, curated by Kadi Pajupuu). The seminar also featured presentations by partners and alumni of the Department of Textile, such as Annika Kiidron, Monika Žaltauskaitė-Grašienė and Kadi Pajupuu.

Since 2017, the department has been conducting applied research on the use of yarn spun in Estonian wool mills from the wool of sheep grown in Estonia in design and product development and on the development of the novel MultiWeave weaving technology. The applied research will involve both academic staff and alumni, and the results will be presented in the 2021/2022 summative exhibitions at Pallas Gallery and elsewhere.

The teaching staff of Pallas disseminate knowhow to the wider society and actively participate in professional networks.

Professor Peeter Linnap, Head of the **Department of Photography**, is a member of professional organisations (Estonian Artists' Association, International Association of Art Critics AICA, Nordic Association of Semiotics NASS, International Association of Visual Semiotics IAVS/AISV) and a member of the editorial boards of the scientific journals Acta Semiotica and Asian Journal of Social Science Studies. He also appears on public television and radio shows, showcasing his own and the department's work, the history of photography, photo restoration, etc. He has also shared information on the specialty at in-service training events, via exchange students, etc. Teaching staff members Andrus Kannel, Peeter Linnap and others have organised exhibitions of internationally renowned photographers (e.g. Martin Parr, Peeter Tooming, Alex Kirkbride) throughout Estonia.

The teaching staff of the **Department of Painting** regularly participate in exhibitions in Estonia and abroad. They also belong to professional associations (Estonian Artists' Association, Tartu Artists' Union, Estonian Painters Association) and are on the boards of the associations, award committees (Wiiralt Scholarship, Vabbe Art Award) and juries. They make presentations and take part in conferences.

The teaching staff of the **Department of Textile** participate in the work of professional organisations (Estonian Artists' Association, Estonian Textile Artists' Association and Estonian Association of Designers, Nordic Textile Art) as members and in their management. Three members of the department's teaching staff are on the board of the Estonian Textile Artists' Association, including Aet Ollisaar, who is the head of the association.

Teaching staff in all three fields continuously develop their pedagogical and professional skills. All three have undergone training over the last five years, and the departments are also guiding teaching staff towards a Master's degree. Students also provide feedback on the performance of lecturers through course surveys. All this is taken into account, where possible, in the evaluation of lecturers, the system for which is described in sub-chapter 3.6.2.

Teaching staff in the three fields actively participate in international mobility. However, due to the pandemic, there has been an understandable decrease in the number of international mobilities. Faculty has participated in online conferences and other events and has held international lectures.

Each speciality involves visiting lecturers and practitioners from abroad. An overview can be found in Annex 25. Students in all specialties have also benefited from lectures by guest lecturers invited by the Centre for General Studies and, on request, from lectures by TAIR residents. Graduates in all specialties have been assessed by foreign practitioners involved in the final project committees.

Strengths, areas for improvement and development actions, see chapter 3.

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