

## APPLICATION

### Study field "Arts" for assessment

Study field	<i>Arts</i>
Title of the higher education institution	<i>Biznesa, mākslas un tehnoloģiju augstskola "RISEBA"</i>
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# **Self-evaluation report**

Study field "Arts"

RISEBA University of Applied Sciences

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# 1. Information on the Higher Education Institution/College

## 1.1. Basic information on the higher education institution/ college and its strategic development fields,.

**RISEBA University of Applied Sciences** (hereinafter – RISEBA) is a private higher education institution established by a legal entity, operating since 1992. It is one of the first private higher education institutions in Latvia and, with nearly 33 years of experience, has firmly established itself as a significant player in both the Latvian and international higher education landscape. The university offers a diverse and high-quality range of study programmes in the fields of business and the creative industries, combining academic excellence with practical relevance and an interdisciplinary approach.

As a long-standing member of **The International Association for Management Development in Dynamic Societies CEEMAN**, RISEBA bases its operations on three core principles – Excellence, Relevance and Dynamism. These principles guide the university's strategic directions, operational tactics, and day-to-day activities, helping it to remain competitive in a complex and ever-changing external environment.

RISEBA's mission is to develop socially responsible entrepreneurs, managers, leaders, and professionals who serve the needs of Latvian and international society and business. The university aims to be a higher education community and an international centre of excellence in business, arts, and technology, providing high-quality, interdisciplinary, student-centred, interactive education based on research and innovation – from undergraduate studies to lifelong learning.

RISEBA's vision is to become a sustainable, entrepreneurial, and internationally recognised university of business, arts, and technology. The university envisions itself as an entrepreneurial institution, capable of flexibly adapting to diverse individual needs and educational formats, by utilising innovative teaching methods and its unique *Business Meets Art* interdisciplinary approach. One of its key objectives is to become a central hub for collaboration and networking among professionals and representatives of the creative industries.

### **The university's operations are guided by three core values:**

1. **Openness** – fostering an ethically sound and trust-based environment that promotes innovation, creativity, and an entrepreneurial spirit. Active collaboration and knowledge exchange among students, academic staff, alumni, businesses, and the wider society is strongly encouraged.
2. **Excellence** – maintaining an ongoing commitment to quality across all areas of activity, while nurturing socially responsible professionals and leaders who contribute to the sustainable development of society.
3. **Diversity** – ensuring an inclusive, intercultural learning environment by offering programmes in multiple languages and formats. RISEBA supports continuous personal and professional development, adapting to the ever-changing needs of society.

### **RISEBA offers studies in five accredited fields of study:**

1. *Management, Administration, and Real Estate Management;*
2. *Economics;*
3. *Information and Communication Sciences;*

#### 4. **Arts;**

#### 5. *Architecture and Construction.*

Recognising the growing global demand for and development of the creative industries, RISEBA strategically expanded beyond traditional business education more than fifteen years ago by introducing communication, audiovisual media, architecture, and arts programmes. This deliberate development has created a unique environment fostering synergy between entrepreneurship and creativity, thereby embodying RISEBA's strategic positioning as 'a place where business meets art'.

RISEBA is a financially stable and profitable institution operating on a self-financing basis. It is equipped with modern infrastructure, facilities, and technical resources necessary to deliver high-quality study programmes and research. The university actively participates in international cooperation networks and has earned several international accreditations, including **CEEMAN IQA** ([information about RISEBA accreditation by CEEMAN IQA is available here](#)) and **EFMD** programme accreditations ([information on EFMD program accreditation is available here](#)).

Its reputation is further strengthened by its membership in professional associations such as **Association to Advance Collegiate Schools of Business** (hereinafter - AACSB), **The International Association for Management Development in Dynamic Societies CEEMAN** (hereinafter - CEEMAN), **European Association for International Education** (hereinafter - EAIE), and **Baltic Management Development Association** (hereinafter - BMDA). Additionally, RISEBA is consistently included in international education rankings such as Eduniversal, where it has been ranked in the 4 Palmes category for the fifth consecutive year as a school with significant international influence.

[The university's strategy for 2022-2027](#) is based on four major development pillars:

1. **Sustainable Growth** – purposeful and balanced development;
2. **International Competitiveness** – strengthening excellence and global visibility;
3. **Digital Transformation** – building a modern, tech-driven study and management environment;
4. **Business Impact** – delivering practical knowledge and innovation to support societal and entrepreneurial development.

Within this strategic framework, the *Arts and Humanities* field holds an equally significant and integral role alongside the *Social Sciences*. While RISEBA was originally established as a business school, its development over the past 15 years has been driven by a strong focus on interdisciplinary integration, particularly through the dynamic interaction between business, arts, and technology.

A particularly valuable synergy is created at the intersection of entrepreneurship and audiovisual and media arts. On one hand, creatives are encouraged to approach their work through an entrepreneurial lens; on the other hand, business students are introduced to creative and innovative thinking – a critical skill in today's dynamic job market. Similar synergies are evident in the interaction between the fields of Information and Communication Sciences and Architecture and Construction with the Arts, thus expanding opportunities for interdisciplinary collaboration in both research and curriculum development.

Therefore, RISEBA rightfully positions itself as 'a place where business meets art', offering a platform for multifaceted growth and professional interaction tailored to each student, researcher, or faculty member – according to their abilities, interests, and potential.

Following the recent EFMD re-accreditation process for one of its undergraduate business

programmes, RISEBA has now initiated the development of a new strategy, which will define its priorities, ambitions, and future development directions more clearly. The new strategy is expected to be completed by the end of the 2025/2026 academic year, integrating both previous experiences and new international challenges and opportunities.

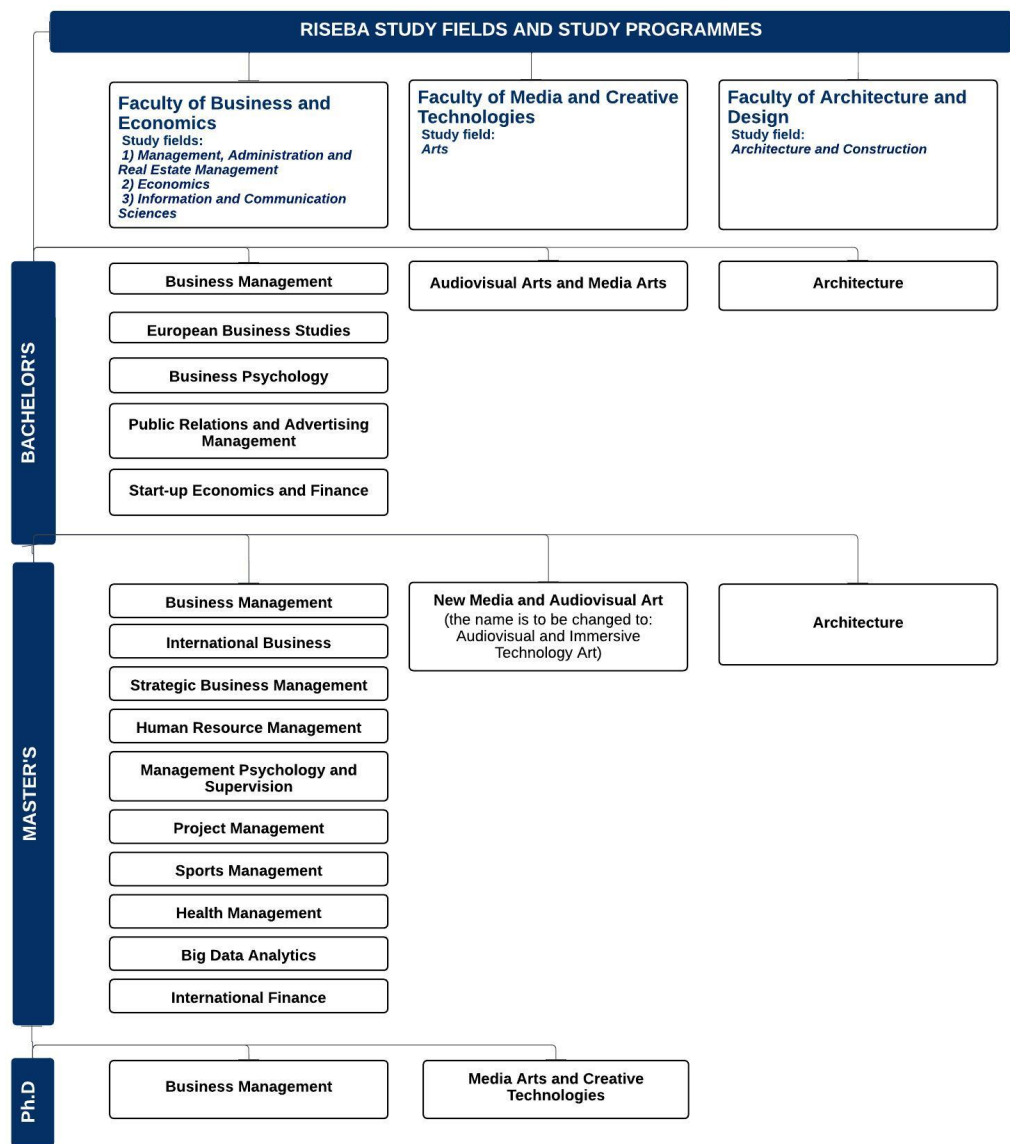


Figure 1.1. RISEBA Programme Portfolio

RISEBA’s study programmes are organised under three faculties – the Faculty of Business and Economics, the **Faculty of Media and Creative Technologies**, and the Faculty of Architecture and Design, covering five state-defined study fields (see Figure 1.1). The majority of students – around 70% – study at the Faculty of Business and Economics, which encompasses the fields of Management, Administration and Real Estate Management, Economics, and Information and Communication Sciences. RISEBA focuses all its resources on developing and strengthening existing study programs within these three faculties, so there are no plans to open new faculties in the near future. Work is also underway to organize documentation in order to remove the RISEBA Daugavpils branch from the registers of state institutions, as the provision of study programmes there was discontinued before the start of the self-assessment report period.

Meanwhile, the **Faculty of Media and Creative Technologies** delivers programmes within the **Arts** field, covering audiovisual media arts, directing, producing, creative technologies, audiovisual journalism, and communication. The Faculty of Architecture and Design implements the

Architecture and Construction study direction, providing high-quality and internationally competitive education in architecture and the creative industries. RISEBA’s educational offering is interdisciplinary and unique within Latvia’s higher education space, integrating business, arts, and technology.

RISEBA offers full-time and part-time study formats – including on-site (day and evening classes) and distance learning – with instruction available in Latvian or English, depending on students’ preferences and professional aspirations.

To strengthen academic quality, ensure curriculum transparency, and improve resource efficiency, RISEBA is currently implementing a strategic initiative to consolidate its study programmes and develop a unified course catalogue. This initiative will serve as the foundation for a broader curriculum reform in preparation for the upcoming institutional accreditation cycle in 2027.

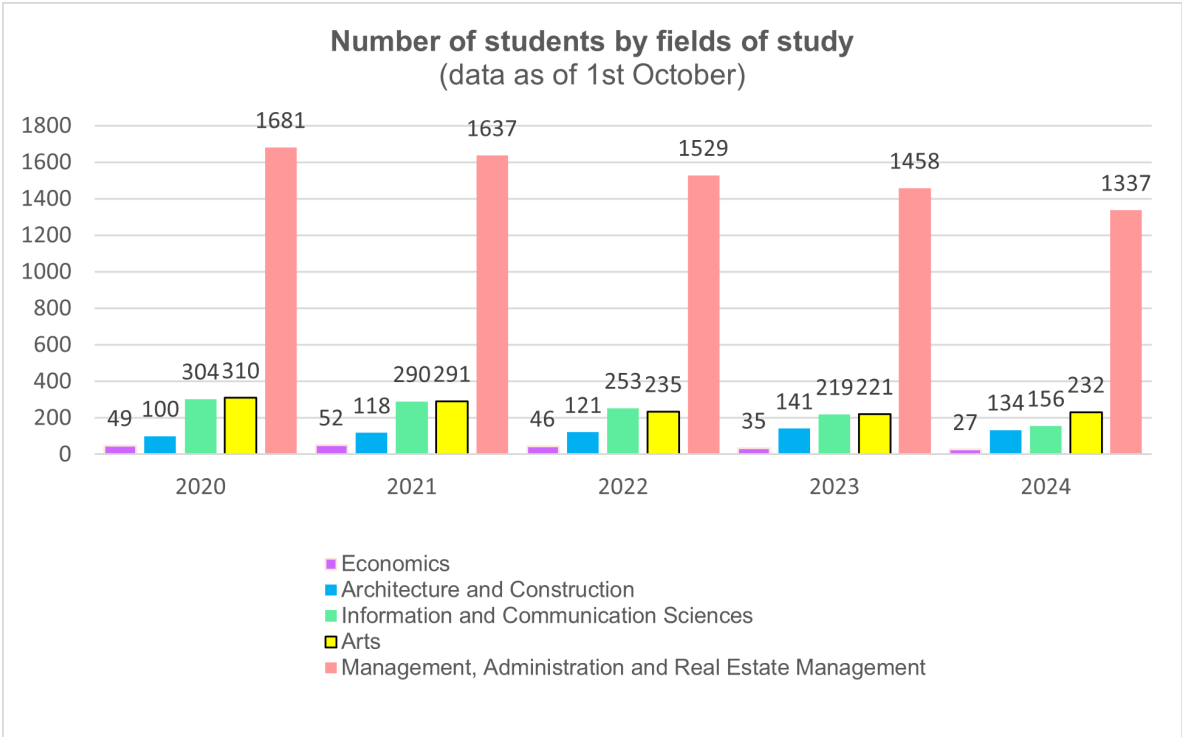


Figure 1.2. *The number of students by field of study since 1 October 2020*

As of 1 October 2024, a total of 1886 students were enrolled at RISEBA (see Figure 1.2), which is a slight decrease of 188 students compared to the previous 2023/2024 academic year. Despite this minor drop, RISEBA remains a stable and important player in the Latvian higher education sector, being the second-largest private university in the country.

RISEBA accounts for approximately 3% of the total higher education market in Latvia and 5% of the private university segment, reflecting its competitiveness and sustainability, even amid shifting demographic and economic trends.

This stability is particularly significant in the context of *Arts* field, where the creative industries emphasise quality, interdisciplinarity, and extensive access to cultural resources – far surpassing narrow quantitative measures. This orientation is grounded in the latest strategic frameworks from both the European Union and Latvia (e.g. [Creative Europe](#), [Horizon Europe](#), [Digital Europe](#), [NAP2027](#), [Cultural and Industrial Policy Guidelines](#)), which recognise the creative industries as a socially and economically vital sector advancing green and digital transitions, interdisciplinarity, and social resilience. Against this backdrop, RISEBA’s Arts field not only drives media innovations, expands creative boundaries, and fosters intercultural collaboration, professional development, and the production of high-quality content (cinema, television, streaming, immersive media, artificial

intelligence, etc.), but also establishes RISEBA University of Applied Sciences as a meeting point where business meets art, attracting students who seek purposeful education and wish to cultivate their creative potential in a globally oriented, professionally diverse environment.

**1.2. Description of the management structure of the higher education institution/ college, the main institutions involved in the decision-making process, their composition (percentage depending on the position, for instance, the academic staff, administrative staff members, students), and the powers of these institutions.**

According to the Law on Higher Education Institutions and the [\*Constitution of the Biznesa, mākslas un tehnoloģiju augstskola RISEBA\*](#), RISEBA has the following governing bodies: **the Board, the Senate and the Rector, as well as the Constitutional Council and the Academic Arbitration Court.**

**The Board** represents the founders and is the supreme governing and decision-making body in strategic, financial and economic matters. The members of the RISEBA Board are:

- Jevgenijs Kurovs, Chairman of the Board;
- Irina Senņikova, Member of the Board.

**The Senate** - a collegial management and decision-making body of academic staff, responsible for the excellence, development and compliance with internationally recognised quality standards of RISEBA education, research and creative activities. The Senate regulates the academic, creative and scientific activities of RISEBA and approves relevant documents. The Senate is elected by the Constitutional Council of RISEBA for a term of three years. According to the *Senate Regulations*, the Senate is composed of 75% academic staff representatives and at least 20% student representatives. The Rector is also a member of the Senate. The current composition of the Senate (15 senators in total, including 3 students, 1 Rector and 11 academic staff representatives) is elected for a three-year term of office starting on 4 October 2022.

**The Rector** - the senior official of RISEBA who implements the overall administrative management of university and represents RISEBA on the basis of the Constitution. The Rector shall be elected by the Constitutional Council for a term of five years.

**The Constitutional Council** - the university's supreme collegial body of representation and management and the decision-making body for academic and scientific matters. The Constitutional Council elects and dismisses the Rector, elects the Senate, elects the Academic Arbitration Court, and approves the Regulation of the Constitutional Council, the Senate and the Academic Arbitration Court. The Constituent Council shall be composed of 30 representatives, 18 of whom shall be academic staff representatives, 6 student representatives and 6 general staff representatives. The existing Constituent Council (30 representatives in total) is elected for a three-year term of office from 18 December 2024.

**Academic Arbitration Court** - an academic and student representative body that hears applications from students regarding restrictions and violations of academic freedoms and rights, applications from representatives of academic staff regarding restrictions of academic freedoms and rights, disputes between university officials, as well as between governing bodies of departments in a subordinate relationship. The Academic Arbitration Court shall be established by the Constitutional Council for a term of 3 years and shall consist of three members, two of whom shall be representatives of the academic staff and one of whom shall be a representative of the



Student Council. The existing Academic Arbitration Court (3 members in total, 2 academic staff members and 1 student member) is elected for a three-year term of office from 14 February 2023.

In addition to the above-mentioned governing bodies of RISEBA, the following collegial decision-making bodies are in place:

**The Management Group** - on the initiative of the Rector, Vice-Rectors or the Board, considers issues related to the organisation of the work of RISEBA, as well as decides on the submission of draft decisions to other governing bodies of the university (Senate, Constitutional Council). The Management Group consists of: the Vice-Rector for Academic and International Affairs (also the owner), the Vice-Rector for Research and Development, the the Head of Real Estate Development Department (also the owner), the Rector, the Director of Finance, the Head of Quality.

**Student Council** - a voluntary, independent body representing the rights and interests of students at a higher education institution. Organisational structure:

- Student Council General Assembly - all students;
- Student Council Board - 7 positions;
- Student Council members (with mandates) - maximum 30;
- Student Council activists - no limit (any RISEBA student who has decided to become a member of the RISEBA Student Self-Government on his/her own initiative and has been active in the Student Self-Government).
- Student Council Old comrades - RISEBA graduates who have served on the Student Council Board or who have acquired the status of Old Members by decision of the Student Council Board.

**Methodological Council** - a collegial body that reviews and makes decisions regarding methodological issues related to the implementation of study content. The decisions of the faculties and Programme Council regarding study issues may not be contrary to the decisions of the Methodological Council. The Methodological Council shall be composed of representatives from the academic staff and the administration, as well as one representative from the Student Council. The composition of the Methodological Council and its chairman shall be determined and renewed by order of the Rector.

**Study programme council** - for each study programme implemented at RISEBA, a study programme council has been established (in accordance with the approved regulations *Council of the Study Programme Regulations*). The Council is tasked with assessing and updating the contents of the study programme depending on sectorial trends, public needs, the academic load of students, the progress of studies and graduation, the efficiency of assessing student performance, student satisfaction with the respective study programme, the support provided by RISEBA during studies, the academic environment, and its suitability for the objective of the academic programme, as well as with compiling proposals for RISEBA quality policy. The Council shall be composed of at least two representatives from the respective professional area (a representative of employers, a party providing an internship opportunity, a representative of a sectorial employers' organisation, a professional from the respective sector who has not graduated from the respective study programme) and at least one graduate of the respective study programme.

**Ethics Committee** - ensures the supervision of the RISEBA [Code of Ethics](#), examines applications on possible violations of the Ethical Standards. The Senate of RISEBA has determined and approved the Ethics Committee consisting of seven persons, including: one representative of the management group; four representatives of the academic staff; two representatives of the students.

List of the main decision-making bodies of RISEBA, their composition (percentage by affiliation, e.g.

academic staff, administrative representatives, students) in Annex 1 (see the E-platform section *Other attachments*).

The list of the main internal regulatory documents of RISEBA is attached as Annex 2.

The governance structure of RISEBA - Annex 3.

### **1.3. Description of the mechanism for the implementation of the quality policy and the procedures for the assurance of the quality of higher education. Description of the stakeholders involved in the development and improvement of the quality assurance system and their role in these processes.**

The quality management system of RISEBA organises the activities of the university in accordance with international quality standards in order to ensure continuous improvement and high satisfaction among students and employees, as well as to improve the international competitiveness of RISEBA.

RISEBA quality management system is based on planning and implementing quality requirements at a certain level:

- The Standards and Guidelines for Quality Assurance in the European Higher Education Area (ESG) (please see below: [ESG\\_2015.pdf \(enqa.eu\)](#));
- For the criteria of the system for accreditation of study programmes of the European Foundation for Management Development (EFMD) (please see below: [EFMD Programme Accreditation System – EFMD Global](#));
- CEEMAN IQA for Accreditation Framework and standards (please see below: [Accreditation \(ceeman.org\)](#)).

The purpose of the RISEBA quality management system is to meet the requirements of the quality criteria, ensure the monitoring of these criteria and implement a process of continuous improvement so that the services fully comply with the requirements of clients, legislators and supervisory authorities, including:

- Strengthen the academic quality and freedom;
- Promote student-centered learning, teaching and assessment;
- Promote the satisfaction of internal and external clients (students and employees);
- Promote the achievement of the strategic objectives and efficiency of the university's work;
- Promote the scientific potential of the university;
- Improve RISEBA quality management;
- Improve the image of the university in society and its international competitiveness.

RISEBA is an accredited higher education institution. It implements licensed study programmes in five accredited fields of study, which allows the university to issue a nationally recognised higher education diploma to its graduates upon completion of a study programme. The accreditation deadlines and the list of programmes [can be found here](#). In addition, RISEBA has been awarded the International Quality Accreditation by the International Association for Management Development in Dynamic Societies (CEEMAN) on several occasions.

RISEBA is the only Baltic higher education institution to have obtained the European Foundation for Management Development (EFMD) 5-year accreditation (formerly known as EPAS accreditation) for two business study programmes.

RISEBA's successful quality policy, as well as its continuous commitment to improve and enhance the university's processes and the quality of study content, have been recognised through various awards (for more information see here: [Awards - RISEBA.lv](#)).

In addition, RISEBA has set a goal to achieve AACSB accreditation, which will demonstrate RISEBA's commitment to strategic leadership, student achievement, and opinion leadership, thereby contributing to society. The necessary documentation is currently being prepared.

RISEBA strives for excellence by implementing the European Foundation for Quality Management (EFQM) model, including RISEBA's use of continuous development principles - defining outcomes, identifying and implementing actions, evaluating performance and making necessary improvements.

RISEBA creates a culture of quality in which everyone systematically takes steps to improve quality. For the staff whose direct responsibilities are related to quality management or the implementation of quality management activities, RISEBA has carried out the following development activities in recent years:

- In order to strengthen the management of RISEBA, which is focused on the indivisibility of study and research work, as well as ensuring student-centred education, it was decided not to separate the Quality Centre for Studies, but to integrate it into the overall quality management system of the entire university, creating a single Quality Department (from 1 January 2024). The Quality Department has 4 full-time employees. The Head of Quality is also a representative of the RISEBA Management Group.
- Changes in the management of the study field - according to the decision of the Senate meeting of 29 November 2023, a new position was introduced - the Head of the Study Field, whose main duties are related to ensuring the quality management processes defined by RISEBA within the field of study, including taking care of maintaining the composition of qualified academic and scientific staff, promoting its growth, renewal, ensuring the quality of educational content implemented within the study field, promoting and ensuring academic, methodological and scientific discussions among academic faculties within the study field.

RISEBA implements quality management in accordance with the following quality management mechanisms directly applicable to quality assurance of study programmes in the field of *Arts* as defined in the [PL0002 Quality Policy](#):

- **Stakeholder survey, analysis of results and improvement.**

The process is governed by the RISEBA procedure *PR0014 Surveying Procedure University of Business, Arts and Technology RISEBA* (see point 1.2, Annex 2).

Summaries of surveys of study programmes within the study field *Arts* in Annex 4.

- **Annual evaluation and development planning of the teaching staff and administrative staff.**

The process is governed by the RISEBA procedure *PR0020 Procedure of RISEBA Faculty Member Assessment* (see point 1.2, Annex 2) and by the RISEBA procedure *PR0036 Procedures for Evaluating the Work of Administrative Staff Members* (see point 1.2, Annex 2).

Example of the annual evaluation of the performance of *Arts* faculty members in Annex 5 (available only in Latvian).

- **Lecture peer review process.**

The process is governed by the RISEBA procedure *PR0021 Procedures for Peer Review of Teaching*

(see point 1.2, Annex 2).

Example of a peer review of a faculty member of the study field *Arts* in Annex 6 (available only in Latvian).

- **Defining and improving requirements for the development of study courses.**

The process is governed by the RISEBA Methodological Guidelines *MN0009 Requirements for the study courses in the MOODLE environment (eRISEBA) for full time, part time, distance learning and remote studies* (see point 1.2, Annex 2).

- **Quality control and improvement of study course sites.**

The process is governed by RISEBA internal regulation *NL0086 Regulations on the Procedure for Development, Approval and Supervision of a Study Programme* (see point 1.2, Annex 2).

Example of the audit result of the websites of the study courses of the study field *Arts* is attached as Annex 7 (available only in Latvian).

- **Support for students and lecturers to improve the quality of studies.**

The process is governed by the internal regulations of RISEBA, including procedure *PR0029 RISEBA Group Tutor's Work Procedure*, regulation *NL0011 Methodological Council Regulations*, methodological guidelines (e.g. *MN0002 Study Programme Mapping Methodological Material*; RISEBA Reviewer guidelines), manuals (e.g. *RISEBA Student's Handbook*, *RISEBA Adjunct and Visiting Faculty Handbook*) - see point 1.2, Annex 2.

For more details on support for students and staff found in chapter No. 2.3.8.

- **Provision of methodological seminars for teachers.**

The process is governed by the RISEBA internal regulation *NL0011 Methodological Council Regulations* (see point 1.2, Annex 2).

List of methodological seminars in Annex 8.

- **Trainings for administrative staff.**

Training shall be determined by management decision, including on the basis of competency development needs identified in the annual assessment.

- **Evaluation of students' performance (progress during studies, study debts, evaluations of final theses) and improvements.**

The process is governed by RISEBA internal regulation *NL0086 Regulations on the Procedure for Development, Approval and Supervision of a Study Programme*, procedure *PR0030 Working with students during study breaks; procedure*, procedure *PR 0031 Working with students with academic debt* (see point 1.2, Annex 2).

Every semester, an analysis of the monitoring of the assessment of the study courses is carried out (for examples, see Annex 4), as well as an analysis of the overall performance and results achieved by students, which in many cases is the basis for students to qualify for tuition fee discounts. The evaluation of final theses is carried out by committees composed of experts in the field. In the process of preparing and defending the final thesis, not only is the student's academic performance assessed, but the members of the examination board assess the quality of the final thesis in a summarised way by filling in forms (see in Annex 9 for examples, but available only in Latvian). Similarly, students are given *Assessment questionnaire for the thesis writing process* (for examples, see Annex 4).

- **Evaluation of students' performance (progress during studies, study debts, evaluations of final theses) and improvements.**

The process is governed by RISEBA internal regulation PR0030 *Working with students during study breaks* (see point 1.2, Annex 2).

The analysis of the drop-out monitoring also indicates the reasons why students have requested changes in their studies (including study interruptions) see Annex 4 and more detailed analysis under the Academic Bachelor's study programme *Audiovisual Arts and Media Arts* in chapter 3.1.4.

- **Self-assessment and planning and implementation of improvements using EFQM, AACSB, EFMD, CEEMAN IQA principles.**

The process is governed by external quality management standards.

- **Annual self-assessment of study field and programme and planning of development and self-assessment of the study field for accreditation and plan for implementation of recommendations**

The process is governed by RISEBA regulation NL0086 *Regulations on the Procedure for Development, Approval and Supervision of a Study Programme* (see point 1.2, Annex 2).

Self-evaluation reports of the study field and programmes for the academic years 2022/2023 and 2023/2024 are available on the RISEBA website, in the [relevant programme](#), in the sub-section *Self-assessment reports*.

- **Troubleshooting and examining proposals.**

The process is governed by RISEBA procedure PR0008 *Procedure for Examination of Complaints and Proposals*, available in RISEBA web page, [see here](#).

A screenshot of the Register of Complaints and Proposals is attached as Annex 10 (available only in Latvian).

- **Roles of parties involved in the development and improvement of the quality assurance system.**

**Rector** (decisive role in making decisions on the application of quality standards and those elements of the quality system that affect the overall operation and work organization of RISEBA, as well as on the approval of regulations/standards/guidelines adopted by the Methodological Council).

**Senate** (role: coordinators prior to the Rector's decision-making on the impact of system elements on the interests of RISEBA staff groups (structural unit employees), as well as a decisive role in decision-making on quality system elements that affect the quality of the study process, including the Senate's right to delegate the examination of issues related to the quality of the implementation of the study process content to the Methodological Council).

**Methodological Council** (role: examines issues related to the quality of the implementation of the study process content, as well as coordinators prior to the Rector's decision-making on the impact of system elements on the interests of RISEBA staff groups (academic unit employees)).

**Management Group** (role: coordinates before decisions are made on the impact of system elements on RISEBA's work).

**Quality Department** (role: responsible for maintaining and improving RISEBA's quality management system. Ensures the development and maintenance of a RISEBA quality management system that is focused on achieving the goals and objectives set out in RISEBA's development strategy and ensures that RISEBA's activities comply with regulatory requirements and international

quality standards).

**Process owners** (role: decision-makers on the organization of process flows, initiators of necessary changes to internal regulations).

**RISEBA unit managers** (role: coordinators prior to decision-making on the impact of system elements on the interests of RISEBA staff groups (unit employees)).

**Student Council, Quality Council** (role: consultative coordinators prior to decision-making on the impact of system elements on the interests of RISEBA staff groups (students, lecturers)).

**RISEBA Staff Representatives** - (role: coordinators prior to decision-making on the impact of system elements on the interests of RISEBA staff).

**1.4. Fill in the table on the compliance of the internal quality assurance system of the higher education institution/ college with the provisions of Section 5, Paragraph 2(1) of the Law on Higher Education Institutions by providing a justification for the given statement. In addition, it is also possible to refer to the respective chapter of the Self-Assessment Report, where the provided information serves as justification.**

1.	The higher education institution/ college has established a policy and procedures for assuring the quality of higher education.	<p>RISEBA implements quality management in accordance with the mechanisms defined in the Quality Policy, as listed in Chapter 1.3. In addition to these, the following quality management mechanisms are implemented:</p> <p>1) Annual self-evaluation of the institution (annual report) in accordance with procedure PR0037 Process of preparation of annual report (see in section 1.2, Annex 2).</p> <p>2) Development and implementation of operational and development plans of the structural units and strategies of functional areas (e.g., The consolidation plan and targets of RISEBA University of Business, Arts and Technology; RISEBA communication strategy and plan).</p> <p>3) The institution's medium-term strategy and the setting and implementation of annual priorities (e.g., individual KPIs for employees; KPIs discussed and set by the Management Team for 2025).</p> <p>4) Development and improvement of procedures in accordance with procedure PR0001 Document Management Procedure (see Annex 2 to Section 1.2).</p> <p>5) Review of quality mechanisms in accordance with the Quality Policy and EFMD standards.</p>
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2.	<p>A mechanism for the creation and internal approval of the study programmes of the higher education institution/ college, as well as the supervision of their performance and periodic inspection thereof, has been developed.</p>	<p>The establishment, internal approval and monitoring of study programmes shall be carried out in accordance with the RISEBA Regulation NL0086 Regulations on the Procedure for Development, Approval and Supervision of a Study Programme (see in section 1.2, Annex 2).</p> <p>Chart flow of the study programme development process in Annex 11 (see in section 'other attachments').</p> <p>Chart flow of the process of monitoring and periodic review of the implementation of the study programme in Annex 12 (see in section 'other attachments').</p> <p>The RISEBA Rector supervises the implementation of the rules set out in the regulations for the development, approval and monitoring of study programs.</p>
3.	<p>The criteria, conditions, and procedures for the evaluation of students' results, which enable reassurance of the achievement of the intended learning outcomes, have been developed and made public.</p>	<p>RISEBA internal regulation NL0005 Study Regulations (see in section 1.2, Annex 2) determine the manner in which the examinations specified in the course descriptions are to be organised, including the types of examinations, the rights and obligations of the student, the rights and obligations of the teaching staff, the system for assessing the knowledge of students, as well as other basic rules related to studies. In accordance with Paragraph 4.8.1 of these Regulations, the lecturer shall inform students at the first lesson about the aim, content and expected learning outcomes of the subject, the number of homework, control work, independent work and other examinations, deadlines for submission, assessment criteria, presentation requirements, literature, attendance at classes. The student must know the grade weighting of the relevant examination in order to receive the final grade after successful completion of the compulsory and other examinations.</p> <p>The Study Regulations as well as other internal normative acts binding for students and lecturers are published and are available by logging in to the RISEBA e-learning environment (Moodle) e.RISEBA and the main internal laws and regulations are set out in Annex 2.</p> <p>The course description includes the learning outcomes to be achieved and the criteria for their assessment. The assessment of the learning outcomes to be achieved in each study course shall comply with the assessment criteria specified in the course description. All course descriptions are available in the RISEBA's e-learning environment (Moodle) e.RISEBA. Students are informed that the requirements for successful completion of a study course are defined in the course description and that the lecturer must strictly adhere to them. It is the lecturer's competence and responsibility to assess the student's achievement of the learning outcomes according to the assessment criteria defined in the course description. The lecturer shall inform students of the results orally or in writing and, if necessary, explain in depth the reasons for the assessment. As it is particularly important for the RISEBA to make students aware of this policy, these basic provisions are also included in the RISEBA Student's Handbook and RISEBA Adjunct and Visiting Faculty Handbook. Besides RISEBA ensures information to students about it during induction week and to require lecturers to adhere to it, including by asking students for feedback.</p> <p>The Head of the Study Department, the Dean of the Faculty, the staff of the Quality Department and the Program Director supervise the implementation of the rules set out in the Study Regulations.</p>

4.	<p>Internal procedures and mechanisms for assuring the qualifications of the academic staff and the work quality have been developed.</p>	<p>The managers of the academic process (Programme Directors, Heads of Study Fields, Deans of faculties, Vice-rector for Studies and International Affairs) evaluate the performance of the lecturer based on various data and information sources, but mainly:</p> <ol style="list-style-type: none"> <li>1) the knowledge, skills and competences demonstrated by students in examinations,</li> <li>2) students' performance (in 2023, monitoring of students' performance was also carried out by analysing students' grades and trends in each study course),</li> <li>3) the attitude of the lecturer towards the observance of the internal rules of RISEBA,</li> <li>4) the assessment of the lecturer in student feedback (questionnaires),</li> <li>5) the lecturer's professional or scientific achievements,</li> <li>6) whether students have made any complaints about the lecturer and whether these have been substantiated.</li> </ol> <p>According to the internal procedure PR0020 Procedure of RISEBA Faculty Member Assessment, one of the criteria (No. 2.11.) for evaluating the performance of a lecturer is the evaluation given by students in surveys about the lecturer. In turn, the evaluation of the lecturer's performance brings with it consistencies regarding the lecturer's salary rate, as well as situations where a lecturer has a fixed-term contract, in case of a negative student evaluation, the university does not conclude the contract for the next term and selects another lecturer.</p> <p>In addition, any lecturer may be peer-reviewed in accordance with the internal procedure PR0021 Procedures for Peer Review of Teaching. For academic staff members, peer review procedure is compulsory. An academic staff member is elected by open competition for a period of 6 years. The election shall take place in the Senate or in the Council of Professors of the relevant field of science. Before election to an academic position, the eligibility of a candidate shall be assessed by an Eligibility Committee, composed of five members of the management and administration, approved by the Rector. The performance of Adjunct or Visiting Faculty member is also evaluated. This is done by the Programme Director with the data at his/her disposal (study results achieved by students, student feedback and evaluation) and, based on this, a decision is taken to extend or not to extend the employment relationship with the Adjunct or Visiting Faculty member.</p> <p>In order to facilitate everyone's entry into the RISEBA community, the university has developed a RISEBA Adjunct and Visiting Faculty Handbook, which helps to navigate through the most important internal regulatory documents, the RISEBA's established procedures, as well as to determine what to do in standard situations. For Programme Directors, a tool has been developed to help them remember all the support and start-up activities related to the integration and entry of a Adjunct and Visiting Faculty (see Annex 13).</p> <p>In order to provide methodological support to the Faculty members and other staff members, the Methodological Council organises several methodological seminars every year (see Annex 8). The recordings and materials of the seminars are made available to every RISEBA representative on the e-learning environment (Moodle) e.RISEBA. In addition to the daily work with lecturers, each year, during preparation of the annual self-evaluation report of the study programme, the composition of lecturers, their activities within exchange programmes, cooperation, involvement in projects, as well as the results of scientific or artistic-creative activities are analysed, as well as the feedback provided about them (results of student surveys).</p>
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5.	<p>The higher education institution/ college ensures the collection and analysis of the information on the study achievements of the students, employment of the graduates, satisfaction of the students with the study programme, efficiency of the work of the academic staff, the study funds available, and the disbursements thereof, as well as the key performance indicators of the higher education institution/ college.</p>	<p>RISEBA conducts surveys of students, graduates and employers in accordance with the PR0014 Surveying Procedure University of Business, Arts and Technology RISEBA (see in section 1.2, Annex 2). RISEBA regularly organises student surveys for all study programmes, including those within the study field Arts:</p> <ul style="list-style-type: none"> <li>· Assessment questionnaire for a study course</li> <li>· Assessment questionnaire for a study programme</li> <li>· Annual survey of students</li> <li>· Alumni survey</li> <li>· Employer survey</li> <li>· Survey for internship organisations</li> <li>· Assessment questionnaire for the thesis writing process</li> </ul> <p>See Annex 4 for a summary of the study field Arts surveys.</p> <p>The results of the annual RISEBA student survey are published on the e-learning environment (Moodle) e.RISEBA, accessible to lecturers and students. Self-assessment reports of study programmes, which include an analysis of the feedback provided by students, as well as proposals for improvement, are published on the RISEBA website, under the respective study programme.</p> <p>In addition to surveys, RISEBA also regularly conducts:</p> <ul style="list-style-type: none"> <li>• Monitoring student drop-outs, which summarises the reasons given by students for choosing to discontinue or temporarily interrupt their studies (see in Annex 4).</li> <li>• Monitoring of the objectivity of course evaluations, analysing student evaluations and their grading distribution for each course of study (see in Annex 4).</li> <li>• Graduate employment is monitored on the basis of annual reports provided by the Central Statistical Office.</li> </ul> <p>The Management Group of RISEBA reports at least twice a year on the available study funds and their costs, on the key performance indicators of RISEBA - before the beginning of the academic year (in August) and in December, indicating the progress made against the development strategy and plans, recording the current situation and outlining the plans for the next period.</p>
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<p>6 .</p> <p>The higher education institution/ college shall ensure continuous improvement, development, and efficient performance of the study field whilst implementing their quality assurance systems.</p>	<p>RISEBA internal regulation NL0086 Regulations on the Procedure for Development, Approval and Supervision of a Study Programme (see in section 1.2, Annex 2) sets out the procedure for annual monitoring of study fields, which includes the presentation of key indicators, SWOT analysis and development plans to the management group with the aim of ensuring continuous improvement of the study field.</p> <p>The annual self-assessment reports of study programmes are published on the RISEBA website, under the respective study programme, for example:</p> <p>1) Audiovisual Arts and Media Arts -  <a href="https://riseba.lv/en/programme/audiovisual-arts-and-media-arts/#self-assessment-reports">https://riseba.lv/en/programme/audiovisual-arts-and-media-arts/#self-assessment-reports</a> (available only in Latvian)</p> <p>2) New Media and Audiovisual Art -  <a href="https://riseba.lv/en/programme/new-media-and-audiovisual-art/#self-assessment-reports">https://riseba.lv/en/programme/new-media-and-audiovisual-art/#self-assessment-reports</a> (available only in Latvian)</p> <p>3) Media Arts and Creative Technologies -  <a href="https://riseba.lv/en/programme/media-arts-and-creative-technologies/#self-assessment-reports">https://riseba.lv/en/programme/media-arts-and-creative-technologies/#self-assessment-reports</a> (available only in Latvian)</p>
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## 2.1. Management of the Study Field

### 2.1.1. Aims of the study field and their compliance with the scope of activities of the higher education institution/ college, the strategic development fields, as well as the development needs of the society and the national economy. The assessment of the interrelation of the study field and the study programmes included in it.

In RISEBA the study field *Arts* is implemented at the Faculty of Media and Creative Technologies starting from the 2008/2009 academic year. This direction continued the diversification of the study fields already begun by RISEBA, supplementing the traditional business programmes at university with communication, arts and then architecture programmes. This is the path to the RISEBA's vision, to strengthen the position of a leader, as a University of Business, Arts and Technology, which logically fits into the implementation of the overall strategy of the RISEBA.

In accordance with the process of building and reforming the unified European higher education system (in accordance with the goals of the Bologna Process), the following strategic development priorities are defined:

- Consolidation of the range of study programmes in accordance with the modern trends and future challenges;
- The development of science;
- Internationalization;
- Development of academic staff;
- Improvement of relations with alumni;
- Development of lifelong learning;
- Technically developed, multidisciplinary teaching and a supportive study environment;
- Strengthening the brand of the University;
- Promoting social responsibility.

These priorities are set in accordance with the mission, vision and values set by [RISEBA Strategy for 2022-2027](#). In accordance with the RISEBA Strategy and its priorities, specific strategic goals and objectives, as well as the deadlines for execution, responsible employees, methodology and criteria for measuring the performance of tasks are defined for RISEBA.

RISEBA's slogan is Art in Business – Business in the Arts or *Business Meets Art*. The common goal of

the study field *Arts* is to provide students with the opportunity to obtain high-quality academic education in the humanities, programmes of the study field *Arts*, creating an opportunity to prepare for independent, creative, interdisciplinary research and professional activities. The development strategy of the study field is aligned with the cornerstones of the RISEBA strategy: sustainable growth, international competitiveness, digital transformation, and the impact of entrepreneurship, as well as with the basic initiatives of this plan: lifelong learning, distance learning, science and innovation.

Interdisciplinary creativity and research take place in the programmes of the study field *Arts*, respecting the following documents: [Education Development Guidelines for 2021-2027](#), [Sustainable Development Strategy of Latvia until 2030](#) (hereinafter - Latvia 2030), [National Development Plan of Latvia 2021-2027](#) (hereinafter - NDP 2027), [The Guidelines for Science, Technology Development and Innovation 2021-2027](#), [Child, Youth and Family Development Guidelines for 2022-2027](#) (available only in Latvian), [The National Concept on Strategic Communication and Security of the Information Space 2023-2027](#), [Digital Transformation Guidelines for 2021-2027](#) and [Sustainable Development Strategy of Riga until 2030](#).

In this context, three study programmes of the study field *Arts* are also being implemented:

- Academic bachelor study programme *Audiovisual Arts and Media Arts*;
- Academic master study programme *Audiovisual and Immersive Technology Art* (the name in force at that moment: *New Media and Audiovisual Art*);
- Doctoral study programme *Media Art and Creative Technologies*.

Currently, the academic master study programme *New Media and Audiovisual Arts* is implemented as a joint programme between RISEBA and Riga Technical University (RTU) Liepaja Academy (hereinafter RTU Liepaja Academy). The legal basis for the implementation of this programme is based on two documents: firstly, the inter-university agreement on the development and implementation of the joint master study programme, signed on 13 June 2017, and secondly, Clause 2.1.1.4 of the Cabinet of Ministers Order No 482 of 9 August 2023 *On Reorganisation of the University of Liepaja*. These documents ensure the continuity of the programme implementation and legal framework, taking into account the reorganisation process of the University of Liepaja.

Similarly, the doctoral study programme *Media Arts and Creative Technologies* is implemented as a joint programme between RISEBA and RTU Liepaja Academy. The legal framework for the implementation of this programme is established on the basis of the inter-university agreement on the development and implementation of the joint doctoral study programme signed on 13 June 2017, as well as Clause 2.1.1.5 of the Cabinet of Ministers Order No 482 of 9 August 2023 *On Reorganisation of the University of Liepaja*. These documents ensure the continuation and development of the programme, taking into account the structural changes in the higher education system.

The reasons why RISEBA is submitting these two study programmes as independently implemented study programmes for the evaluation of the study field, and how it plans to provide them independently, are described in more detail in the Study Field Development Plan in Annex 14.

The NDP 2027 focuses on the interaction between man and technology and one of the priority directions is *Knowledge and skills for personal and national growth*. The aim of this direction is a knowledgeable, inclusive and creative society in an efficient, innovative and productive economy. The NDP 2027 emphasizes that *culture helps to form various skills for the development of creative activity, promotes not only personal, but also regional, national identity and sense of belonging. Culture contributes to the development of the economy*. The abovementioned shall be in line with the topicalities of the study programmes implemented in the study field and the regular evaluation

thereof for the determination of future prospects. In turn, Latvia 2030 is given special importance to the interdisciplinarity of studies and the concept of creativity in education, which is both as the accumulation of specific competences and qualifications, as well as the development of critical thinking, creativity and cooperation skills, in general – human talents, emotional and social intelligence.

The study programmes of RISEBA *Audiovisual Arts and Media Arts*, *Audiovisual and Immersive Technology Art*, and *Media Arts and Creative Technologies* comply with the strategy guidelines specified in the development planning documents of Latvia, as they are both interdisciplinary and based on creativity and innovation.

The aim of the study field *Arts* is to ensure the sustainable development of Latvia's creative industries and economy by implementing a three-cycle education model (bachelor's, master's, and doctoral levels) that integrates the adoption of innovative technologies, interdisciplinary creative practice, and theoretical research to prepare highly qualified professionals—cinematographers, directors, producers, digital media artists, audiovisual journalism content creators, theorists, and researchers. These specialists gain deep expertise in both traditional formats (such as cinema and television) and emerging immersive media, making them highly sought after in the creative industries across the EU and beyond. The study field emphasizes not only original scientific research in digital media and audiovisual arts but also the strategic development of business skills relevant to the creative industries, by fostering globally competitive professionals, in alignment with the RISEBA 2022–2027 strategy, which aims to establish an international innovation hub that unites higher education, research, and the arts—ultimately contributing to the positive advancement of cultural, economic, and social processes.

The undergraduate programme is closely related to the professional, applied and experimental audiovisual industry, local and international film industry, television, and streaming platforms, and nurtures young creative theorists and professional artists. In turn, within the framework of the Master's program, the specialization *Audiovisual Media Arts* implemented by RISEBA provides an opportunity to supplement the knowledge of specialists in the audiovisual field with the acquisition of the latest trends and immersive technologies, as well as in-depth research based on artistic creation, under the guidance of foreign and local teaching staff. The Bachelor's programme is implemented in both Latvian and English, while the Master's and Doctoral programmes - so far only in English, but the university would like to start implementing them in Latvian as well. The implementation of the programmes also in a foreign language corresponds to RISEBA University's mission Road to an International Career, in the context of the global audiovisual industry.

The objectives of the Bachelor's study programme in practical terms are:

- to prepare highly qualified, competent, and wide-profile specialists in the audiovisual field for work in public and private mass media, television, cinema, radio, video and cinema post-production and visual special effects companies, sound recording and sound effects creation studios, as well as Internet social networks,
- to prepare a new type of creative consultants for business, companies, and other departments that are attributed to the creative industries in the current global market,
- to prepare a new type of audiovisual media entrepreneurs who would effectively manage the creative industries of international scale,
- to prepare a new type of creative business merchants who, thanks to the acquired knowledge both in the creative field and in commercial activities, are able to achieve a symbiosis of business and creative thinking.
- to prepare specialists of a new type of audiovisual journalism, who, thanks to the acquired knowledge both in the field of audiovisual technologies and in publicism, are able to

synthesize the forms of new media art, narratives and various communication formats.

Given that this study programme offers different specialisations, it has close cooperation with employers in professional audiovisual companies. Currently, cooperation agreements have been signed with both Latvian Television and TV company TV3, with several independent film production companies, such as *Angel Studio*, *Forma Pro Films*, *Podnieka Studija*, *Cineville*, etc., as well as with the world-renowned global news service Deutsche Well. Internship contracts are available on request.

The cooperation agreements provide internship opportunities for students in the previously mentioned media. As part of the internship, undergraduate students have also worked as creators of independent audiovisual works in the framework of such large television projects as *Choir Wars* and *Supernova*. The task of the creative teams of students was to create original video stories about the participants of the shows and the behind-the-scenes conduct of the broadcasts throughout the implementation phase of these shows. These materials were placed both in the news broadcasts of television companies and on the websites of the Internet, on the news portal *Delfi*.

In addition, Latvian televisions are ready to regularly put the best of the students' works on the air of their programmes, thus ensuring the publicity and integration of prospective students into the professional environment.

Graduates of the Bachelor's study programme *Audiovisual Arts and Media Arts* have obtained stable jobs in all major Latvian television companies – LTV1, LTV7, TV3, TV24. Several of them work in the film industry, some have set up their own production companies. The involvement of undergraduate students in the creative projects of the television company *Tiešraides.lv* is increasingly active. The company sells live broadcasts and recordings of various events both in Europe, and the U.S. The most talented students, after a certain probationary period, have already obtained permanent employment contracts in a telecompany.

In turn, Master's study programme *Audiovisual and Immersive Technology Art* (Current programme name: *New Media and Audiovisual Arts*) aims to educate and prepare qualified specialists for competitive activities in the public and private media sector, internet, social networks and films, cultural and art event production companies in Latvia, as well as abroad. The programme is built not only on the principle of traditional film schools but also incorporates the latest training trends under the influence of the development of digital technology. The latest research on study processes, traditions and working methods in European and US audiovisual industries and educational institutions is also taken into account.

Current graduates of the Master's programme work in a wide variety of fields, from the classic film industry in Hollywood to advertising and PR agencies, as well as companies in other disciplines 16 where the audiovisual component is part of the production chain.

The Doctoral Programme is an academic programme based on the practice of artistic creation in the field of audiovisual arts. At the same time it is interdisciplinary in nature and open to doctoral students coming from different previous academic education fields and having professional experience in one of the audiovisual fields.

Doctoral study programme *Media Arts and Creative Technologies*, focuses on creative practice-based art research and the transformative potential of digital technologies, i.e., the new Doctoral study programme will offer academically in-depth studies in the use of digital technologies in various media environments and audiovisual arts. In addition to more traditional art and media production practices, the use of innovative technologies such as augmented and virtual reality, 360-degree cinema, cultural analytics, data visualization will be developed. In addition to new

practical opportunities to get new types of images, structure information, or offer a new kind of experience to audiences, these technologies offer opportunities to build entirely new narratives.

The development of the programme is based on the [National Development Plan of Latvia for 201-2027](#) and the [Sustainable Development Strategy of Latvia until 2030](#), which especially emphasizes the interdisciplinarity of studies and the concept of creativity in education. Education in this strategy is treated both as the accumulation of specific competences and qualifications, as well as the development of critical thinking, creativity and cooperation skills, in general, human talents, emotional and social intelligence.

The establishment of the programme is in line with the strategic direction of RISEBA.

The main objective of the programme: by combining the resources and experience of both universities, to implement a high-quality and innovative academic Doctoral study programme in the field of humanities, in the sub-field – media arts and creative technologies, which would provide an opportunity for appropriately qualified candidates for doctoral studies to engage in original and independent research – creation of new knowledge – digital media and audiovisual arts and innovations in the creative use of technologies, and which have an impact on the culture, economy, politics and social sphere both in Latvia and abroad. In addition, the practical result of the programme is to prepare competitive, research-oriented professionals – artists who manage a multifaceted knowledge of new technologies, audiovisual arts and digital cultural processes, who have acquired specific skills in the creation of works of art and innovative media products, scientific research and the implementation of creative projects, and who are competitive in art, innovation technologies and the creative industries in the labour market. The academic degree obtained is a prerequisite not only for successful research activity but also for an academic career in higher educational institutions.

As a result of studies, a diploma of higher academic education is obtained – diploma of Doctoral Degree of Science or, academic degree of doctor of Science (Ph.D.) in Humanities and Arts Sciences. Graduates of the study programme have the opportunity to continue their academic career and/or choose different areas of creative industries in the labour market. As a result, upon completion of doctoral studies, students become professional media artists, academic researchers and socially active citizens who have received an innovative and high-quality media arts education and who are also able to compete in the labour market, as they have the necessary specific knowledge and skills in working with various creative technologies, as well as acquired management and marketing knowledge.

### **Compliance of study programmes with regulatory requirements and recommendations for the creation of a European Higher Education Area**

In the world media arts and creative technology education and related creative industries are developing very rapidly and are considered one of the promising sectors of the economy. During the European economic crisis, when a number of classic industries fell, the creative industries continued to grow rapidly. The implementation of programmes is in close connection with the NDP 2027, which focuses on the interaction between man and technology, and one of the priority directions is *Knowledge and skills for personal and national growth*. The aim of this direction is a knowledgeable, inclusive and creative society in an efficient, innovative and productive economy. The NDP 2027 emphasizes that *culture helps to form various skills for the development of creative activity, promotes not only personal, but also regional, national identity and sense of belonging. Culture contributes to the development of the economy*. The abovementioned shall be in line with the topicalities of the study programmes implemented in the study field and the regular evaluation thereof for the determination of future prospects.

With the increasing global competition in higher education and science, and at the same time decreasing number of the potential students in Latvia, the need to create a flexible higher education system that is internationally open, widely available, of high quality, i.e., one that is able to satisfy the demand for specialists with appropriate qualifications in accordance with the development needs of the Latvian economy and the trends of the global education market, is emerging and at the same time contributes to the growth of the personality of the individual and the development of society. But the informative report on the sectoral policy guidelines of the 2021-2027 programming period mentions the improvement of technology transfer systems, which ensures the successful transformation of the intellectual property of scientific work created by higher education institutions and scientific institutions into innovations and higher added value products in the business sector.

Implementation of the field of art studies, changes made during the reported period, improvement of study courses are in line with the *Guidelines for the Development of Education for 2021-2027*. By emphasizing the offer of modern, high-quality higher education study programmes based on research and creative artistic activity, as well as strengthening compliance with the principles of academic integrity in higher education, continuing the education of the parties involved and developing shared resources, improving the regulatory framework and the national system for the accumulation and dissemination of knowledge.

The Media Arts and Creative Technologies programme is in line with priority 4 of the Smart Specialisation Strategy Development of a modern and up-to-date ICT system in the private and public sectors. The area of specialization Information and Communication Technologies, which also includes the field of media arts and creative technologies, corresponds to this priority. Of particular note is the role of creative technologies in creating digital content resources and in helping to develop the cooperation of information and communication technologies and other sectors (development of language technologies, digitisation of cultural and educational content, etc).

In the modern situation, when the role of information technologies in all spheres of human activity has increased, specialists in creative technologies and media art carry out data visualization, 3D printing (prototyping), form augmented reality, video mapping systems, and unmanned video cameras (drones). In this way, the arts sector contributes to the goals set out in the [Smart Specialisation Strategy](#) (available only in Latvian). In addition, they also contribute to solving various current social problems, such as drawing attention and exposing digital surveillance, covert attempts to influence political and other opinions on social media, using the capabilities of artificial intelligence for manipulative purposes, etc.

The programmes are intertwined, providing both the production of traditional audiovisual products and the study of visual, sound art and journalistic information design in the context of new technologies and immersive media. The Bachelor's programme includes courses that develop the creation of film, television, on-screen audiovisual product streaming, animation, 360 degrees, 3D visualization, immersive media works, where the emphasis is on technical professionalism and the development of interdisciplinary cooperation, at the master's level – the development of research, entrepreneurship and innovation competences through thematic tasks, and at the doctoral level the student learns the methodology that allows newly created knowledge and skills to be transferred to society, contributing to the development of the industry in the disciplines of multimodal audiovisual media, such as Artificial Intelligence (AI) and Augmented Reality (xR), in a global context.

### **Prospective assessment of study directions and study programmes from the perspective of national development priorities set out in Latvia's development planning documents**

The audiovisual media arts sector is currently one of the fastest-growing arts sectors in the European Union. Today, specialists in the audiovisual field are in demand not only in traditional



cinema and television but also on Internet portals, advertising and public relations agencies, as well as in any large institution or enterprise where the component of audiovisual advertising products is part of the production chain. In everyday life, the demand for audiovisual information has increased significantly, as the demand for the classical format of press and radio has decreased.

The Academic Bachelor's study programme *Audiovisual Arts and Media Arts* is designed to educate and prepare qualified specialists for competitive activities in public and private mass media, the film industry, self-employed audio-visual product manufacturing companies, post-processing, animation and special effects companies in Latvia, as well as abroad. The programme focuses not only on the 19 traditional school but will also train young specialists in the latest technologies and the specifics of creating audiovisual content in the conditions of media convergence. During the study process, knowledge is gained about the specifics, traditions and work methods of the audiovisual industry in Europe, the USA, and Asia. The languages of instruction - Latvian and English. This could ensure the flexibility and competitiveness of young professionals in the labour market and enable them to build a successful professional career.

Very important in the development of the new specialization of Audiovisual Journalism of the Bachelor's study programme *Audiovisual Arts and Media Arts* is its connection with the objectives set out in the [Cabinet of Ministers' Conceptual Report on National Strategic Communication and Security of the Information Space for 2023-2027](#) (available only in Latvian), namely, the improvement of synergies and partnerships between the public, private and academic sectors and civil society, especially the media, in order to create and promote media literacy in the development of the resilience of the society against manipulations in the information space, including disinformation, successfully prepare for future crises and various scenarios of threat to the State, in cooperation with the StratCom network of the State Chancellery, and strengthen the media space of Latvia by ensuring high-quality and independent journalism. Without a high-quality, independent, safe and capable media environment and quality journalism, it is inconceivable to promote the trust of inhabitants in them, taking into account the growing influence of social media, with its increasingly dominant audiovisual component, and in order to prevent exclusion, to preserve and promote the belonging of these groups of society to Latvia. In this aspect, the Bachelor's study programme *Audiovisual Arts and Media Arts* is unique in Latvia, as it offers specialization in journalism, where practical knowledge is enhanced by professional experience of an operator, director, and producer in the specializations.

In turn, the Master's study programme *Audiovisual and Immersive Technology Art* provides students with an in-depth understanding of the field of audiovisual media and multimedia, develops their creative, analytical and organizational skills. Also, studies in this study programme prepare creative personalities for research and personal growth work - obtaining, selecting and processing information. A significant emphasis in the study programme is placed on intensive independent work and the creation of high-quality audiovisual products in conditions of limited budgets in the microeconomics. The aesthetic-philosophical and philological content of the study programme is modeled on the principle of the best modules of digital art and film schools in the USA and Europe. The multimedia environment is increasingly an integral part of various cultural and artistic events. Consequently, there is a need for universal specialists who at the same time have a good understanding and are able to work professionally in both the stage and audiovisual arts.

The programmes of all three levels are interconnected, providing both immersive technologies and new media in the context of stage, visual and sound arts. In the field of study, a multifaceted educational experience is promoted, which ensures the development of competencies for personal and professional self-expression in changing conditions. For this to happen, openness of cooperation and voluntary partnerships with state institutions, local governments and non-governmental organisations are respected. The network of modern society is also important, as



which promotes the mobility of students and lecturers on a national and international scale. Students are strengthened in competencies such as innovation, entrepreneurship, media literacy, digital and research competence. The content of the study programmes included in the study direction includes openness to the new, innovative, understanding of global and local, socio-political, economic and educational processes.

RISEBA *Art* study programmes are unique in the Latvian context concerning that they provide understanding of media theories and promote critical thinking, at the same time implementing the cooperation between art and science in practice and demonstrating the creative and innovation potential that it encourages, which can only be effectively ensured by art studies at a multidisciplinary university. Not only is it the first higher educational institution in Latvia to offer audiovisual journalism and full-cycle education in the creative industries, RISEBA also offers to implement it in English, which ensures the attraction, and practice of students from different countries of the world, for the economic-social segment, for which the opportunities to continue their education at Latvian state universities, specializing in the art sector, are limited.

In general, concerning the digital humanitarian education and its implementation, RISEBA *Arts* study programmes allow students to reflect on the role, feelings and challenges of a person in the age of technology, ensuring social, not only economic, sustainability nationally. It is extremely important for the state to strengthen the Latvian identity in the family of European Union countries and the representation of content created in Latvia in the global digital information space and circulation (NAP 2027).

**2.1.2. SWOT analysis of the study field with regard to the set aims by providing explanations on how the higher education institution/ college expects to eliminate/improve weaknesses, prevent threats, and avail themselves of the given opportunities, etc. The assessment of the plan for the development of the study field for the next six years and the procedure of the elaboration thereof. In case there is no development plan elaborated or the aims/ objectives are set for a shorter period of time, information on the elaboration of the plan for the development of the study field for the next assessment period shall be provided.**

The development plan of the study field *Arts* has been integrated into the [RISEBA strategy 2022-2027](#) as the primary course of action, representing a multifaceted approach to the improvement of higher education, the main goal of which is to provide high-quality, excellence-oriented, competitive and internationally demanded education based on advanced research and artistic creation. development and implementation, but also the preparation of targeted human resources for the needs of the state and the national economy in the fields of media and creative industries, with particular emphasis on digital technologies, the application of artificial intelligence (AI) in audiovisual arts, virtual reality (VR), other immersive media, cinema, television and audiovisual journalism, while promoting national and international cooperation for the improvement of study work.

**Thus, in the development of the study field *Arts* at RISEBA**, six priority areas of activity are emphasized. These are aimed at promoting sustainable development, considering current national higher education policies and based on analysis of input from teaching staff, audiovisual and media industry experts, and students. The six priorities are:

- **Strengthen research and creative capacity**, while also fostering the professional growth

of academic staff and ensuring effective human resource management.

- **Develop unique, competitive, and high-quality study programs** with an international dimension, including aspects of digitalization.
- **Expand lifelong learning opportunities and enhance the social impact** of the study direction by promoting cooperation with the creative sector, art institutions, and other higher education institutions.
- **Implement a targeted public relations and marketing strategy** to ensure effective communication of study content, processes, and outcomes.
- **Promote active internationalization in research, creativity, and student joint projects** by developing collaborations with international and foreign institutions.
- **Improve the study environment, optimize financing and governance**, and enhance the capacity of the Faculty of Media and Creative Technologies, including in the field of publications.

To preserve and strengthen the strengths of the study field *Arts* and address its weaknesses, RISEBA's development strategy focuses on optimizing resources, enhancing the attractiveness of study programs, and improving graduates' successful integration into the professional field—while also reinforcing the role of science and research in the learning process.

It is important to note that the development plan for the study field *Arts* and the SWOT analysis were created based not only on several internal and external strategic planning documents, providing a comprehensive and objective assessment, but also enable well-founded conclusions regarding the development priorities of the study direction. These priorities aim to support the sustainable development of RISEBA within the broader context of Latvia's national economy.

The SWOT analysis (see Table 2.1.) reveals that RISEBA's *Arts* study direction has significant potential for future development, thanks to its strengths—including modern program content, strong material and technical resources, and a faculty of nationally and internationally recognized professionals. Despite potential external threats, such as the emergence of competing programs or demographic challenges in Latvia, the direction's competitive advantage is ensured through its unique benefits in student logistics. These include 24/7 access to the Media and Creative Technologies Faculty's infrastructure, opportunities for international student exchanges, the involvement of high-level faculty in program development, and a flexible, competitive remuneration system that supports research and academic staff. Yet, to maintain and improve its market position, it is essential to continue investing in the material and technical base, increase the scientific and creative activity of academic staff, and attract more international students.

Table 2.1.

SWOT analysis

Strengths	Weaknesses
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<p><b>1. Continuity and structure of study programmes:</b> is ensured by <b>integrating a three-cycle (bachelor's, master's, doctoral) educational model</b> based on a carefully designed macrostructure and microstructure analysis. Such an approach is essential to ensure high-quality use of scientific language and reasoning skills at different levels of education and research.</p> <p><b>2. Content and topicality of the programmes:</b> the content of the study programme is regularly updated, reflecting the latest trends in the industry. Information is presented using a passive voice, for example, <i>is being studied</i> or <i>is revealed in the department</i> to emphasize an objective and scientific approach.</p> <p><b>3. Academic staff:</b> The program is provided by highly qualified academic staff with international recognition in research and professional activities. Teaching staff are actively involved in scientific and artistic creativity, integrating these activities into the study process.</p> <p><b>4. Infrastructure and material and technical support:</b> the study process takes place in modernly equipped premises with a wide material and technical base. The premises are arranged in accordance with higher education standards, providing an optimal environment for studies and research.</p> <p><b>5. Interinstitutional cooperation:</b> consolidation of resources is implemented through the creation of joint master's and doctoral programmes in cooperation with RTU Liepaja Academy, and potentially the SMARTlab PhD programme at the University of Dublin, Ireland. This synergy allows to combine the study, scientific and technical base, thus improving the quality of studies and optimizing costs.</p> <p><b>6. Technological development:</b> continuous work is carried out on the integration of technological actualities into the study process by purchasing and implementing the latest equipment and software according to the available resources. This approach provides students with the opportunity to acquire skills and knowledge of the current industry.</p> <p><b>7. Quality assurance:</b> a policy of high exacting is implemented regarding the academic achievements of students, which results in quality preparation of graduates. This approach is implemented using objective evaluation criteria and methods.</p> <p><b>8. Cooperation with industry:</b> close and active contact with the professional environment is maintained, ensuring the compliance of the study programme with the requirements of the labour market and promoting the integration of students into the professional environment.</p> <p><b>9. Administrative management:</b> the administration of the higher education institution demonstrates high motivation for the implementation of changes and improvement of the study process, which is reflected in the continuous development of the program.</p> <p><b>10. Internationalisation:</b> there has been a steady increase in the number of international students, which contributes to the internationalisation of the study environment and cultural diversity.</p> <p><b>11. Scientific activity:</b> a new scientific publication of RISEBA's creative fields <i>ADAMart</i> is published, which serves as a platform for the dissemination of research results of academic staff and students, as well as students are actively involved in creative and research processes, cooperating with experienced faculty and researchers.</p>	<p><b>1. Planning problems:</b> The large number of freelance tutors creates challenges for effective planning and coordination, which can affect the quality and organisation of studies.</p> <p><b>2. Academic relevance issues:</b> Some professional trainers lack appropriate qualifications for academic work. The specificity of the field in Latvian conditions determines that few specialists with scientific degrees could be attracted to the study process, thus reducing the quality of the academic environment.</p> <p><b>3. Investment costs:</b> the purchase of material and technical equipment requires significant investments, which can be financially burdensome given the limited budgetary resources.</p> <p><b>4. Student enrollment:</b> A master's program could have a higher number of students enrolled to match the sustainability of the program and the efficient use of resources.</p> <p><b>5. Tuition costs:</b> The relatively high cost of studying the program and the economic conditions of the country affect the availability of student loans, which can hinder the interest of potential students in the program.</p> <p><b>6. Use of the Moodle platform:</b> Moodle capabilities are underused, as this platform is not as popular among students as the alternative means of communication today. This can limit effective communication and information exchange between students and faculty.</p> <p><b>7. Cooperation with partner universities:</b> medium cooperation with partner universities in research limits the possibility of engaging in scientific programmes of national and international scope. As the number of doctoral students increases, it is important to develop the potential of joint research and to promote cooperation with other fields of science, such as linguistics, in order to achieve the objectives of the direction.</p>
<p style="text-align: center;"><b>Opportunities</b></p>	<p style="text-align: center;"><b>Threats</b></p>

In cooperation with the RISEBA Faculty of Business and Economics, it is possible to expand the integration of artificial intelligence (AI) and digital technologies, paying special attention to interdisciplinary approaches. Based on the expertise of the faculty in technology innovation management and data analytics, the opportunity is offered to develop study courses and research directions in which art is integrated with artificial intelligence solutions, data visualization and cultural analytics. Such an approach promotes the development of students' entrepreneurial abilities and strengthens competitiveness in the creative industries market.

By expanding the existing direction at the doctoral level, it is possible to ensure the presence of artificial intelligence technologies in all study cycles. Such a model contributes to the creation of interdisciplinary research platforms covering the fields of art, design and media, as well as contributes to the creation of new knowledge and international recognition.

The international experience accumulated by the Faculty of Architecture and Design of RISEBA, especially in the field of architecture and urban design, provides a fertile basis for the development of joint study modules, research projects and workshops. Emphasis would be placed on issues of visual culture, aesthetics of space and sustainable development, laying the foundations for an interdisciplinary master's programme or summer schools in cooperation with foreign higher education institutions.

RISEBA Faculty of Business and Economics offers training courses on project management and entrepreneurship in creative industries, while the Faculty of Architecture and Design offers courses on environmental design, augmented reality (XR), digital aesthetics and spatial visualization technologies. Such a modular approach allows you to develop a lifelong learning offer for a wide range of professionals.

The creative potential of the RISEBA Faculty of Architecture and Design allows to improve the visual identity of the study field Arts programs and develop specializations – for example, sound art, sustainable design, inclusive space practices and media space aesthetics. Such solutions allow you to position programs as unique not only in Latvia, but also in the region.

RISEBA's experience in entrepreneurship education provides a solid basis for the creation of a structured support platform – an incubation and acceleration mechanism. It is designed to develop, commercialize the creative ideas of students and strengthen entrepreneurial skills.

By further developing immersive and inclusive practices (sound art, XR, ecologically oriented technologies), as well as by expanding communication with the public and the promotion of research results, it is possible to significantly improve the reputation of the programmes and their international competitiveness.

The offer of study courses in foreign languages serves as a basis for participation in Erasmus+ and similar programmes. Cooperation with foreign partner universities, such as the SMARTlab doctoral programme in creative technologies at University College Dublin, contributes to the strengthening of academic cooperation networks, increasing the visibility of research and the development of joint programmes, workshops and doctoral modules.

Active cooperation with the largest Latvian state higher education institutions, such as LKA and LMA; cooperation with foreign universities with a similar profile; organization of international seminars and creative workshops.

RISEBA Professional development and qualification improvement of teaching staff (acquisition of pedagogy, foreign languages, digital competences); Improvement of employee motivation systems Strengthening the growth, academic and scientific qualifications of lecturers  
Involvement in national and international targeted science and culture programmes;  
Active participation in important political, economic and social processes;  
Participation of teaching staff and students in the activities of the European Capital of Culture Liepāja 2027.

A key role in ensuring sustainable education and strengthening the professional community would be the closer involvement of mentors and graduates in the activities of RISEBA.

In the national and international space, there is competition with traditional art universities that offer niche programs.

Digitālo mediju un audiovizuālās mākslas joma mainās īpaši strauji. Ja netiek nodrošināta pietiekama satura adaptācija, piemēram, attiecībā uz mākslīgā intelekta radošo lietojumu, paplašināto realitāti (XR), Web3 un blockchain risinājumiem, programmu aktualitāte var tikt apdraudēta.

Demographic trends in Latvia, especially the decline in the number of young people, as well as migration flows abroad, pose a threat to attracting new students, especially in niche study programmes.

Although highly qualified practitioners and theorists operate in the field of study, there are challenges in attracting and retaining academic staff who simultaneously manage artistic creativity, pedagogical and technologically innovative skills.

The implementation of joint programs in cooperation with Riga Technical University and RTU Liepaja Academy (formerly Liepaja University) is closely related to the organizational stability and strategic directions of these institutions. Structural reform and reorganisation risks may have an impact on the sustainability and administrative continuity of programmes.

State funding is not provided in the study field Arts for budget places, which creates an unequal competitive situation in comparison with State higher education institutions and other funded study fields. Such an approach severely limits access to studies for students with high creative potential, but limited financial possibilities. At the same time, regional stability and the investment environment are negatively affected by the protracted war in Ukraine, which encourages investor caution and reinforces demographic downward trends, especially in higher education age groups.

The dynamics and cross-border nature of the creative industries often do not correspond to the inertia of the national educational accreditation and regulatory framework, which can make it difficult to develop new interdisciplinary programmes, the introduction of experimental approaches or the development of flexible modular forms of learning.

There is a risk of public perception that arts education is undervalued as a strategically important contribution to the development of the creative economy. This can negatively affect political support and the flow of resources to the direction of art studies in the long term.

In general, RISEBA study field *Arts* has good prospects to continue to increase its international reputation, as well as to improve the quality of academic work and study results. When addressing the evaluation of the development plan of the study field for the next six years, it can be divided into the following elements:

1. **Strategic coherence and direction:** The development plan of the study field *Arts* is closely integrated into the [RISEBA 2022-2027 strategy](#), the cornerstones of which – sustainable growth, international competitiveness, digital transformation and business impact – are clearly reflected in the planned directions of activities. The development plan forms a unified vision for the future, based both on national planning documents (Latvia 2030, NAP2027) and on international guidelines (Bologna Process, ESG, etc.).
2. **Elaboration on the plan's development:** Several stakeholders are involved in the process – faculty, students, employers, graduates, programme councils participating in active and regular analysis of data on the development trends of the global audiovisual industry, as well as in annual discussions with students of the study field and recognized art professionals. Based on the analysis of these data, that is, the results of questionnaires and discussions, the plan is designed as a collective strategic agreement, not an administrative setting.
3. **Purposefully defined tasks and SWOT analysis:** The eight development goals set out in the plan are specific, targeted and structured.
4. **Interdisciplinarity and topicality:** The programs are highly interdisciplinary and reflect on technological progress (artificial intelligence, XR, Web3, etc.), creativity education and the needs of cultural industries. This is essential for the labour market of the creative industries in the EU and Latvia.

The development plan of the study field can be found in Annex 14.

### **2.1.3. The structure of the management of the study field and the relevant study programmes, and the analysis and assessment of the efficiency thereof, including the assessment of the role of the head of the study field and the heads of the study programmes, their responsibilities, and the cooperation with other heads of the study programmes, as well as the assessment of the support by the administrative and technical staff of the higher education institution/ college provided within the study field.**

The organisational structure of RISEBA stipulates that study programmes are implemented within the framework of faculties. Faculties are headed by deans of the faculty. Dean of the Faculty is responsible for achieving the goals set for the faculty in RISEBA's strategy and for organizing the work of the faculty. Ensures the functioning of the internal quality control system of the study process, as well as the implementation of RISEBA's internal regulations within the faculty. Approves the annual plans for study programmes and the workload of teaching staff, and monitors their implementation. Responsible for the efficient use of the faculty's budget. Responsible for the content, improvement and development of study programmes in accordance with accreditation requirements, coordinates study courses within the faculty.

The study field at RISEBA, in accordance with general regulations, is managed by the Head of the study field *Arts*, who evaluates and plans the development of the study field, participates in the

development of new study courses corresponding to the study field and in the improvement and quality assessment of existing courses. Creates and maintains a study course catalogue, coordinates the improvement of study courses, course continuity and compatibility. Responsible for the preparation of documents for the licensing, accreditation and modification of the study field and the study programmes implemented within it. Ensures and promotes scientific research in the field corresponding to the study programme within the framework of national and international scientific programmes. Promotes the attraction of projects and the participation of staff in them. Ensures the implementation of personnel policy within the field – takes care of the planning, selection, development and renewal of qualified academic and research staff, as well as analysing and evaluating academic staff in accordance with the RISEBA Performance Management System, and makes proposals on the suitability of employees for their positions and changes in the composition of the staff.

The next level of management in this structure is the study programme director, whose main task is to ensure the quality of the content and academic provision of the programme’s study process.

The Bachelor’s, Master’s and Doctoral programmes of the study field *Art* are organised and administered in accordance with RISEBA’s internal regulations and general principles. Operational organisational and planning work is provided by the administrator of the study programme, who support the course of the study process.

RISEBA study field *Arts* study programme councils have been established for strategic and tactical management and improvement of study programs, which operate in accordance with the *NL0039 Council of the Study Programme Regulations* (see in section 1.2, Annex 2). The council’s task is to develop development scenarios and improve the quality of programs.

The Study Program Council includes representatives of the university’s academic staff, experts in the professional field, as well as authorized representatives of students. Such a multifaceted representation ensures effective cooperation between all parties involved and promotes the sustainable development of the management structure of the study field *Arts*.

Governance Structure of the RISEBA Study Field *Arts* in Annex 15.

Description of the fields of responsibility of the structural units and employees involved in the implementation of the study field *Arts* and study programs, as well as the required teaching support staff see in Table 2.2.

Table 2.2.

**Description of the fields of responsibility of the structural units and employees involved in the implementation of the study field *Arts* and study programmes, as well as the required teaching support staff**

Administrative personnel	Tasks and areas of responsibility
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Vice-Rector for Academic  
and International Affairs

Develops a study process development plan and  
performance indicators.

Ensures the management of the study process of the  
university, in accordance with the university  
development strategy and within the approved budget.  
Supervises the implementation of the study process,  
and organizes the development of proposals for the  
improvement of the study process.

Makes decisions within their competence.

Makes decisions on the selection or referral of heads of  
their subordinate structural units for approval to the  
decision-making body.

Approves the workload of the university's lecturers for  
the academic year.

Approves the salary rates of lecturers for the academic  
year.

<p>Vice-Rector for Research and Development</p>	<p>Develops a science development plan and performance indicators.</p> <p>Ensures the management of the university's scientific work in accordance with the university's development strategy and within the approved budget.</p> <p>Supervises research and organizes the development of proposals for the improvement of science management and the development of the research field.</p> <p>Makes decisions within the scope of their competence.</p> <p>Makes decisions on the selection or referral of heads of structural units under their jurisdiction for approval to the decision-making body.</p> <p>Approves the scientific work plans and results of university lecturers or researchers.</p> <p>Approves the workload and salary rates of researchers for the academic year or project.</p> <p>Supervises the organization of the promotion process and ensures the supervision of the scientific capacity of doctoral studies</p>
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<p>Dean of the Faculty of Media and Creative Technologies</p>	<p>Responsible for the supervision of study fields and study programs implemented within the Faculty, as well as the organization of the faculty's work process in accordance with external and RISEBA internal regulatory acts and procedures. Manages the heads of the study fields and program directors. Participates in evaluating the work performance of lecturers and organizing their recruitment. Involved in organizing internships.</p>
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Head of the study field <i>Art</i>	Responsible for the implementation and development of the study field, initiates the creation of new programs, manages licensing and accreditation processes, monitors the relevance and relevance of lecturers' work and study course descriptions. Organizes the evaluation of lecturers' work performance and recruitment. Develops a project of the workload of programme lecturers.
Director of Programme	Responsible for the development and quality of the study program, ensures licensing and accreditation processes, organizes the implementation of the study program in accordance with external and RISEBA internal regulations and procedures. Organizes internship and final examination processes.
Administrator of study programme	Within the faculty, he is responsible for the administration of the study field and the transfer of information to students and lecturers. He is responsible for planning studies and lectures, and communicates with students on issues related to the study process.
Customer Service Center	Ensures daily administrative work and communication with current and prospective students (registers applications, provides information, prepares responses to requests, inquiries, etc.).
Learning center	In collaboration with the Faculty of Media and Creative Technologies, conducts market research for new programs, initiates the organization of various events within the field/programs, and involves students in various types of activities.

External Relations Department	<p>Providing support and promoting cooperation with other educational institutions in Latvia and abroad (between students and teaching staff).</p> <p>Providing support for involving foreign lecturers in the study process, organizing student exchanges</p> <p>Providing support to foreign students during the admission and study process</p>
Study Department	<p>Organization of the study process, maintenance of a database about students and their study progress, administration of study process documentation.</p>
Projects Department	<p>To inform RISEBA academic and administrative staff and students about project opportunities, to promote scientific research and artistic creativity, using European and State support opportunities, and to ensure students acquire practical skills in project management.</p>
Creative Business Incubator	<p>To encourage and support RISEBA students in developing business ideas, creating projects and starting businesses. Organizing guest lectures and experience exchange events.</p>
RISEBA Production	<p>Ensures the involvement of students and faculty in real audiovisual projects.</p>
Technical Support Department	<p>Responsible for the purchase and maintenance of audiovisual equipment necessary for the implementation of the study field</p>
Information Technology Department	<p>Responsible for, ensures and monitors the university's computer technology information technology equipment and their proper operation, as well as the university's information systems</p>
Technical Support Department	<p>Responsible for and monitors the university's material and technical support and its compliance.</p>

Within the framework of study programme management, cooperation between those responsible for implementing the study programme content and support units is good, with no significant

shortcomings requiring immediate solutions.

Competence of the collegial decision-making bodies supervising the study field *Arts* and the study programmes see in Table 2.3.

Table 2.3.

**Competence of the collegial decision-making bodies supervising the study field *Arts* and the study programmes**

<b>RISEBA collegial decision-making body</b>	<b>Competence</b>
Senate of RISEBA	Approves documents regulating RISEBA's academic and scientific spheres of activity
Methodological Council	Approves documents regulating RISEBA's methodological work
Programme Council	Monitoring the strategic planning and implementation of study programs (decisions have a recommendatory nature)
Research groups	Initiates and involves students in scientific and artistic creative work
Student Council	The student self-government RISEBA ensures the implementation of democratic principles in the university administration. The student government acts as a bridge between students and the university administration, organizing various student activities.

The current study programme management model provides each study programme director with support and supervision from the Head of the study field in matters related to the content of studies – the Head of the study field sees the overall direction of the study field, the continuity of the study programmes implemented within it, and opportunities for the sharing of resources (in particular human resources and competences). The Dean of the faculty, in turn, provides strategic and administrative oversight, coordinates and determines issues related to the organisation of the faculty's work, represents the faculty's interests in the Senate, coordinates deadlines, ensures supervision of the planning of examinations (including final examinations) coordinating them, providing timely information to students, as well as the efficient use of faculty resources and approval of lecturers' workloads. This study programme management model is being implemented in accordance with the decision of the Senate of the RISEBA Senate on 29 November 2023, which approved the structure of RISEBA within the consolidation process, which does not include a department and, accordingly, does not include the position of 'head of department', with the previous responsibilities of the Head of Department being assigned to the Head of the Study Field. The consolidation was planned to be completed by September 2025 and is now in its final phase. Analysing the results of the plan, the university concludes that there are functions that are not clearly divided between the programme director, the Head of the study Field and the s (e.g. with

regard to human resource management). At the same time, since February 2025, the Vice-Rector for Academic and International Affairs has been performing the duties of the Rector and on 15 May was elected to the position of Rector, while continuing to perform the duties of Vice-Rector for Academic and International Affairs. At this point, a reassessment and clarification of functions has been initiated and will be completed in the summer of 2025, upon completion of the implementation of this consolidation plan, with the intention of strengthening the role of the Dean by delegating some of the vice-rector's functions to the faculty level and possibly abolishing the position of vice-rector for studies. At the same time, RISEBA plans to change the structure of course descriptions and create a unified course catalogue for the entire university, which will determine who is responsible for each group of courses, most likely assigning this responsibility to the Heads of Study Fields. Taking into account the university's vision of the need to strengthen human resource management at both faculty and university level, a new position of Human Resources and Office Manager was created in May 2025, and a human resources and office manager has started work, one of whose main tasks is to review the management of the study process and make proposals for improvements to be made in order to complete the consolidation plan by 2025.

**2.1.4. Description and assessment of the requirements and the system for the admission of students by specifying, inter alia, the regulatory framework of the admission procedures and requirements. The assessment of options for the students to have their study period, professional experience, and the previously acquired formal and non-formal education recognised within the study field by providing specific examples of the application of these procedures.**

RISEBA has a structured system and procedures in place to ensure the admission of students, the recognition of previously acquired formal and informal education, as well as the assessment of students' achievements and study results.

The admission procedure and requirements are regulated by the *NT0002 Admission Regulations* (including their annexes), which are approved annually at the RISEBA Senate meeting. These regulations have been developed in accordance with Article 46 of the Law on Higher Education Institutions of the Republic of Latvia, Cabinet Regulation No. 846 *Regulations Regarding the Requirements, Criteria and Procedures for Admission to Study Programmes and State Support for Citizens who have Volunteered for and Completed National Defence Service* adopted on 10 October 2006, as well as the RISEBA Study Regulations.

The requirements included in the RISEBA Admission Regulations and the applicant selection procedure comply with the requirements set out in regulatory enactments. These requirements have been developed in such a way as to ensure that every matriculated student is able to achieve the results expected in the relevant study programme.

In order to start studies at RISEBA, a Latvian-recognised and documented educational document confirming completion of secondary or higher education or a certificate of previous studies at another higher education institution is required. Applicants must also meet the requirements set out in the Admission Regulations. In the Republic of Latvia, the rights to study and receive RISEBA services are equal for citizens of Latvia and other countries.

Application for undergraduate programs is done electronically by filling out an application in the university's internal information system *my.riseba.lv* (RIS). This system is integrated with the Horizon system used by RISEBA, which allows the university administration to effectively monitor

the number of matriculated and ex-matriculated students both during the admission process and during studies.

### **Admission requirements for the Bachelor's degree program *Audiovisual Arts and Media Arts***

RISEBA's academic bachelor's study program *Audiovisual Arts and Media Arts* is open to citizens of the Republic of Latvia, permanent residents and foreign citizens with a residence permit in Latvia. Applicants must have general secondary, four-year secondary vocational or higher education.

#### Admission requirements:

##### 1. Secondary education

- High school transcript with no grade lower than 4
- Passed a centralized exam in Latvian language and literature
- Passed a centralized exam in English, French or German

For persons with secondary education obtained before 2004, centralized exam certificates are not mandatory. Foreign applicants require an opinion from the Academic Information Center on the adequacy of previous education.

##### 2. Knowledge of the English language at least B2 level (only for studies in English).

##### 3. Entrance examination.

From 2024/2025. The creative examination of the academic year takes place in two stages:

- 1) Creative essay on the proposed topic;
- 2) Colloquium assessing the student's professional motivation and horizons.

### **Admission requirements for the Master's study program *Audiovisual and Immersive Technology Art* (the name in force at that moment: *New Media and Audiovisual Art*)**

RISEBA University Master's study programme *Audiovisual and Immersive Technology Art* offers the opportunity to obtain higher education for citizens of the Republic of Latvia, permanent residents and foreign citizens. The matriculation process is structured to ensure high-quality and targeted student selection, while promoting an international and diverse study environment.

#### Admission requirements:

##### 1. Educational requirements:

- First cycle higher education in humanities and arts sciences (bachelor's degree / second level professional higher education) in music, visual arts and architecture, as well as other humanities and arts, including creative industry sciences);

or

- First cycle higher education in other humanities and arts (visual arts, crafts, language studies and programmes, history and archaeology, philosophy and ethics), social sciences, business and law, natural sciences, mathematics and information technology, education. And work experience in professional artistic creation as an author or self-employed person / work in the field of creative industries, culture, art or music (at least 12 months) or study courses in the humanities and arts of at least 12 CP (ECTS):
  - Art History or Art Theory of at least 6 CP (ECTS),
  - Philosophy, cultural history or cultural theory of at least 6 CP (ECTS).

2. Knowledge of the English language at least B2 level (only for studies in English).

RISEBA provides additional English language training courses to promote study efficiency and international communication.

3. Entrance examination - master's thesis application and portfolio of creative work (to be attached at the time of application):

- Master thesis application: creative research project in one of the specialisations offered by the programme: audiovisual media, multimedia performances, digital art, sound art/electronic music. The project must be developed in the context of the Master's thesis. Entrants are required to develop their application in one of the chosen fields of specialisation.

- Creative portfolio: it is required to demonstrate 3 to 5 of the previously completed works, projects, prototypes, commissioned works, or research in the fields of new media art, audiovisual art, or sound art.

### **Admission requirements for the Doctoral study program *Media Arts and Creative Technologies***

#### Admission requirements:

1. Previous education

- Second cycle higher education in humanities and arts (audiovisual and media arts, design, music and performing arts, applied arts, creative industries);

Or

- Second cycle higher education in other humanities and arts (visual arts, crafts, language studies and programmes, history and archaeology, philosophy and ethics), social sciences, business, law, natural sciences, mathematics, information technology, education; And work experience as an author or self-employed in professional artistic creation/work in the creative industries, culture, art or music (at least 24 months) or study courses in the humanities and arts of at least 18 CP (ECTS):
  - Art History or Art Theory of at least 6 CP/ECTS,
  - philosophy, cultural history or cultural theory of at least 6 CP (ECTS),
  - new media arts, audiovisual arts or design at least 6 CP (ECTS).

2. Knowledge of the English language at least B2 level (only for studies in English).

3. Pass the entrance examination - dissertation research proposal and its presentation.

#### Admission process

- Submission of a doctoral study project application in English electronically at least 2 weeks before the entrance exams.
- Interview in English, in which the applicant presents the project application and answers questions.
- Evaluation on a 10-point scale, taking into account both the project application and the interview.

#### Introductory lectures

After matriculation, introductory lectures are organized that provide information about the university, its internal regulations, organizational system, material and technical base and the study process. These lectures also promote mutual cooperation and teamwork skills.

### Recognition of Prior Education and Experience

RISEBA, in accordance with NL0060 *Regulation on recognition of previous education or professional experience achieved learning outcomes*, shall provide students with the possibility of recognition of competences acquired or obtained in professional experience outside formal education, as well as the possibility of equating study results from previously acquired formal education.

### Recognition of Formal Education

The Director of the Study Program reviews and makes a decision on the equivalence of previously acquired formal education study results, following the procedure laid down in NL0074 *Regulation on Preparing a Statement on Comparison of Study Courses and an Individual Plan*.

### Recognition of Non-Formal Education and Professional Experience

RISEBA has a procedure (NL0060 *Regulation on recognition of previous education or professional experience achieved learning outcomes*) in which the recognition of competences acquired outside formal education or in professional experience and learning outcomes achieved in previous education Committee examines each specific case, analyses the submitted supporting documents and makes a decision. During the reporting period, there were no procedures for recognition of competences acquired outside formal education or through professional experience in the study field *Arts*.

### Guarantees for Continuing Studies

RISEBA provides students with opportunities to continue their education at other accredited universities if the implementation of the study programs in the study field *Arts* study direction is discontinued. These guarantees are confirmed by appropriate agreements (See Annex 16), including master's and doctoral study programmes, which RISEBA plans to implement independently.

The university also guarantees compensation for losses to students in the event that the study program is not accredited or the study program license is revoked due to the actions of the university (See Annex 17).

The admission process is designed to attract motivated and talented students, while ensuring a flexible approach to the recognition of previous education and experience. The university guarantees the continuity and quality of studies, providing students with security and stability in the process of acquiring education.

Sample of study agreement in Annex 18.

## **2.1.5. Assessment of the methods and procedures for the evaluation of students' achievements, as well as the principles of their selection and the analysis of the compliance of the evaluation methods and procedures with the aims of the study programmes and the needs of the students.**

The implementation of study achievements and study results at RISEBA is based on the principles of student-centered education, in accordance with the Law on Higher Education Institutions and the internal regulations of the institution. The study process provides diverse and student-needs-appropriate learning and assessment methods.

Student achievements and study results are assessed in various formats, including practical classes, seminars, tests, independent work, discussions, master classes, skill development exercises and other tests. Assessment also takes place in the university's social activities, thus promoting comprehensive student development.

The study process emphasizes student independence, while ensuring the guidance and support of teaching staff. The scope, content and assessment methods of students' independent work are specified in detail in the description of each study course. All necessary information about course assessment requirements, criteria and methods is published in the Moodle e-learning environment [e.riseba.lv](http://e.riseba.lv).

The assessment system used by RISEBA has been developed in accordance with the Regulations of the Cabinet of Ministers of the Republic of Latvia No. 240 of May 13, 2014 *Regulations on the State Standard of Academic Higher Education*. It includes three main principles: mandatory assessment, accumulation of knowledge and openness of requirements.

Study and knowledge assessment methods at RISEBA are objective and are consistently applied. The scope and content of tests correspond to the content of study course programs and the results of study program mapping, taking into account the levels of the European Qualifications Framework (EQF) and the Latvian Qualifications Framework (LKI).

Study results are assessed according to two indicators: qualitative assessment (in percentage and in a 10-point system) and quantitative assessment (number of credit points).

1. Qualitative assessment:

- Expressed as a percentage
- Transformed into a final grade on a 10-point scale

2. Quantitative assessment:

- Number of credit points, reflecting the scope and significance of the study course

The assessment scale and criteria are presented in detail, ensuring a clear and transparent assessment process. For example, in the Bachelor's study programme *Audiovisual Arts and Media Arts*, the final assessment of the course *Public Relations and Media* is formed from mandatory tests (60%), an exam (20%) and other tests (20%). The course content includes current topics, such as understanding the media mission and Public Relations logic, and provides for the development and presentation of an original project.

The quality of knowledge, skills and competencies is assessed using various types of tests, including exams, tests and coursework. The assessment process is carried out in accordance with the criteria approved by the Methodological Council and the requirements of the Ministry of Education and Science of the Republic of Latvia.

### Assessment scale and criteria

The assessment scale for student success includes three levels of acquisition:

Level of Acquiring	Assessment %	10 Point scale	Explanation	Assessment of study results in a study programme, study module or study course
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very high	95-100	10	With distinction	Knowledge, skills and competence exceed the requirements of the study programme, study module or the study course, and they testify to the ability to carry out independent research and a deep understanding problems
	85-94	9	Excellent	Knowledge, skills and competence fully comply with the requirements set for the study programme, study module or the study course; the ability to use the acquired knowledge independently
high	75-84	8	Very good	The requirements of the study programme, study module or the study course are completely met, but there is insufficient understanding on certain issues to use the knowledge independently for addressing more complex problems
	65-74	7	Good	In general, the requirements of the study programme, study module or the study course are met, but sometimes the inability to use the acquired knowledge independently is detected

medium	55-64	6	Almost good	The requirements of the study programme, study module or the study course are met, but there is a lack of deep understanding of the problem and inability to use the acquired knowledge
	45-54	5	Satisfactory	In total, the study programme, the study module or the study course is acquired, but there is insufficient knowledge of certain issues and an inability to use the acquired knowledge
	35-44	4	Almost satisfactory	In total, the study programme, the study module or the study course is acquired; however, there is insufficient understanding of some basic concepts, and there are considerable difficulties in practical application of the acquired knowledge
low	25-34	3	Bad	The knowledge is superficial and incomplete; the student is unable to use it in specific situations
	15-24	2	Very bad	There is superficial knowledge of only some issues; most of the study programme, study module and the study course are not acquired
	1-14	1	Very, very bad	There is no understanding of the fundamentals of the course and there is almost no knowledge of the study programme, study module or the study course

The lowest positive assessment in the bachelor's study program is 4 points (almost average).

#### Selection of assessment methods:

The teaching staff carefully selects assessment methods and tests to accurately assess the level of student knowledge and achieved study results, ensuring compliance with the goals of the study programs and the needs of the students.

### Examples of assessment:

Bachelor's study programme *Audiovisual Arts and Media Arts*

Study course *Public Relations and Media*.

Final assessment structure:

- Mandatory tests: 60%
- Exam: 20%
- Other tests (activity): 20%

The course content includes topics:

- Understanding the media mission and PR logic
- Proportions of the PR message
- Classical rhetoric techniques

Assessment methods:

- Development and presentation of an original project
- Exam at the end of the course

Bachelor's study programme, course *Analysis and Critique of Creative Industries*

Final assessment structure:

- Mandatory tests: 40%
- Exam: 40%
- Other tests: 20%

Mandatory tests:

1. Test: Audiovisual presentation *Genre evolution*
2. Independent work: Film analysis using the Cornell notes method.

Exam at the end of the course: written work: Short film analysis and review, using the learned theories and contexts.

Such an assessment system ensures a versatile and objective assessment of students' knowledge, skills and competencies in relation to the intended learning outcomes, promoting critical thinking and the development of practical skills in the field of audiovisual and media arts.

During the reporting period, several significant RISEBA university regulations regulating and optimizing the study process were implemented:

- Organization of contact hours and exams. Based on the rector's 06.06.2023. Order No. 23/1.1-3/70 *On contact hours*, from the 2023/2024 academic year it is stipulated that at least two academic hours are expected for the final exam of the study course, which are to be included in the total amount of contact hours. Lecturers update the descriptions of study courses, including the specified number of exam hours, and submit them for approval to the director of the study program.
- Credit point system. In accordance with the amendments to the [Law on Higher Education Institutions](#), which stipulated that the transition from the Latvian credit system to the European Credit Transfer and Accumulation System (ECTS) should be carried out by 31 December 2024, as well as the Rector's Order No 23/1.1-3/154 (22.12.2023), RISEBA has ensured this transition from the beginning of the academic year 2024/2025, which stipulates that 1 Credit Point (CP) = 25 academic hours (contact hours + independent work). For

example, 3 CP in a full-time in-person bachelor's study program corresponds to 75 academic hours, of which 32 (42%) are contact hours and 43 - independent work hours.

- Procedure for assessing study results. In order to ensure a unified approach to assessing student achievements, the number of tests is determined by the Rector's Order No. 24/1.1-3/88 (12.08.2024) in accordance with the volume of the study course in credit points/ECTS. For example, one mandatory test and exam are provided for a 3 CP course, but two test and exam are provided for a 6 CP course. When developing the content and description of the study course, lecturers should plan the number of mandatory tests in accordance with the course volume in credit points. The study plan indicates the amount of credit points to be obtained, and the adequacy of the volume of student work is assessed quantitatively each semester and academic year.

Lecturers regularly test students' knowledge using various types of tests (tests, homework, reports, presentations, etc.). The requirements depend on specifics of the study course and the organization of the study process. Regular work during the semester affects the final assessment of the study course.

The content and quality of coursework, applied research and internship reports, as well as students' presentation skills are assessed by a commission appointed by RISEBA order on a 10-point system. In the Bachelor's program, internship is managed and coordinated by the internship manager, and it must be defended in accordance with the study schedule.

At the end of the studies, it is necessary to develop, write and defend the final thesis. In order to successfully complete the entire scope of the courses and obtain a bachelor's or master's degree, respectively, students must demonstrate in their final thesis both the academic knowledge, skills and competences acquired during the study process. The final thesis consists of two parts - theoretical (A) and practical (B). Students may take the final tests if the completion of the study courses and practices provided for in the programme has been positively assessed. If the study programme has been successfully completed and a positive assessment has been received in the final examinations, students are awarded an academic degree of the relevant level. The final examination shall be marked by the State Examination commission composed of at least five members.

#### Assessment of achievement of study program results

The study results to be achieved as a result of successful acquisition of the study program are expressed in the student's knowledge, skills and competences. These results are acquired in one or more study courses, where each of the specific achievable results is defined. RISEBA has determined a unified structure of the study course description and developed methodological material for study mapping.

The main duty of the lecturer is to provide students with such educational content and methods that promote the achievement of the results defined in the study course description. The study course description is a basic document that includes the achievable study results and their assessment criteria. It is the competence and responsibility of the lecturer to assess the achievement of student study results in accordance with the defined assessment criteria.

To ensure quality, the university periodically conducts audits of e-study environment websites to ensure the availability of course descriptions to students, and also monitors course grades.

Information on where students can consult the criteria, conditions and binding procedures for the assessment of their performance is provided in the third point of Section 1.4 of the Self-Evaluation Report.

**2.1.6. Description and assessment of the academic integrity principles, the mechanisms for compliance with these principles, and the way in which the stakeholders are informed. Specify the plagiarism detection tools used by providing examples of the use of these tools and mechanisms.**

Compliance with the principles of academic integrity is regulated by the [Code of Academic Integrity](#) developed by RISEBA, the *NL0050 Regulations on the Control and Prevention of Plagiarism* (see in section 1.2, Annex 2) and the [Code of Ethics](#). RISEBA's academic integrity policy expresses a commitment to the values of honesty, ethics, and justice that would contribute to the academic, personal, and professional success of faculty and students. Academic integrity is a necessary component of RISEBA's faculty and students' activities in the academic environment and the link between the academic environment and long-term professional and academic careers. The main purpose of academic integrity is to promote an honest academic culture at RISEBA, not to expose and punish academic misconduct by faculty and students. Compliance with the Code of Academic Integrity should be promoted by the entire University team, including: all faculty, guest lecturers and faculty staff, study programme administrators, deans of the faculty and school management.

RISEBA, as part of the [Code of Academic Integrity](#) the basic rules are defined by the following principles of academic integrity:

1. Objectivity.
2. Justice.
3. Responsibility.
4. Scientificity
5. Openness, mutual respect and trust.

*NL0050 Regulations on the Control and Prevention of Plagiarism* (see in section 1.2, Annex 2) determines the procedure for identifying plagiarism in the written works of RISEBA students and teachers, as well as the sanctions applicable in case of plagiarism. Since 2013, RISEBA has been in the Unified Plagiarism Control System, where each academic staff, with the help of the IT department, can check students' written papers among the Latvian universities that have joined the common system throughout the study year. Also, all RISEBA final papers are checked against plagiarism before the thesis defence when students are obliged to submit the finished final thesis to the IT department in electronic form.

Until the academic year 2024/2025, RISEBA used the anti-plagiarism platform Ouriginal. From the academic year 2024/2025, RISEBA has started using the anti-plagiarism control tool Turnitin, which provides an opportunity to compare the content of students' works against both freely available texts and publications that are available only in the databases of scientific publishing houses. The platform is integrated with RISEBA e-learning platform MOODLE, which allows to perform automated testing against plagiarism on all student works loaded on it.

RISEBA [Code of Ethics](#) is based on the Concept of Academic Integrity and the Code of Ethics of the Latvian Scientist. The aim of the [Code of Ethics](#) for RISEBA students, teaching staff and employees is to stimulate a fair and just environment in the University by creating a benevolent, open and responsible RISEBA family based on RISEBA values.

In order to strengthen the basic principles of academic integrity, academic honesty and ethics, as well as to establish the basic principles of the use of artificial intelligence in academic and study work, in 2024 amendments were made to RISEBA internal normative acts - [Code of Academic Integrity](#) and RISEBA [Code of Ethics](#), successful transition to a new plagiarism control tool *Turnitin*

was carried out, for which employees have been provided with training and access to training in the e-learning environment of the university *Moodle*.

Students are introduced to the regulatory acts governing the activities of RISEBA, including the Code of Ethics and the Code of Academic Integrity, when signing the study application, which in point 2.3.5.9. stipulates that the university has the right to unilaterally withdraw from the agreement if the student's written work is found to be plagiarized, in accordance with RISEBA's Regulations on Plagiarism Control and Prevention.

After the conclusion of the study agreement, an introductory week is organised at the beginning of each academic year, during which students are introduced to the principles of academic integrity. For example, during the introductory week of the fall semester of 2024, one of the thematic blocks featured a lecture by Valters Kaže on the use of generative artificial intelligence in business and studies. In addition, during the introductory week, study program directors provide general information about students' responsibilities during their studies.

At the beginning of each study course, the lecturer introduces students to the requirements and conditions of the specific course and explains the academically honest use of information sources for study purposes. The study course *Legal Aspects of Intellectual Property* provides students with basic knowledge about the protection of intellectual property and its significance. Students consolidate their knowledge of the principles of academic integrity throughout the study process, especially in research-oriented courses, such as: *Research Work*, *Course Work*, *Creative Work Analysis and Criticism*, *Bachelor's Thesis* (at the bachelor's level), and *Media Theory and Research Methods* (at the master's level). Master's students demonstrate an understanding and application of academic integrity in all study courses, as well as in the preparation of their Master's thesis.

In RISEBA's study field *Art*, significant importance is attached to the use of technology in artistic processes, where academic integrity standards are constantly evolving. For this reason, open and responsible cooperation between lecturers and students is essential, including discussions and explanatory work, keeping up with industry trends and developments. This ensures that the standards set out in the Academic Code are filled with relevant content. In the academic doctoral study program, these principles are not only observed but also further developed and refined, as it is assumed that basic knowledge of the principles of academic integrity has already been acquired in previous study cycles.

The obligation to be academically honest also applies to lecturers, who are introduced to this obligation when they start working at RISEBA. Given the relevance of academic integrity issues in the growing use of artificial intelligence, there have been several discussions on these issues within the study process at the university. For example, several methodological seminars on the use of anti-plagiarism tools have been organized (see Appendix 8), and amendments to the *Academic Integrity Code* have been made during the reporting period, which were discussed both in the Senate and in the academic units. At the same time, RISEBA has also encouraged lecturers to boldly experiment and actively use the possibilities of technology and artificial intelligence so that, in discussions with students, lecturers and representatives of Generation Z, whose identity has been shaped by the digital age, would be equal partners in these discussions. This has led to attempts to replace video lectures by lecturers with lecturer identities created by artificial intelligence (such an approach has been developed, for example, by Valters Kaže), and each such new digital era pathfinding raises academic discussions that help everyone involved to better understand the boundaries and agree on them through discussion.

In cases if a violation of academic integrity is detected in the work of a RISEBA student, action shall be taken in accordance with RISEBA Regulation *NL0050-02 Regulation on Plagiarism Control and Prevention* (see Appendix 2 to Section 1.2). In accordance with these regulations, cases of student

plagiarism are investigated and decided upon by the teaching staff of the study course, involving the Director of the Study Program if necessary. The regulations set out the criteria for applying sanctions and list the sanctions that may be applied. If a teaching staff member suspects that a student's work may be plagiarized, they may organize an additional test of the student's knowledge. To assist teaching staff, methodological materials have been developed listing the most common signs of plagiarism, as well as aspects to be taken into account when deciding on sanctions. During the reporting period, there were no reports of plagiarism or other cases of academic misconduct among students in the study field Arts.

## 2.2. Efficiency of the Internal Quality Assurance System

**2.2.1. Assessment of the efficiency of the internal quality assurance system within the study field by specifying the measures undertaken to achieve the aims and outcomes of the study programmes and to ensure continuous improvement, development, and efficient performance of the study field and the relevant study programmes.**

The internal quality of the study field is implemented according to the quality assurance system shown in Figure 2.1. The study field, with its included programs, is managed according to the following processes: program management and content, program implementation, program results.

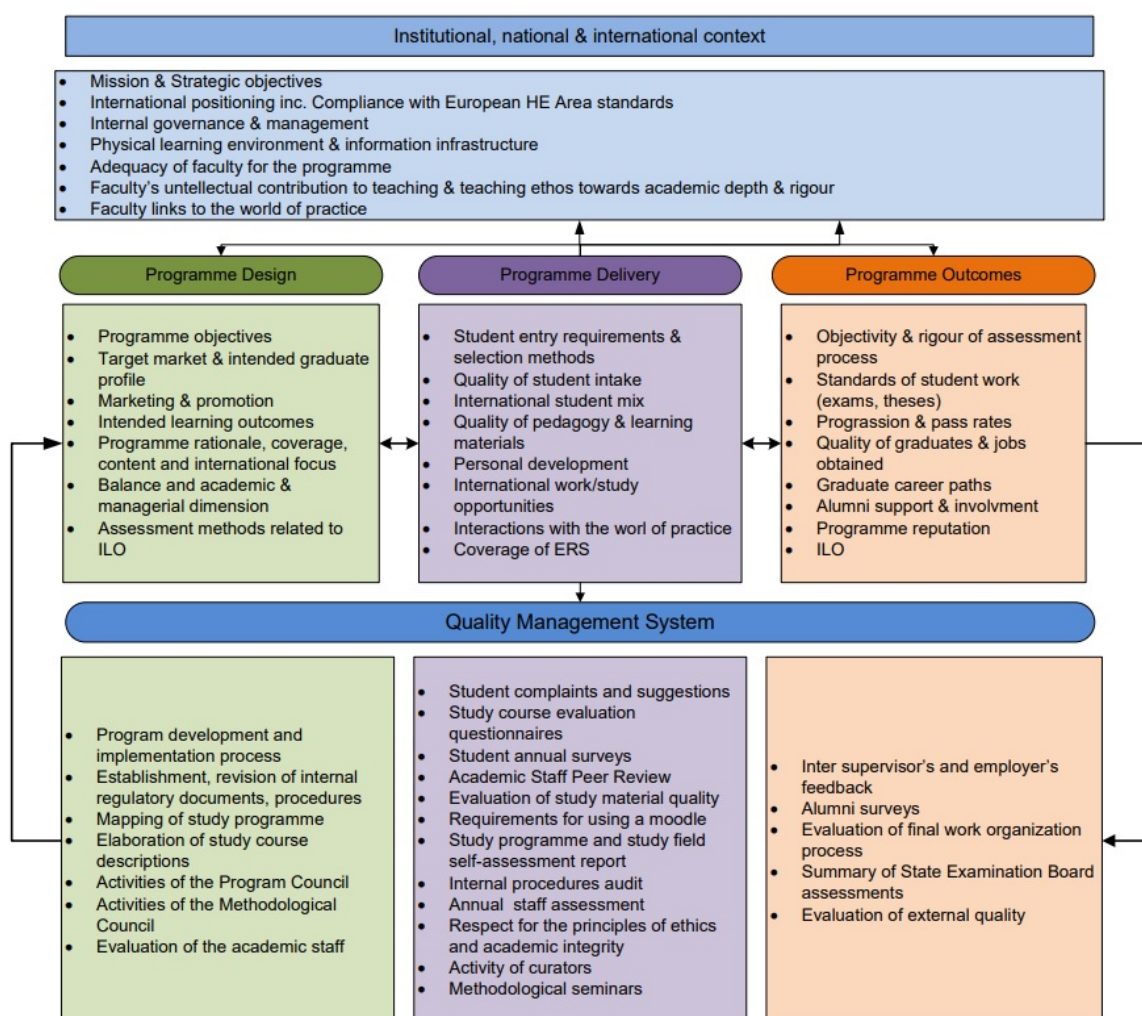


Figure 2.1. *Quality assurance system*

Programme Directors, reporting to the Head of the study field and the Dean of the Faculty, are responsible for the quality of the programme, its management and implementation, achieving the set programme outcomes at the highest level of quality through the quality tools defined in the [Quality Policy](#) and are described in more detail below. All RISEBA faculty members are responsible for the implementation and maintenance of the *Quality Policy* and procedures, take responsibility for quality and are involved in quality assurance. The responsibilities, rights and duties of staff members are set out in employment contracts, job descriptions and procedures for all job functions that affect the quality of work.

### **Programme development and implementation process**

In order for new study programmes to be developed within the framework of the overall strategy of the higher educational institution, a unified procedure is established that governs the development of the programme and the making of amendments. RISEBA has developed *NL0086 Regulation on the Procedure for Development, approval and Supervision of a Study Programme* (see in section 1.2, Annex 2). See Annex 11 (see section “other attachments”) for a schematic illustration of the programme development process. The procedures for organising a study programme are determined by the *NL0005 Study Regulations* (see in section 1.2, Annex 2).

*During the reporting period (since the decision of the Higher Education Quality Commission in January 2024), all programs in the study field Arts have undergone fundamental changes related to the transition from a four-year professional bachelor's study program to a three-year academic bachelor's study program, followed by changes in the name of the study program and the degree awarded, as well as the objectives and learning outcomes of the study program. Second cycle (master's) and third cycle (doctoral) study programmes, which were accredited and implemented jointly with Liepaja University, which, in accordance with a government decision, was merged with Riga Technical University on 1 March 2024. In the context of this, RISEBA and its decision-making bodies have been able to make quick and constructive decisions and move this process forward, while not deviating from the procedures established in RISEBA's internal regulations – the changes have been discussed in the Program Councils, and the draft decisions on the changes have been approved by the RISEBA Senate.*

### **Establishment, review of internal regulatory documents, procedures**

In order to determine unified procedures for the development, approval and distribution of regulatory documents of a higher educational institution, the higher educational institution has approved the *PR0001 Document Management Procedure* (see in section 1.2, Annex 2), which allows to observe known and understandable procedures for handling documents for all staff of the higher educational institution.

*An example within the scope of the study field Arts is the draft decision submitted to the RISEBA Senate meeting on December 11, 2024, which provided justification and detailed explanations for the need to make changes to the name, degree awarded and parameters of the Bachelor's study programme in Art, while also providing for and setting out responsibilities to make changes to all processes related to these changes, including setting a deadline and appointing a person responsible for amending study agreements with existing students, for making amendments to RISEBA's internal regulatory acts, including the Admission Regulations for the 2025/2026 academic year, for changing the name of the programme in the study course descriptions, on the RISEBA website and in RISEBA's information systems (UNIMETIS, e.RISEBA, NAMEJS).*

### **Mapping study programmes**



The higher educational institution stipulates that each study programme must have a mapping performed, which shows the compliance of the objectives of the programme and study results with the Profession Standard and the levels of the EQF, LQF. The study programme *MN0002 Study Programme Mapping Methodical Material* (see in section 1.2, Annex 2) is designed as an auxiliary material for the programme directors for successful achievement of mapping results. To ensure mapping process, RISEBA has organized several methodological seminars and training of academic as well as administrative staff.

*For example - in line with the updated wording Audiovisual and Media Arts in 2024, changes were also made to the terminology used in the mapping of the academic Bachelor's study programme Audiovisual Arts and Media Arts. In planning the future implementation of master's study programmes independently, changes have been made to the master's study programme Audiovisual Arts and Immersive Technology Art (the name in force at that moment: New Media and Audiovisual Art) and in the mapping (in limited elective of the study program, the planned study program includes two modules (the jointly implemented study program includes four modules – two implemented by RISEBA and two implemented by RTU Liepaja Academy), from which the master's student must choose and complete one module).*

### **Development of course descriptions**

The Director of the Study Programme, in cooperation with the Head of the study field, is responsible for the quality of the course content and for the implementation and development of the study programme. Each course implemented within the study programme has its description, which has been approved by the Director of the Study Programme and the Head of the study field. The lecturer who provides a specific course prepares its description, coordinating the course content and assessment criteria in accordance with the objectives of the study programme and the achievable study outcomes with the Director of the Study Programme and the Head of the Study Field. Course descriptions, as determined by the *PR0012 Study course description update process* (see in section 1.2, Annex 2), are stored and available to students in the Moodle e-learning environment *e.riseba.lv*. The teaching staff is obliged to introduce the course description, study outcomes and assessment criteria to students in their first lesson.

*For example - in accordance with the wording Audiovisual Arts and Media Arts clarified in 2024, changes were also made to the terminology used in the course descriptions of the academic bachelor's study program Audiovisual Arts and Media Arts. In planning the future implementation of master's study programmes independently, changes have been made to the study modules of the master's study program Audiovisual Arts and Immersive Technology Art (the name in force at that moment: New Media and Audiovisual Art) and accordingly to the course descriptions.*

### **Activities of the Study Program Council**

To ensure the quality of each study program and its supervision, study program councils are regularly organized, in which study program directors, in cooperation with program faculty, students, graduates and employers, conduct program evaluation. The opinions of all parties involved are taken into account and thus the development of study programs is promoted, in accordance with the requirements of industry specialists and the labor market, as well as the insights of students and the experience of graduates, when starting or continuing professional development. The activities of the Study Program Council are regulated by the *NL0039 Council of the Study Programme Regulations* (see in section 1.2, Annex 2).

*For example - in the Study Program Council in on June 5, 2024, the clarification and change of the name of the bachelor's program was discussed. From "Audiovisual Media Arts" to "Audiovisual Arts*

*and Media Arts". The name change was accepted (13.11.2024) and its approval was forwarded to the RISEBA Senate, where at the Senate meeting of 13 November 2024 a decision was made to change the name.*

*On 17 January 2025, the Study Programme Council discussed, and on 12 March 2025, the Senate (RISEBA Senate) approved the new names of the three specializations of the Bachelor's programme:*

*Film and Multimedia Director*

*Film and Multimedia Producer*

*Film and Multimedia Cinematographer*

*(The previous name for the specialization was retained: Audiovisual Journalist.)*

*On February 10, 2025, the Programme Council discussed the content of the Master's and Doctoral study programmes, implementation options without cooperation with the RTU Liepaja Academy and the change of the name and degree and other parameters of the Master's study programme.*

### **Activities of the Methodological Council**

The Methodological Council, as a collegial institution of RISEBA, plays a major role in making decisions related to studies, adopting appropriate regulatory documents that may further affect the management of the program and the organization of studies. The Methodological Council is composed of representatives from the study program and administration and is regulated by the *NL0011 Methodological Council Regulations* (see in section 1.2, Annex 2).

*For example, at the meeting of the Methodological Council on April 18, 2023, issues such as:*

- 1. Approval of the Peer-review procedure;*
- 2. Transition to the ECTS system;*
- 3. Change of the assessment system were considered.*

### **Assessment of the composition of the academic staff**

Maintaining a high scientific, pedagogical and organizational level of the academic staff and constantly improving the quality of work is facilitated by the procedure established in the Republic of Latvia, according to which academic staff is re-elected to an academic position every 6 years in an open competition. The re-election of academic staff to academic positions takes place in accordance with the Law on Higher Education Institutions and other applicable regulatory enactments of the Republic of Latvia, as well as RISEBA's *NL0016 Regulations on Elections to Academic Positions* (see in section 1.2, Annex 2). The re-election of academic staff is a sufficient motivation for academic staff to maintain high performance results, as well as an opportunity for the administration to carry out targeted improvement and renewal of the quality of academic staff, attracting new promising teaching staff. In addition to the requirements set out in regulatory enactments, academic staff undergo an annual performance evaluation, which reviews achievements in scientific, academic and organizational work. Based on the evaluation results, four remuneration categories have been established for academic staff.

*During the reporting period, in accordance with the procedure established by the university, Professor Sandra Veinberga and Associate Professor Ieva Gintere were elected to academic positions. Anita Uzulniece elected as associate professor, Jānis Rēdlihs re-elected as lecturer.*

### **Study program and study field self-evaluation report**

The annual study program self-evaluation report is an important study program review tool that

reflects the achievements during the study year, indicates the strengths and weaknesses of the program, reflects the opinions of students and graduates about the study process and the work of the teaching staff, promotes the successful further implementation of the program and records the necessary changes for further development. The procedure is regulated by the *NL0086 Regulations on the Procedure for Development, Approval and Supervision of a Study Programme* (see in section 1.2, Annex 2).

*The self-assessment reports for the study field Arts have been developed, approved, and published on the RISEBA website [here](#) (only in Latvian).*

*The self-assessment reports for the first cycle (bachelor's) study program "Audiovisual Arts and Media Arts" have been developed, approved and published on the RISEBA website [here](#) (only in Latvian).*

*The self-assessment reports for the academic second cycle (master's) study program New Media and Audiovisual Arts have been prepared, approved, and published on the RISEBA website [here](#) (only in Latvian).*

*The self-assessment reports for the third cycle (doctoral) study program "Media Art and Creative Technologies" have been developed, approved, and published on the RISEBA website [here](#) (only in Latvian).*

**Student Complaints and Suggestions** - see in section 2.2.3.

**Study course evaluation surveys and annual student surveys** - see in section 2.2.4.

### **Peer-review of teaching**

RISEBA faculties are encouraged to introduce innovative teaching approaches. Before a decision is made on the suitability of the approach, new methods are evaluated using student surveys and peer review. Annual quality control of face-to-face classes is carried out by the Head of the Study Field or other teaching staff, conducting peer-review of teaching. The peer-review system provides for the exchange of experience and information between teaching staff with the aim of improving the quality of the study process. RISEBA has approved the *PR0021 Procedures for Peer Review of Teaching* (see in section 1.2, Annex 2).

*For example - see Appendix 6 for examples of completed observation forms for teaching staff in the study field Arts.*

### **Annual evaluation of employee competencies**

In order to carry out quality assessment and promote the improvement of the scientific, pedagogical, artistic and organizational qualifications of teaching staff, an assessment of teaching staff is carried out annually in accordance with the approved *Work Performance Management System, Competence Model and Academic Personnel Policy*. The teaching staff performs a self-assessment of their work, followed by filling out an evaluation worksheet and discussing the achieved results with the teaching staff. Since one of the criteria for evaluating a teaching staff member is the result of student surveys, which is linked to the future remuneration system, the teaching staff member is motivated to achieve the best possible student ratings and feedback in order to make further improvements within the framework of the course he teaches.

*An example of the annual evaluation of the performance of teaching staff in the study field of Arts is in Annex 5.*

### **Compliance with the principles of ethics and academic integrity**

RISEBA pays attention not only to the scientific and pedagogical activities of academic staff, but

also to ethical aspects. RISEBA has joined the PRME initiative (PRME – Principles for Responsible Management Education) and also implements the PRME principles of responsible management education in its academic staff policy. RISEBA has developed and is adhering to the [Code of Ethics](#) and the RISEBA Ethics Committee operates, which, if necessary, examines possible violations of ethical principles and makes appropriate decisions. Special attention is paid to ensuring that academic staff adhere to the principles of anti-plagiarism in their pedagogical and scientific activities. The [Code of Academic Integrity](#) and the *NL0050 Regulations on the Control and Prevention of Plagiarism* (see in section 1.2, Annex 2) have been developed.

### **Group Tutor Activities**

To promote student awareness of the processes taking place at the university, as well as student involvement and course cohesion, a Group Tutor is assigned to each study program group, who operates in accordance with the developed *PR0029 RISEBA Group Tutor's Work Procedure*.

*For an example of a Group Tutor's work report, see Annex 19.*

### **Methodological Seminars**

To improve pedagogical qualifications, the university organizes monthly thematic Methodological Seminars, which are dedicated to solving topical issues related to the study process, new teaching methods, pedagogy, diversity management, etc.

*A review of the methodological seminars organized by the Methodological Council during the reporting period – Annex 8.*

### **Incoming and outgoing student mobility**

In order to promote the internationalization of students, the university motivates students and staff to participate in exchange programs. The mobility procedure is determined by the *PR0033 ERASMUS+ Programme Mobility Organisation Procedure at the RISEBA University of Applied Sciences*.

During the review period of the self-assessment report and until the time when the master's study program New Media and Audiovisual Art and the doctoral study program Media Art and Creative Technologies are jointly implemented (taking into account the RTU letter of January 24, 2025), in addition to the study field *Arts*, the following quality management mechanisms are implemented in relation to the jointly implemented study programs:

- The review, evaluation, and integration of study programs into the quality system are determined by the regulatory documents, program councils, cooperation agreements of both universities, of which the regular activities of the program council and the scientific council are the most significant.
- The successful implementation of the programs is monitored regularly (at least once a month), where the program directors of both universities discuss observation data, curatorial data analysis, student feedback, and students' artwork and research progress.
- In turn, the Programme Councils evaluate the content of the programs in accordance with the above-mentioned regulatory documents, as well as in accordance with the quality management system of the RTU Liepaja Academy, in order to determine process analysis and improvements.
- The program councils of the joint master's program *New Media and Audiovisual Art* and the doctoral program *Media Art and Creative Technologies* coordinate their work with the RTU Liepaja Academy Study Direction Council, which operates in accordance with the *Regulations*

on the Study Direction Councils of the University of Liepāja (approved by the Senate of the University of Liepāja on 17.06.2019, minutes No. 2), and whose functions are:

- to organize and supervise the development of study programs of the study field;
  - coordinate and promote interdisciplinarity and cooperation with employers in the development of study programs/assistance;
  - promote research-based studies;
  - supervise the implementation of study programs;
  - evaluate problems in the study process and prepare proposals for solving problems.
- The councils of both programs compile statistical data on the number of students for each year, the number of matriculated, the number of graduates, the number and quality of academic staff, where the compliance of programs with labor market demand and the results of the annual employer survey are also analyzed. During the council meetings, information on financial resources for ensuring the implementation of the corresponding study programs, as well as for ensuring the research (creative) activities of academic staff, is analyzed in the reports.

### **Program results**

The student assessment system ensures monitoring of the achieved program results. The acquisition of a study course is always assessed with a grade that demonstrates the level of the achievable result of a specific study course. Since the study course results are linked to the study program results, the achievement of the overall study program results is ensured, in accordance with the sequence specified in the study plan throughout the study period. Assessments are monitored both to determine whether the student needs additional support and to analyze the overall assessment statistics in each specific course, which serves as an indicator for analyzing the level of complexity of the study course and the time or sequence of the program plan.

*Examples of monitoring of marks awarded during the reporting period in study programmes in the study field Arts are provided in Appendix 4.*

### **Summary of assessments by the State Examination Commission**

At the end of the state examinations (after the defense of the final theses), the commission provides a written report, which indicates the assessment of the relevance of the topics, the compliance of the topics of the final theses with the study program, indicates the most characteristic errors and the quality of the defended works in general. The results are summarized and submitted to the program director for further improvement of the final work process and program content. The procedure for submitting assessments is regulated by the NL0075 *Regulations on Graduation Examinations* (see in section 1.2, Annex 2).

*For examples of summary of the State Examination Commission assessments, see Annex 9.*

Analyzing the changes in the content of study programs in the study field *Arts* during the reporting period, all of them are aimed at improving and developing study programs, increasing their effectiveness, and adapting their content to the latest trends in the field, as well as to the career growth opportunities and competitiveness of new specialists in the labor market. The most significant objections from the results of the student survey and subsequently also from the results of the graduate survey, which highlighted dissatisfaction with the fact that the bachelor's study program was four years long and students felt that the courses in the study plan were repetitive, have been addressed – during the review period, a transition to a three-year academic study program has taken place, with a review of the study plan. The quantitative indicators of the study program are relatively stable, and the study field is gradually increasing its capacity by additionally appointing lecturers to academic positions, as well as increasing the number of

lecturers with doctoral degrees and the number of scientific publications. This has made it possible to accept the challenge of developing the program independently in the future, in line with the decision of the cooperation partner. Overall, this allows us to conclude that the internal quality management system in the study field *Arts* is effective.

At the same time, it should be noted that there are several improvement processes related to the quality management system as a whole or its elements that have already been initiated and are planned to be implemented in the next 2-3 years. One of these is the creation of a unified study course catalog, which has already been started and has established a different format for study course descriptions, so all study course descriptions will have to be reviewed during the next academic year. The creation of a course catalog is necessary in order to attract a wider audience and, in the future, also micro-qualification holders. When reviewing the study course descriptions, the e-study course websites will also be reviewed, setting new and higher quality criteria, which will benefit both current and future students. All these activities will also help RISEBA prepare for its goal of obtaining AACSB (Association to Advance Collegiate Schools of Business) accreditation, and although this organization accredits business schools, it is planned that its approach to evaluating study results will be applied to the university as a whole, including the study field *Art*. Alongside this goal, the university has committed to obtaining full quality management system accreditation in accordance with the [EFQM model](#) by 2026.

**2.2.2. Analysis and assessment of the system and the procedures for the development and review of the study programmes by providing specific examples of the review of the study programmes, the aims, and regularity, as well as the stakeholders and their responsibilities. If, during the reporting period, new study programmes have been developed within the study field, describe the procedures of their development (including the process of the approval of study programmes).**

**The development and approval of RISEBA study programmes** takes place in accordance with the procedure regulated by external regulatory enactments and the internal regulatory enactments of the higher education institution. According to the Law on Higher Education Institutions, a license must be obtained to start implementing any study programme in Latvia. To obtain it, the following sequential actions must be taken:

1. The development of the study programme takes place in accordance with the document *Regulations on the Procedure for Developing, Approving and Monitoring Study Programmes* (see in section 1.2, Annex 2) approved by the Senate of the higher education institution;
2. Independent program expertise, which includes a justification for the feasibility of implementing the study program, also indicating the significant differences of the study program from similar study programs of the same level and the same field of study implemented at the same higher education institution (this is determined by [Section 55, Part 4 of the Law on Higher Education Institutions](#));
3. Approval of the study program by the Senate of the higher education institution.
4. Licensing of the study program - the decision on licensing the study program is made by the external Higher Education Quality Commission (this is determined by [Section 55, Part 4 of the Law on Higher Education Institutions](#)), which is an independent, external collegial decision-making body established in accordance with regulatory enactments, consisting of seven experts with experience in organizing and providing higher education. The procedure for

licensing the study program is determined by the Cabinet of Ministers Regulation No. 795 of December 11, 2018, [Regulations Regarding Licensing of Study Programmes](#).

Each study programme, when licensed, is assigned a code that determines which level of the Latvian Qualifications Framework the corresponding study programme corresponds to. In turn, the level determines the corresponding descriptions of knowledge, skills and competences, according to which the Higher Education Quality Commission assesses whether the results to be achieved by the programme are in accordance with the relevant level of education (bachelor's, master's or doctoral). Therefore, if after receiving the licence, if during the implementation of the study programme, in the cyclical internal assessment or due to some external factors (for example, changes in regulatory enactments), changes are necessary to the study programme (or only to its results to be achieved), they are discussed in the Study Programme Council and, depending on their scope or content, they must be approved:

A by the Senate

or

B by the Senate and the Higher Education Quality Commission (in accordance with the Regulations No. 793 of 11 December 2018 [Regulations Regarding Opening and Accreditation of Study Fields](#)). Before the decision is made by the Higher Education Quality Commission on the admissibility of changes made by the higher education institution in the study field, the Higher Education Quality Agency approves one expert to assess the changes, if the changes correspond to the scope specified in the Cabinet of Ministers regulations.

See the schematic representation of the study program development in Annex 11.

### **Study program review**

After the study program is licensed, a regular study program review process takes place in order to monitor the sustainability of the program and the achievable study results and quality of teaching, student expectations, as well as the prospects of graduates in the labor market in accordance with the development of the industry. If a decision is made to make significant changes to the study program, it is discussed with the program council, which includes industry experts and RISEBA students. After the opinion of the program council, the content of the significant changes to the program and the resources necessary for their implementation are evaluated. If the management group supports the significant changes to the study program, the issue is forwarded to the Senate for approval and the program director prepares all necessary documentation for coordinating the changes with external institutions.

See the schematic representation of the process of monitoring and periodic review of the implementation of the study programme in Annex 12.

During the reporting period, the following changes have taken place in the **bachelor study programme *Audiovisual Arts and Media Arts***:

1. Changing the name of the programme, the degree to be awarded, the study outcomes to be achieved. As part of the accreditation process, changes have also been submitted in the names of three specialisations, which will now be called *Film and Multimedia Director*, *Film and Multimedia Producer*, *Film and Multimedia Cinematographer*. The *Audiovisual Journalist* specialisation remains unchanged.
2. Changes to content:
  - At the end of the semester, a masterclass on the use of Artificial Intelligence technologies in audiovisual and media arts is organised for first year students in the course *Cinema Technology*, taught by RISEBA PhD student S.J. and Assistant Professor

Aigars Ceplītis;

- Some courses have been consolidated, such as the course *Semiotics* is included in the course *Creative Work Analysis* as a separate lecture block.

During the reporting period, the following changes have taken place in the **academic master study programme *Audiovisual and Immersive Technology Art*** (the current name: *New Media and Audiovisual Art* and currently implemented as a joint study programme in cooperation with RTU Liepaja Academy):

1. A plan for independent implementation of the study programme has been developed, at the same time changing the name of the study programme, the degree to be awarded, the objectives and the outcome. The content of the programme has been discussed in the Programme Council and approved by the Senate on 12 March 2025. The planning of the programme changes has taken into account the content of the existing Master's degree programme and the possibility for students to continue and complete the programme by transferring from the jointly implemented programme to the independently implemented programme, but without extending the period of study of the programme content as a result.
2. The number of limited elective modules has been reduced from four to two, eliminating the modules previously provided by RTU Liepaja Academy. At the same time, the existing two limited elective modules, together with the mandatory courses, fully ensure the achievement of the study programme outcomes for which the **Master's degree in Audiovisual and Immersive Technology Art** is awarded, regardless of which of the modules the student has chosen.
3. The composition of lecturers of all study courses implemented within the study programme is ensured (replacing lecturers of RTU Liepaja Academy with lecturers corresponding to the competence of study courses).
4. In order to ensure compliance of the study programme with the amendments to the Law on Higher Education Institutions regarding the right to implement a study programme in a foreign language, and taking into account the fact that the Master's study programme will no longer be a jointly implemented study programme, its implementation will be provided in both Latvian and English.

During the reporting period, the following changes have taken place in the **doctoral programme *Media Arts and Creative Technologies***:

- a plan for independent implementation of the study programme has been developed, without changing the name of the study programme, the degree to be awarded, but making minor changes in the tasks of the study programme related to the fact that the programme will be implemented independently in the future. The content of the programmes has been discussed in the Programme Council and approved by the Senate on 12 March 2025.
- The composition of lecturers for all study courses within the study programme has been ensured (by replacing lecturers from RTU Liepaja Academy with lecturers corresponding to the competence of the study courses).
- In order to ensure compliance of the study programme with the amendments to the Law on Higher Education Institutions regarding the right to implement a study programme in a foreign language, and taking into account the fact that the doctoral study programme will no longer be a jointly implemented study programme, its implementation will be provided in both Latvian and English.

The annual review of each study program implemented by RISEBA takes place in accordance with the RISEBA regulations NL0086 *Regulations on the Procedure for Development, Approval and Supervision of a Study Programme* (see in section 1.2, Annex 2). The Program Director prepares a



self-assessment report, following the form and deadlines developed by the Head of Quality and agreed upon by the Vice Rector for Academic and International Affairs. The developed self-assessment report is discussed in the Program Council, then in the Management Group, and then presented to the Senate.

The Program Council plays a significant role in the development of the self-evaluation report, as it includes all interested parties, which provide an opinion on the interdisciplinary communication of the study program in accordance with market requirements, decide on the inclusion or removal of study courses from the content of the study program, as well as discuss current issues for students. After the opinion of the Program Council, the self-evaluation report is included in the progress report of the study field, which is discussed in a public discussion, also involving representatives of the Management Group, in order to decide on the implementation of the Program Council's proposals implemented within the study field the implementation of the study program from the point of view of resource, methodological and technical options.

The Head of the study field report to the Management Group in the form of a presentation on the critical analysis included in the study program description, indicating:

- the program's goal and relevance in the market;
- analysis of the main statistical data on students;
- the composition of the academic staff employed in the program;
- SWOT analysis of the study program;
- study program mapping;
- program development plan for the next academic year.

The role of the Management Group is to assess the strategic direction and development trends of the study field, to provide significant recommendations for the need to review the study programs and to make improvements.

Both the progress reports of the study fields and the self-evaluation reports of the study programs are approved by the Senate.

*The self-evaluation report for the academic bachelor's study programme Audiovisual Art and Media Art (previous name until November 13, 2024 Audiovisual Media Art) for the 2022/2023 academic year has been published on the website under information about the programme here (available only in Latvian): [avmm-pnz-2022-2023\\_makslas.pdf](#).*

*The self-evaluation report for the academic master's study programme New Media and Audiovisual Art for the 2022/2023 academic year has been published on the website under information about the programme here (available only in Latvian): [jmm-pnz-2022-2023\\_makslas-3.pdf](#).*

*The self-evaluation report for the academic doctoral study programme Media Art and Creative Technologies for the 2022/2023 academic year has been published on the website under information about the programme here (available only in Latvian): [da\\_mmr-d-pnz-2022-2023\\_makslas-2.pdf](#).*

**2.2.3. Description of the procedures and/or systems according to which the students are expected to submit complaints and proposals (except for the surveys to be conducted among the students). Specify whether and how the students have access to the information on the possibilities to submit complaints and proposals and how the outcomes of the examination of the complaints and proposals and the improvements of the study field and the relevant study programmes are communicated by providing the respective**

## examples.

According to Chapter VII of the *Biznesa, mākslas un tehnoloģiju augstskola RISEBA Constitution*, the following procedure for the settlement of disputes is established:

- Administrative acts issued by or actual actions of RISEBA may be disputed by the staff of RISEBA in the academic arbitration court of RISEBA. The decision of the academic arbitration court of RISEBA may be appealed to a court according to the procedures specified in the Administrative Procedure Law. Persons who are not part of the staff of RISEBA may dispute administrative acts issued by RISEBA or the actual actions thereof by filing a submission to the rector of RISEBA. The decision taken by the rector may be appealed to a court according to the procedures specified in the Administrative Procedure Law.
- The Ethics Committee of RISEBA shall consider applications concerning violations of ethical norms by the staff of RISEBA (employee or student).
- RISEBA shall ensure that whistleblower reports are dealt with according the procedure approved by the Rector.
- Appeals of students regarding violations of the final examination procedure shall be examined by the Appeal review Commission approved by the Rector in accordance with the procedure established by RISEBA.
- Other types of complaints and proposals shall be dealt with in accordance with a *PR0008 Procedure for Examination of Complaints and Proposals* approved by the Rector.

RISEBA Procedure for Examination of Complaints and Proposals includes complaints and proposals relating to:

- the quality of the services provided by RISEBA;
- the quality of the study process;
- the quality of technical support or teaching aids;
- dishonest or unethical conduct on the part of students, faculty or administrative staff.

A complaint or proposal may be submitted to any RISEBA employee or RISEBA Quality Manager in writing, by filling out the form, orally or by phone, as well as using the RISEBA contact form posted on the RISEBA home page under the section - Quality Assurance. If the complaint is submitted to any employee, it is passed on to the Head of Quality, who registers it, appoints the relevant responsible for resolving the complaint based on the content of the complaint, monitors the progress of the solution or proposal implementation plan of the registered complaints, as well as, based on the detected non-compliance with RISEBA processes, reviews the existing processes and makes changes to them.

The proposal is transferred to the relevant responsible person for the possible implementation of the proposal, who examines it and provides information to the Head of Quality within 10 working days about the implementation of the possible implementation plan of the proposal made or the refusal to implement the proposal. The Head of Quality records the decision taken in the register of complaints and proposals.

### **The complaints procedure has three stages:**

*The first stage (examination of an informal complaint - immediately)*

If the complaint can be resolved informally and quickly, in cooperation with RISEBA staff and without further research, then an apology or explanation of the problem situation in the relevant RISEBA structural unit in person or remotely (by e-mail or phone) may be considered as a solution

to the complaint. The recipient of the complaint is obliged to report the complaint to the immediate supervisor, who analyzes the situation, if necessary, informing the Head of Quality about it. If the complaint cannot be resolved in the first stage, the initiator of the complaint is invited to formalise the complaint and moving on to Stage Two.

*The second stage (examination of a formal complaint - up to 30 days)*

Complaints that are more complex and require a deeper investigation are transferred to the Head of Quality, who registers them and, together with the responsible Head of the structural unit, looks for solutions and discusses the plan for resolving the complaint. The person responsible for resolving the complaint, when the decision is taken, sends it electronically to the complainant. After the content of the complaint and its solution, the Head of Quality analyzes the processes that need to be improved, makes changes to the processes.

*The third stage (appeal to higher decision-making bodies - examination up to 30 days)*

If, after the conclusion of the second stage, the complainant is still dissatisfied with the resolution of the complaint, the third stage - appeal - occurs. The complainant justifies his or her opinion in writing by submitting it to the Head of Quality, who further decides on the highest decision-making body – Programme Council, Arbitration Court, Senate, etc. involvement in the review of the decision. A more detailed description of each procedure and those responsible are described in the [PR0008 Procedure for Examination of Complaints and Proposals](#).

Students are informed about the possibility to submit complaints and suggestions as follows:

- The [PR0008 Procedure for Examination of Complaints and Proposals](#) is published on the University's publicly accessible website under the section [Quality Management](#).
- The *Complaints and Suggestions Procedure* is published on the public website of the University under the section *Questions and Answers*.
- During the induction week presentations organised by the first-year students, information is provided on how to submit complaints and proposals, including where all RISEBA internal regulatory documents, including the *Complaints and Proposals Procedure*, are available in the Moodle e-learning environment [e.riseba.lv](#).
- Clause 3.2. *RISEBA Student's Handbook*.

In total, in the academic year 2023/2024 at RISEBA, 20 complaints and proposals were registered, of which:

- 16 complaints from students
- 4 complaints from staff
- 1 proposal

For each complaint, a response is prepared and delivered in accordance with the procedure - the Head of Quality informs the initiator of the complaint within 3 working days of the plan to resolve the complaint. The person responsible for the resolution of the complaint, the decision taken is sent electronically to the complainant and the Head of Quality is informed. In turn, if improvements are made in the study field or study programme, students are informed about it by sending out relevant information or on the RISEBA website and social networks.

There are no examples of complaints or proposals in the Study Field *Arts*, as none have been received from students in this Study Field (see screenshot of the register of complaints and proposals - Annex 10).

In addition, RISEBA has introduced a *Group Tutor* to support students in getting to grips with the study process and developing mutual cooperation, including listening to students' complaints and

suggestions. According to the RISEBA procedure *PR0029 RISEBA Group Tutor's Work Procedure* (see in section 1.2, Annex 2), a Group Tutor is an academic or administrative staff member who takes responsibility/guardianship of a group of students, creating an environment conducive to studying and strengthening the collective) who, inter alia, suggests solutions to students' individual problems (internships, study discounts, study debts, difficulties with paying tuition fees, etc.).

Students of the Study Field Arts actively address issues through Group Tutor, for example:

Based on the students' request (Group Tutor work, K. Grende, academic year 2023/2024, report in annex 19), drinking water was provided in the premises of RISEBA. Currently, there is a Venden dispenser in the 2nd floor corridor of the Durbes Street building. At the same time, a more sustainable solution is being worked on to provide more convenient access to drinking water. It is planned that special taps for drinking water will be installed during this academic year.

Taking into account the findings of the bachelor thesis defence (State Examination) Commission that the theoretical mandatory of the final thesis was insufficiently developed, as well as the goals and objectives of the RISEBA strategy, the need to strengthen the academic aspect of education was discussed. Based on students' complaints about repetitive courses and the length of the Bachelor's programme, which led to student drop-out, with personal and financial reasons in the applications, RISEBA made a targeted transition from a four-year vocational programme to a three-year academic programme. This decision was discussed with both students and the student council.

**2.2.4. Provide information on the mechanism for collecting the statistical data, as developed by the higher education institution/ college. Specify the type of data to be collected, the regularity of collection, and the way the information is used to improve the study field. Describe the mechanism for obtaining and providing feedback, including with regard to the work with the students, graduates, and employers.**

RISEBA systematically collects and analyses data in accordance with the requirements of Article 5 of the Law on Higher Education Institutions. The mechanisms for obtaining and providing feedback at RISEBA are illustrated in Figure 2.2.

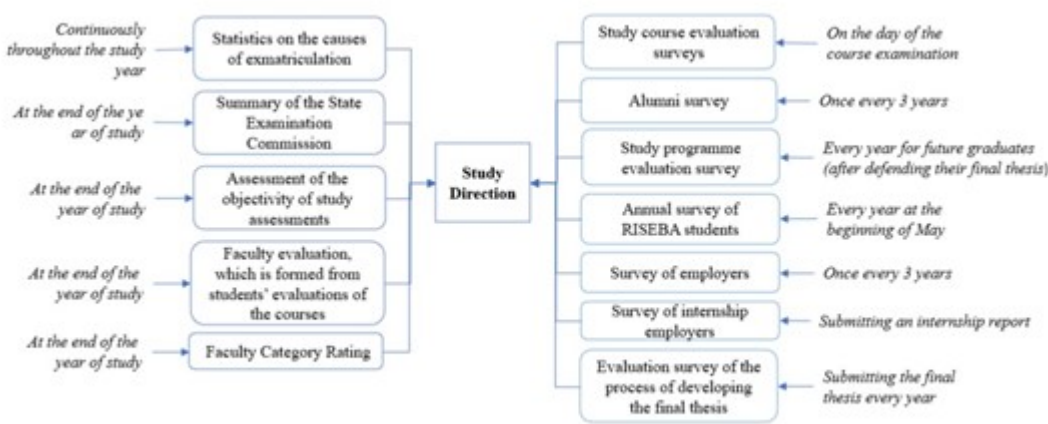


Figure 2.2. Feedback collection and provision mechanism

The University regularly submits statistical data to the Central Statistical Bureau Republic of Latvia (CSB) in accordance with the Official Statistics Programme.

The RISEBA Management Group assesses in detail the following key indicators: total number of students, number of matriculated and matriculated students (total and by programme), number of students involved in mobility programmes, number of graduates, total number of staff, number of academic staff, as well as the dynamics of income and expenditure compared to the previous reporting period in full-time and part-time studies. During the admission period, weekly monitoring of the number of contracts concluded and the matriculation rates of students in each study programme is carried out to ensure a rapid response to the dynamics of the admission process.

RISEBA collects and analyses information on graduate employment provided by the CSB, including the number of registered unemployed, graduates' professional activity and the number of emigrated graduates by sector and study programme. The data are aggregated, excluding sensitive information. The information is compiled using data provided by the State Employment Agency and the State Revenue Service, which ensures the reliability and objectivity of the data.

In order to improve the field of study, the University carries out an in-depth analysis of the statistics on matriculation. Students who have been matriculated shall indicate in their application the reasons for discontinuing their studies, including academic requirements, financial considerations, personal or family circumstances, relevance of the programme, new professional opportunities, difficulties in combining studies with work and other reasons.

The RISEBA Quality Administrator in cooperation with the IT Department performs a quantitative and qualitative analysis of the reasons for applications, determining the percentage of each reason in relation to the total number of students matriculated in each study programme. This analysis allows to identify the predominant reasons and to determine whether the withdrawal is due to shortcomings in the study process or programme content, or to personal factors.

The annual results are sent to the programme directors and discussed in the Management Group during the presentations of the self-assessment reports. Based on this analysis, an action plan is developed for each study programme with the aim of reducing the number of students expelled, thus contributing to improving the quality and efficiency of studies.

### **Evaluation of teaching staff performance as influenced by students' course evaluations**

At the end of the academic year, the Quality Administrator shall make a summary of the evaluations of the study course surveys, indicating the students' average evaluation of the study course. The results are ranked and the data provides information on the highest and lowest ranked study courses. These data are taken into account when inviting teaching staff to teach the courses and when drawing up the study plans for the following academic year. If the evaluation is inappropriately low, the teaching staff member is consulted and in critical cases the teaching staff member is not assigned to the course. If the score is average, the Programme Director shall discuss with the teaching staff member and point out the deficiencies to be corrected in the following academic year. Each year at graduation, the best lecturers, nominated by students in anonymous surveys, are honoured. In the reporting period, the nominations *Favourite lecturer* from the students were received by Aigars Ceplītis, Uldis Jancis, Jānis Rēdlihs, Dr. Chris Hales, Lelde Kovaļova, Andris Gauja.

### **Teaching staff grades**

At the end of each academic year, academic staff members have a discussion with the Head of the study field, during which the performance of the staff member is evaluated according to a number of evaluation criteria. As a result, teaching staff are classified into 3 categories - upper, middle and lower - which are linked to the teaching staff member's next annual salary rate. The results are summarised by the Vice Rector for Academic and International Affairs, indicating the proportion of teaching staff in each category in the study field and in RISEBA as a whole. The Vice Rector for

Academic and International Affairs shall discuss with the Head of the study field the possibilities of improving the development of lower grades of teaching staff towards the higher grades.

### **Academic staff qualification scoreboard indicators**

The Study Programme Director annually evaluates the qualifications and education of the study programme's teaching staff. In accordance with RISEBA's strategic plans and *Academic Staff Policy*, the proportion of academic staff with doctoral degrees should reach 70%. Within the framework of the *Academic Staff Policy*, the Study Programme Director needs to attract more academic staff with doctoral degree in the implemented study programme. The results are summarised annually, analysed at faculty meetings and made public at the annual RISEBA meeting, where the RISEBA staff is informed about the results achieved and the goals set for the new academic year.

### **Evaluation of scientific supervisors**

The Head of Quality conducts a survey of final year students to evaluate the process of organising the final thesis, as well as the work of the scientific and creative supervisors of the final thesis. The results are summarised and shared with the Study Programme Director for improvement of the final thesis process and cooperation with the research or creative supervisor.

### **Summary of the State Examination Commission**

The Head of Quality summarises the State Examination Commission's assessment of the quality of the defended final theses. At the end of the State Examination defence, the committee shall issue a written report, in which it shall indicate its assessment of the topicality of the topics, the relevance of the final thesis topics to the study programme, the most characteristic errors and the overall quality of the defended theses. The results are summarised and shared with the Programme Director for further improvement of the final thesis process and programme content.

### **Building feedback**

The Procedure PR0014 *Surveying Procedure University of Business, Arts and Technology RISEBA* (see in section 1.2, Annex 2) defines the procedure for obtaining feedback on the implemented study process. The results obtained allow for reactions and elimination of shortcomings in the work of the university.

The frequency of distribution of questionnaires depends on the type of survey. The following questionnaires exist:

- Assessment questionnaire for a study course;
- Assessment questionnaire for a study programme;
- Annual survey of students;
- Alumni survey;
- Employer survey;
- Survey for internship organisations;
- Assessment questionnaire for the thesis writing process.

Student and alumni surveys are sent out electronically and are anonymous. The internship and employer surveys are not anonymous in order to measure the quality of the cooperation. The Head of Quality is responsible for the organisation, recording and processing of the surveys.

Course evaluation surveys are a mandatory quality assessment tool aimed at providing teaching staff and programme management with information on the learning outcomes achieved in the course and student satisfaction with the teaching methods, while promoting the involvement of all students and teaching staff in the course improvement process.

After the completion of the study course, students receive electronic questionnaires (my.riseba.lv) for each study course, which are further collected and stored in RISEBA's internal system. The programme director of the specific study course receives the results of the questionnaires for the study courses of his/her study programme by e-mail and discusses the results with the lecturer, while the lecturers have the possibility to express their opinion on the results of the questionnaires to the quality manager or the programme director. The Programme Director is responsible for regularly following up the results of the aggregated surveys and responding to the comments made by students. In the event of problems being identified, the member of staff concerned will be discussed with without waiting for the annual staff appraisal.

The results of the surveys are confidential and access to all the results of the courses taught at RISEBA is granted to the Rector, the Vice Rector for Academic and International Affairs and the Quality Department employees. Access to the results of the surveys of the teaching staff of a given study programme shall be granted to the Director of that programme, the Head of the study field and the Dean of the Faculty.

For the aggregation, surveys completed by at least 25% of the students in the cohort are taken into account, but all surveys are analysed, including those with low response rates. If the rating of a particular faculty member is lower than the average of all the surveys collected for the course, or if negative comments are received, the Study Programme Director will negotiate with the faculty member and/or students, involving the Dean of the Faculty if necessary. The Head of Quality shall be informed of the outcome of the discussions.

The RISEBA Academic Staff student survey evaluations are discussed with the Head of the Study Field during the annual Academic Staff Performance Review Interview in order to formulate specific tasks for the faculty member to further improve the quality of classes, determine the salary category in accordance with the *Academic Staff Policy*, as well as to evaluate the recruitment of a second faculty member to teach the course.

The aim of the study programme evaluation survey is to assess the quality of the organisation and delivery of the study programme. The study programme evaluation questionnaire is recommended for each study programme and all students of the study programme participate in the questionnaire. Students shall complete the questionnaire within a time period set by the programme director.

The aim of the annual questionnaire is to find out the opinion of the students on the organisation of the study process, the provision of material and technical base, the quality of Student Council activities and other issues related to studies and the study environment. The surveys are conducted electronically at the end of the academic year.

The aim of the alumni survey is to obtain information on the quality of the organisation and implementation of the graduate study programme, as well as on the employment prospects of graduates after graduation. The alumni survey is completed by all RISEBA alumni who have consented to the processing of personal data after graduation. The alumni survey is conducted once every three years.

The aim of the employer survey is to obtain information from employers about the graduate's knowledge, skills and competences.

The aim of the internship employers survey is to obtain information from employers on the knowledge, skills and competences of the intern. The employers of interns complete the survey on the last day of the internship. The results of the questionnaire are compiled by the Programme Director and included in the annual programme self assessment.



The aim of the questionnaire for the thesis writing process is to find out the student's opinion on the process of the final thesis development and the cooperation between the supervisor and the student in order to improve the quality of the process. In addition to the students' evaluation of the supervisor's work, the supervisor also provides feedback on the student's cooperation with the supervisor in the final work process. The evaluation of the questionnaire may be taken into account by the State Examination Commission when assessing the quality of the final thesis.

The Head of Quality shall arrange for the results of the surveys to be posted on a dedicated website for the study programme, which shall be accessible to the Programme Director. The results of the surveys shall be monitored by the programme directors and used to justify decisions in the Programme Council and the Senate and shall be included in the annual self-evaluation report of the programme.

*For example: The analysis of the results of the study course evaluation surveys and annual student surveys of the academic bachelor's study program Audiovisual Art and Media Art (previous name until November 13, 2024 Audiovisual Media Art) can be read (only in Latvian) on pages 11-15 of the self-evaluation report for the 2022/2023 academic year (published on the website under information about the program here: [avmm-pnz-2022-2023\\_makslas.pdf](#)).*

The results of the annual student survey are posted on the e-learning website (Moodle) [e.riseba.lv](#), which can be accessed by all students and lecturers.

The summaries of the surveys of the study programmes implemented within the study field Arts are attached as Annex 4.

**2.2.5. Specify the websites (e.g., the homepage) on which the information on the study field and the relevant study programmes is published (in all languages in which the study programmes are implemented) by indicating the persons responsible for the compliance of the information available on the website with the information published in the official registers (State Education Information System (VIIS), E-platform).**

RISEBA regularly publishes information about its activities, study programs, selection criteria for admission, learning opportunities available to students, and qualifications to be awarded on the RISEBA website [www.riseba.lv](#), the student portal [e.riseba.lv](#), the admission portal [my.riseba.lv](#), and the Facebook and Instagram accounts. The content of the Faculty of Media and Creative Technologies website is reviewed and, if necessary, clarified both before each admission and in cases where any significant current events have occurred in the programs.

The person responsible for the content of the information on the program website is the Program Director, and the person responsible for the technical provision of information posting is an employee of the RISEBA Marketing and Communication Department. Information on the website:

- Bachelor's study programme: [Audiovisual Arts and Media Arts - RISEBA.lv](#)
- Master's study programme: [New Media and Audiovisual Art - RISEBA.lv](#)
- PhD study programme: [Media Arts and Creative Technologies - RISEBA.lv](#)

New Facebook closed page for students of the study field Arts:  
<https://www.facebook.com/RISEBAFMCT>

The person responsible for entering RISEBA student data into the State Education Information System is the Head of the Studies Department. The person responsible for entering RISEBA teacher



data into the State Education Information System is the Head of the Human Resources Department. The person responsible for entering RISEBA research results into the National Scientific Activity Information System is the Head of Research Division.

## 2.3. Resources and Provision of the Study Field

**2.3.1. Provide information on the system developed by the higher education institution/ college for determining and redistribution of the financial resources required for the implementation of the study field and the relevant study programmes. Provide data on the available funding for the scientific research and/or artistic creation activities, its sources and its use for the development of the study field.**

Since the foundation of RISEBA, its operations have been primarily funded through its own revenue sources, which consist of:

- Tuition fees;
- Income from contractual work related to other types of education or the development of educational materials for private or public sector entities;
- Revenue from organising courses and seminars;
- Income from the rental of premises and equipment;
- Other income from business activities.

In total, more than 80% of the university's self-generated revenue comes from tuition fees. The proportion of income from tuition fees depends on the total number of students and the increase or decrease of other income in the respective academic year.

RISEBA actively attracts funding from various types of projects, including those financed by the European Union funds. During the reporting period, RISEBA, in collaboration with partners, implemented a significant number of projects. The availability and implementation of these projects provide additional development opportunities in research, artistic creativity, the improvement of study fields and programmes, international cooperation, as well as in the enhancement of material and technical infrastructure (the project list is available in Annex 69).

The university actively utilises Erasmus+ project funding for the mobility of students, administrative and academic staff (both incoming and outgoing) to countries both within and outside of Europe. This ensures knowledge transfer and the development of academic staff and students.

RISEBA's total revenue from all financial sources in the 2023/2024 academic year was EUR 7,986,309. For the 2024/2025 academic year, the planned revenue is EUR 8,189,000.

Net tuition fee income for the Arts field in the 2023/2024 academic year was EUR 559,570, while for 2024/2025, it is planned to be EUR 635,000.

The budget is approved by the management board for each academic year. The procedures for budget development, coordination, approval, and control are defined in the *PR0054 University Budget Management Procedure*. Income and expense analysis is conducted annually, considering the number of students, number of groups, the content of implemented study programmes, current priorities, and necessary investments in material and technical support.

For example, in the 2024/2025 academic year, more than EUR 170,000 of the university's own

revenue has been invested in the material and technical support for the Arts field, including over EUR 120,000 for the modernisation of a computer lab at Durbes Street 4. This included the installation of optical networks, acoustic materials, multimedia equipment, and 25 workstations equipped with the latest generation Apple Mac Studio M2 computers. Additionally, EUR 50,000 was invested in creating a DaVinci Resolve studio equipped with Blackmagicdesign equipment – DaVinci Resolve Advanced Panel, Mac Studio Apple M4, and two Apple Studio 27" monitors.

Financial resources for the *Arts* field are planned annually according to the RISEBA budget and are used in accordance with the tariffs and estimates approved by management, ensuring financial control. Each year, funds are allocated from RISEBA's own revenue for study, work, and research activities, including costs for academic staff's participation in international scientific conferences (as outlined in RISEBA's scientific activity support regulations), and funding for publishing scientific research results (editing, translation, and journal publication fees). Bonuses are awarded for academic publications indexed in databases such as Web of Science, Scopus, and ERIH Plus, as well as for scientific achievements (e.g., publications in indexed or high-level journals). Given the specific nature of the Arts field, these conditions also apply to the presentation of creative work and participation in high-level international symposiums, exhibitions, and professional conferences.

Data on the available funding for the scientific research and artistic creation activities and its use for the development of the study field is listed in Annex 76.

RISEBA's budget allocates funds for the acquisition of educational materials, scientific literature, and subscriptions to electronic databases and journals, which are accessible to both staff and students. The library provides access to databases such as EBSCO, Web of Science, Emerald, Greenleaf Publishing PRMEC, Euromonitor, Statista, and others. Paid information sources like Leta.lv, Nozare.lv, and iJournals (iFinances, iTiesibas, iBizness) are also available for remote use. Academic staff can order case studies from the Harvard Business Publishing database. For the study field *Arts*, EUR 1,700 is allocated annually for purchasing new books.

Each year, the budget includes funding for organising annual scientific conferences and for covering the participation costs of RISEBA students and academic staff in the following:

- The Annual International Student Conference,
- The Annual Baltic Business Management Conference (ASBBMC), which also covers interdisciplinary areas important to the Arts field (communication, media, and psychology),
- The Annual Architecture and Design Conference (RIXARCH), now the most significant industry event in the Baltics for three consecutive years, with exhibitions displayed both at the National Library of Latvia and internationally,
- The Audiovisual Arts Conference (since 2021).

In addition to RISEBA's funding, additional funds are attracted for these conferences from both private and public sectors, as well as various projects. For example, the organisation of the RIXARCH conference received support from the State Culture Capital Foundation and BAAF. Funding for ASBBMC 2023 and 2025 was secured from the private sector and international projects.

For the 2023 student conference "*A Changing World in Search of New Solutions*", additional funding and a prize pool were provided by sponsors, supplementing RISEBA's own funds. This allowed winners to receive financial awards.

RISEBA publishes and funds the scientific journal *ADAMArts* in the field of humanities and arts, and together with the BA School of Business and Finance, also publishes the *Journal of Business Management*, covering media and psychology fields and indexed in the ERIH Plus database.

In recent years, RISEBA has made a number of improvements and financial investments in scientific

infrastructure:

- To promote the development of the study process and scientific research, and to support the creation of high-quality articles, RISEBA subscribes to over ten leading scientific and applied information databases (full list: <https://riseba.lv/studentiem/riseba-biblioteka/e-resursi/>), including the Web of Science by Clarivate Analytics (WOS Core Collection: Social Sciences Citation Index, Conference Proceedings Citation Index), with expanded indexes since 2020 (including the Emerging Sources Citation Index ESCI), and the Elsevier Scopus database. Combined with open-access resources, this provides access to over 100 electronic databases or resource collections for students, including e-book repositories.
- Since 2022, RISEBA subscribes to the EUROMONITOR INTERNATIONAL database, providing statistical data, analysis, and visualisation tools on various European and global industries. These resources support strategic planning, economic analysis, industry benchmarking, competitive threats, and market entry research.
- Since 2024, an extended version of the Statista database is available to all students and faculty.
- To promote academic integrity, RISEBA has used the anti-plagiarism system Ouriginal (Ouriginal / Turnitin) since 2020. Widely used in Europe, this system combines text similarity detection and writing style analysis. It is available to all RISEBA faculty and is used to review academic and scientific work. Integrated with Moodle, it can be enabled for each course. Additionally, for identifying the misuse of AI tools contrary to the academic integrity code, the Science Department provides services like GPTZero for checking final theses.
- Since 2021, RISEBA implemented the Open Journal System (Riseba Journals), an open-access platform for scientific journals. The *Journal of Business Management* and *ADAMArts* are available in open access, and the entire submission, peer review, author communication, and publishing process is transparent and largely automated.
- Since November 2023, RISEBA uses the MITTO event management platform to improve the quality and efficiency of scientific conferences and other events. The platform enables participant registration, payment collection, automatic notifications, certificate generation, and more. Since 2025, it also includes online payment options and other process improvements.
- For the needs of the Arts field, new technological equipment has been acquired and made available for use in respective programmes.

The Student Council is funded from the university budget in accordance with the Law on Higher Education Institutions, and RISEBA provides the Council with the necessary premises.

The university's expenditure structure is as follows: 63% is allocated to salaries and other personnel expenses, 9.1% to facilities and utilities, 3.2% to administrative expenses, 2.6% to computer and IT systems maintenance, and 2.1% to study process support expenses (detailed expenditure structure can be found in Annex 20A). RISEBA Budgeting process in Annex 20.

The infrastructure, science, and implementation of study programmes of the study field *Art* are also financially supported through RISEBA projects (26 in total), of which there are both state-funded and individual projects at the level of the Faculty of Media and Creative Technologies (FCMT), such as:

1. **The project *Development of Serious Art Games and the Ecology of Mind in the 21st Century (EcoMind)*** focuses on the interaction of digital culture and information and communication technologies (ICT) to develop an innovative art game that focuses on the ecology of mental health, including peace, self-confidence and psychological states. In cooperation with the Orleans School of Art and Design (France), RISEBA University, and

Vidzeme University of Applied Sciences, Dr. Ieva Gintere is improving her digital skills and developing a demo version of the *EcoMind* game at Vidzeme University of Applied Sciences. The project emphasizes the application of WebXR technology in the development of serious art games, the circulation of ecosystem knowledge and cooperation between creative engineers. Total project funding: 184,140 EUR. Participants: FCMT Dr. Ieva Gintere, FCMT Dr. Aigars Ceplītis, Mg.art., FCMT Rogier Jupijn 2025-2028.

2. **Project *CineGame Ukraine: a contemporary Ukrainian research-based digital art game for developing narrative and cinema literacy***, 1233058 MSCA4Ukraine / European Commission's Marie Skłodowska-Curie Actions Programme *Horizon* Participants: FCMT Dr. Ieva Gintere, Scientific Manager 2023-2025.
3. **Project *ImGame - An Innovative Digital Environment Based on Research with Elements of Immersive Aesthetics and Serious Gaming*** 101054570 European Commission's Creative Europe Programme 2022-2025. Participants: FCMT Dr. Ieva Gintere 2022-2025.
4. **DIGITEKA project No.8.2.3.0/22/A/006 Digitization initiatives for student involvement and improvement of the quality of studies at the University of Latvia** and <https://www.esfondi.lv/istenotie-projekti/8-2-3-0-22-a-006> of project cooperation partners (2022-2023) Project total funding: 2,060,395 EUR. Participants: FCMT RISEBA productions, RISEBA Project Department, Juris Asars, FCMT Dr. Aigars Ceplītis.
5. **Project:** Material in improving technical support: **Promoting the development of digital self-service skills in society** (procurement identification No. VARAM 2023/32) *COMPETENCE APPROACH IN LEARNING CONTENT* 8.3.1.1/16/I/002 VISC <https://www.tavaklase.lv/> (Latvian only) Participants : FCMT RISEBA productions, RISEBA Project Department, Juris Asars, FCMT Dr. Aigars Ceplītis.
6. **Project *Landscapes of Identities: History, Culture and Environment***. Implemented in the State Research Programme *Letonika for the Development of Latvian and European Society* Project No.: VPP-LETONIKA-2021/1-0008. Project implementation: 20.12.2021.-19.12.2024. Project funder: Latvian Science Council of the Ministry of Education and Science of the Republic of Latvia Total project funding: 1,068,000 EUR. Participants: Dr. Zanda Gutmane (member of RTU P-17 doctoral council).
7. **EU HORIZON project *Critical assessment of risks and opportunities related to media media in the context of balanced communication: scenarios for the development of the European media space*** (MEDIADELCOM) (101004811) (1.03.2021 – 28.02.2024). Total project funding: 2,999,533 EUR. Participants: FCMT Dr. Ilva Skulte, FCMT Dr. Maija Demitere.

EU-funded projects that RISEBA has implemented, including with the involvement of the Faculty of Media and Creative Technologies, are listed in Annex 69.

**2.3.2. Provide information on the infrastructure and the material and technical provisions required for the implementation of the study field and the relevant study programmes. Specify whether the required provision is available to the higher education institution/college, available to the students, and the teaching staff.**

## Overview of infrastructure and technical support at RISEBA University

### 1. Provision and location of premises

RISEBA study process takes place in two buildings in Riga: Meža Street 3 with 3759 m<sup>2</sup> and Durbes Street 4 with 5087 m<sup>2</sup> (H2O6 – RISEBA Architecture and Media Centre). The total area of the university premises - 8846 m<sup>2</sup>. These buildings are fully suitable for ensuring a modern study process, and the centre located on Durbes Street is also adapted for people with special needs.

### 2. New computer lab - a significant technological resource

In the 2024/2025 academic year, a new computer lab was created at the Durbes Street 4 with 25 latest generation Apple Mac Studio M2 computers, equipped with high-quality monitors, multimedia equipment, an optical network and a multi-channel sound system. Investments amounted to more than 120000 EUR. This infrastructure significantly increases students' opportunities in creating multimedia content, ensuring accurate color reproduction and professional sound architecture (Marantz Soundun and Acoustic Energy). The room also has a high-resolution laser projection device and professional acoustic insulation.

### 3. Sound studio - compliance with Dolby Atmos standards

RISEBA sound studio is already equipped with stationary and mobile audio recording and editing equipment, including *Yamaha N16*, *ALLEN&HEATH Q16* mixers and *BOSE F1* speakers. Modernization is planned to include a Dolby Atmos surround sound configuration by the beginning of the 2025/2026 academic year. Additionally, installed *ALLEN&HEATH Q-5D* Fairlight Desktop Audio Editor, SC208, SC205, SC204 speakers, a TS110 subwoofer, a sound card and a TV monitor will be installed, creating a high-quality mixing and sound processing environment.

### 4. DaVinci Resolve studio - a professional environment for visual post-processing

By the beginning of the 2025/2026 academic year, DaVinci Resolve studio is planned to be established, which will be equipped with the Blackmagic Design DaVinci Resolve system, incl. DaVinci Resolve Advanced Trackball, Search Dial and T-bar panels, providing students with the opportunity to learn the industry's leading color correction technology. Total investment is 50000 EUR. This studio will provide significant support for training in film, television and digital content post-processing.

### 5. Multimedia studio environment - variety of equipment

The Durbes Street 4 has several specialized studio spaces:

- **Photo studio** with mobile lighting *BOWENS Gemini 750* and *400Rx*,
- **Video studio** with ARRI and MOLE-RICHARDSON spotlights, makeup room, costume storage, various colored backgrounds,
- **Acting room** – for practical classes,
- **Video editing studios** – 40 Apple computers and 16 Windows computer workstations, equipped with Apple Final Cut, Logic, Adobe Creative Suite and DaVinci Resolve,
- **Specialized editing room** with 2 Apple computers,
- **Cinema4D workstations** (5) – for 3D modeling and animation classes.

Students also have access to a **multi-camera recording and broadcasting system** *Live GV Director Nonlinear Live Production System* with 8 cameras (Sony FS700 series, Blackmagic Pocket Cinema Cameras), *Thomson Video Networks VS7000*, ATEM SDI, as well as professional video cameras, digital cameras and microphones.

### 6. Media Laboratory - AI and VR Research Center

A modern two-story Media Laboratory (120 m<sup>2</sup>) was established in 2021, equipped with:

- Capital NEO Design R i9-11900KF **desktop computers** with RTX3060 graphics cards,
- **Apple iMac 24" Retina 4.5K** workstations,
- **BlackMagic DeckLink Quad 2** and Quad HDMI Recorder systems,
- **VR technologies** – Pimax Vision 8K X glasses, InstaPro 360 cameras, Unity, DALL-E 2, Runway ML and other applications.

This laboratory is designed for research in the field of augmented reality, 360° video and artificial intelligence, providing 24/7 access to doctoral students and teaching staff.

## 7. Audiovisual equipment and lecture recording

RISEBA provides a wide range of audiovisual equipment:

- **LCD and laser projectors** in conference auditoriums,
- **Mobile projectors (5)** and portable computers (5),
- **Stationary lecture recording systems** on Meža Street (Panopto) and in the H2O6 center (Black Magic Design ATM, Thomson Video Networks),
- **Mobile multi-channel system** with 8 cameras for broadcasting and recording.

## 8. Library - academic and digital resource

RISEBA library (453 m<sup>2</sup>) with 32 seats and 14 computerized places is accredited as a library of local importance. Its collection (22,228 items) is regularly updated, and access to international scientific databases is available. The library offers free access to Internet resources, as well as training for users on databases and research.

## 9. Computer equipment

In total, RISEBA has **344 computers** at its disposal, of which 75 are portable and 92 are Apple computers. 309 computerized workplaces are available for study purposes, of which **268 are available to students**. Computers are equipped with MS Windows, MS Office or Apple MacOS X operating systems. The equipment is regularly updated, all computers are connected to the local network and the Internet, with a speed of 200 Mbps.

## 10. Software and platforms for study support

- **MOODLE** – a learning platform synchronized with the student portal,
- **Webropol** – used for surveys and analysis,
- **MIRO** – for collaboration and interactive work online,
- **UNIMETIS** – an e-study environment for students and academics
- **Zoom** – for remote classes,
- **my.riseba.lv** – for admission of applicants,
- **Turnitin** – plagiarism check of scientific papers.

## 11. Printers and copying center

RISEBA provides 12 multifunctional printers (4 with color option) with copying and scanning functions. There is a copying center (in the library) available for printing handouts and binding work.

## 12. Technology audit and development planning

A material resources audit is carried out every year, determining the necessary updates and investment directions. RISEBA has developed an infrastructure development plan for the coming years, with the aim of maintaining high quality of studies.

Students and faculty are provided with access to all necessary resources for both research and/or artistic creativity and for the implementation of study programs, i.e. students and faculty use them together.

The infrastructure development plan is listed in Annex 75.

**2.3.3. Provide information on the system and procedures for the improvement and purchase of the methodological and informative provision. Description and assessment of the availability of the library and the databases to the students (including in digital environment) and their compliance with the needs of the study field by specifying whether the opening times of the library are appropriate for the students, as well as the number/area of the premises, their suitability for individual studies and research work, the services provided by the library, the available literature for the implementation of the study field, the databases available for the students in the respective field, the statistical data on their use, the procedures for the replenishment of the library stock, as well as the procedures and possibilities for the subscription to the databases.**

RISEBA library provides access to information necessary for studies, research and scientific activities by offering information resources in the library collection, as well as by ordering information resources from other libraries for use for a certain period of time (Interlibrary Loan). The library uses the integrated library information system ALEPH 500 and participates in the development of the National Library [Catalogue](#). The library provides study and reference literature, access to databases and periodicals, services for students and academic staff, employees - computer workstations for daily study, consultations on the use of e-services, training to improve information search skills, bibliographic references, and a [Database of Final Theses](#) (only in Latvian).

The library collection is assembled in accordance with the content of the study programmes of RISEBA, in cooperation with the Study Programme Directors and academic staff. RISEBA library has more than 16000 sources of information - monographs, reference literature, press publications in Latvian and foreign languages, CD-ROMs. 40% of the library's books and other information items are in English, 32% in Latvian and 28% in other languages (German, Russian, French, Spanish). By the end of the reporting period, the total number of specialized books - covering topics such as multimedia, directing, cinema, and architecture - amounted to 1,465 items. Many of these publications are the only copies available in Latvia. In Annex 72 see a list of information resources in English in the field of *Arts*.

As of 17 June 2016, RISEBA Library has been accredited by the Ministry of Culture and has acquired the status of a library of local importance. The library is open five days a week from 10.00 to 18.00, has a total area of 453 square metres and is located at 3 Meža Street. There are 50 workstations, including 18 computer workstations. Students use the library for both individual and group work. For the convenience of students and faculty, RISEBA Library has a branch in the Architecture and Media Centre H2O6 in Riga, Durbes 4. In addition, a video library of various audiovisual works is located in the Meža Street Library for the use of students and faculty in the study field *Arts*. It includes classic films, animations and various television programmes. The video library also contains collections of Latvian audiovisual works. Today, more and more literary sources and audiovisual works are available in digital form. They are both stored on the library branch server and available online.

To support the quality of the study process, [several databases](#) are subscribed to each year:, EBSCO

Academic Search Complete database (full-text publications in the humanities and social sciences) is subscribed to and used annually, and from 2025 the EBSCO e-book Academic Collection (a wide range of multidisciplinary e-books representing a broad range of academic subjects) is also subscribed to. The breadth of information available in this package ensures that students and researchers have access to information that meets their research needs. This collection contains 200,000+ titles from leading university presses Subjects include: arts and discipline, performing arts, philosophy, poetry, religion, other academic fields. Web of Science (full-text publications in natural sciences, social sciences, humanities, arts, etc.), SCOPUS (multidisciplinary bibliographic and citation information database for scientific publications), ScienceDirect (database in humanities and social sciences), Passport (information resource of Euromonitor International in international business and marketing, economics, international relations, tourism, as well as social sciences), Leta. All databases are also available remotely for use outside the university premises. A statistical overview is available in Figures 2.3. and 2.4.

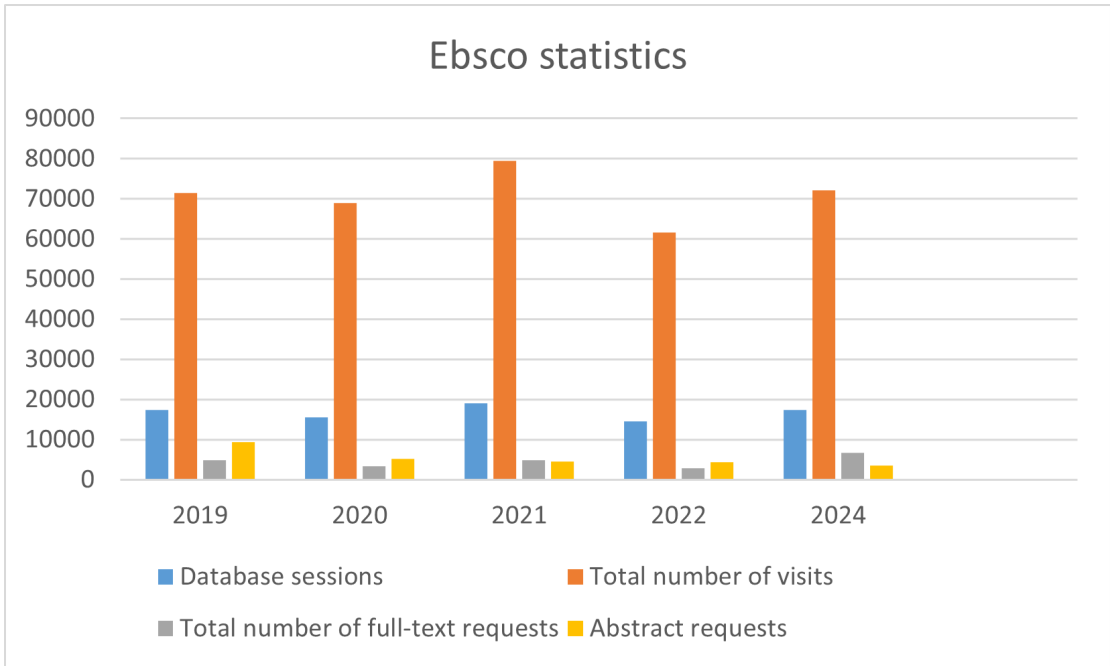


Figure 2.3. *Ebsco statistics*



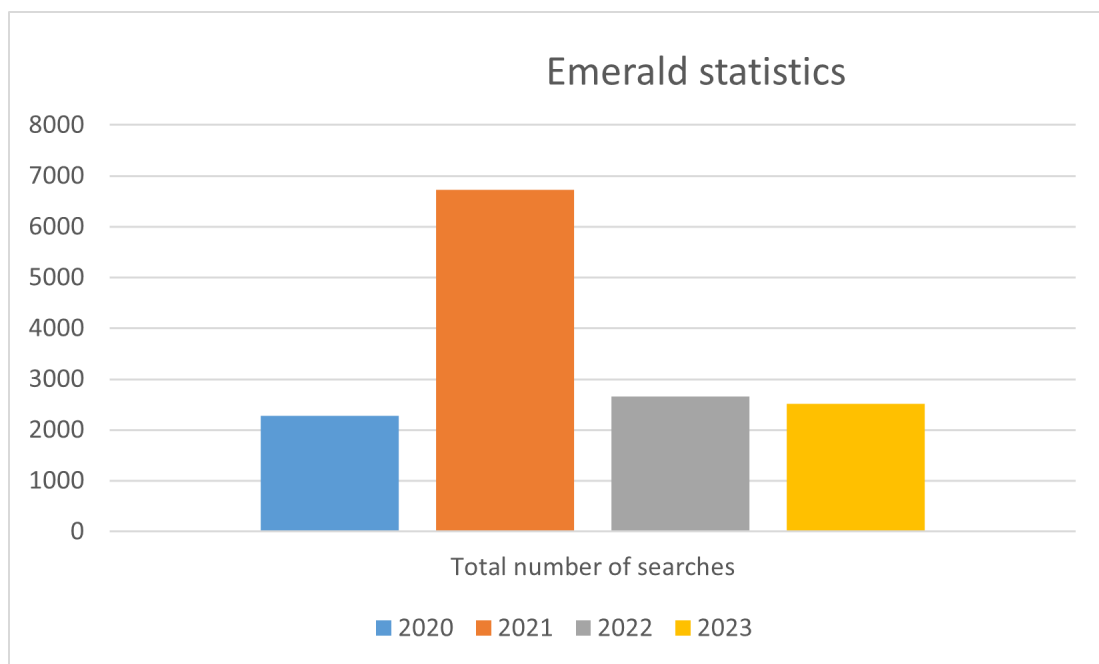


Figure 2.4. *Emerald statistics*

At the end of the year, the maintainers of the subscribed databases send the library a statistical report on the use of e-collections, and the directors and lecturers of RISEBA's study programmes are surveyed about the quality of the resources offered by the subscribed databases, which leads to a decision on further subscriptions to the databases. Students and staff are informed about open access resources useful for their studies - databases, e-journals, e-books, as well as e-libraries and foreign full-text trial databases available for a certain period of time.

In 2024, free trials were provided for EBSCO collections - [Art & Architecture Source](#), [Humanities Source Ultimate](#), [Communication Source](#). The University's website provides direct access to both subscribed databases, open access resources and trial databases. Our students can use the databases offered by the National Library of Latvia, as well as those offered by other universities (LU, RTU, RSU, etc.). The University has a cooperation agreement with Harvard Business Publishing. The lecturers have the opportunity to order and use, as well as reproduce the information resources necessary for study programme (cases, online courses, simulations, videos, etc.). The library subscribes to press publications for the use of students and lecturers. The RISEBA website provides information about the library, links to its [catalogue](#) and [subscription databases](#), as well as [terms of use](#). The number of items of literature is supplemented annually within the limits of a dedicated budget and in accordance with the book procurement procedure (see Figure 2.5). At the end of the reporting period, the total number of specific books on multimedia, directing, film and architecture was 1 465.

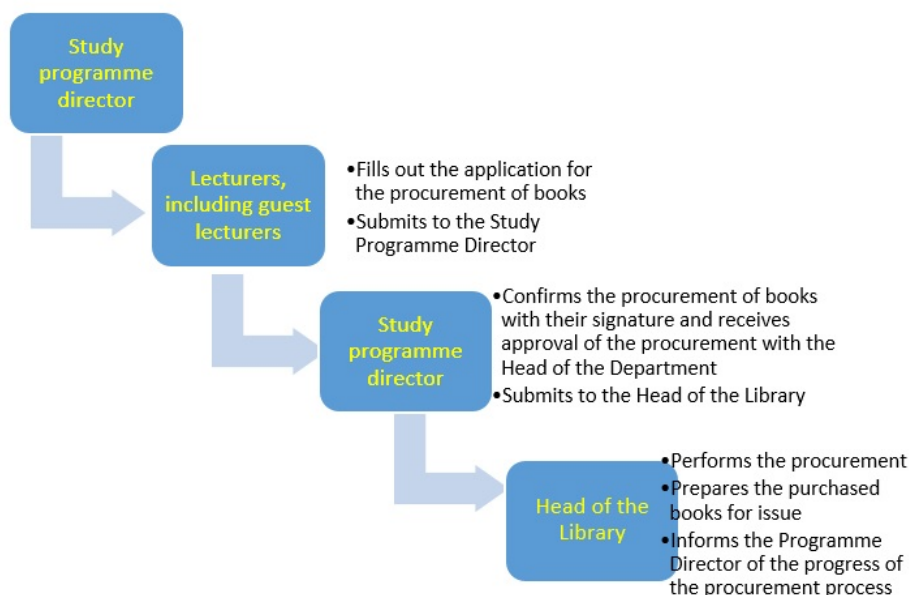


Figure 2.5. Ordering procedure for RISEBA University Library resources

The library's collection is formed in accordance with the study fields and scientific work directions of RISEBA, the requirements of study programmes, thus providing all levels of study - bachelor, master, doctoral, as well as scientific research areas with information.

The sources of the library collection are diverse: purchase, donation, exchange, etc. The acquisition of new acquisitions is carried out in accordance with the Library's budget (see Figure 2.6.), which is planned at the end of each academic year for the following academic year. The Library budget is approved by the Rector of RISEBA. The allocated funds are used for the purchase of books necessary for the study process, for the subscription to databases in the field and for the subscription to periodicals. The Library purchases information resources on the basis of orders from academic staff. Information resources purchased abroad are mostly bought in cooperation with the online bookstore Krisostomus, while those published in Latvia are bought from publishers.

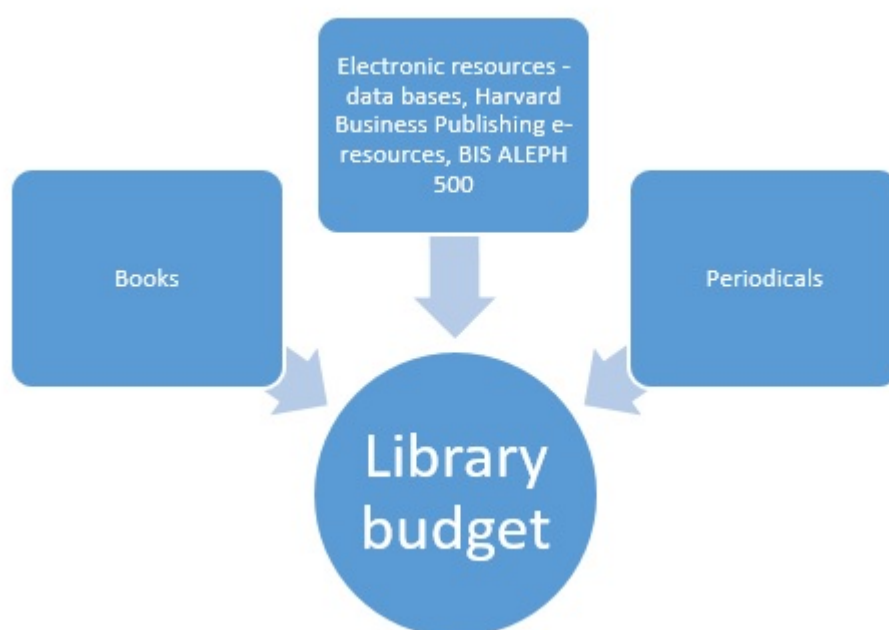


Figure 2.6. RISEBA

As for the services in the library of RTU Liepaja Academy, in the reporting period of the self-assessment report it should be mentioned that the RTU Liepaja Academy unit provides support for the study and research process of RTU Liepaja Academy students and teaching staff, in the joint programmes of the Liepaja branch, RTU Liepaja Academy unit provides study process and scientific activity with information resources and services. For joint doctoral and master's study programmes, literature is offered to support the study process, according to the topics of the courses, e.g. graphic design, interface design, cultural project management, sound art, video art, art photography, stage culture, history of theatre, etc. The reading room of the Art Research Laboratory (MPLab) offers students access to more than 1000 publications on art, design and media:

1. The Academic Master's degree programme *Audiovisual and Immersive Technology Art* offers literature according to the following subjects, e.g. new media (audiovisual media, etc.), arts (sound arts, performing arts, etc.), creative industries, culture (audio culture, visual culture), media studies, etc. Of all the information resources held by the Library, approximately 3% of the items in these subjects are in the collection.
2. The PhD programme *Media Arts and Creative Technologies* offers literature according to the following subjects, e.g. creativity and aesthetics, new media, arts, arts research, academic writing, etc. Of all the information resources available in the library, approximately 2% of the items are in these subjects.

**2.3.4. Provide a description and assessment of information and communication technology solutions used in the study process (e.g., MOODLE). If the study programmes within the study field are implemented in distance learning, the tools specially adapted for this form of study must also be indicated.**

RISEBA study field *Arts* utilizes the latest information and communication technologies to facilitate its implementation. These technologies include mobile video conferencing rooms, computer graphics labs, computer classrooms, multimedia facilities, internet access, the e-learning platform Moodle (RISEBA e-learning), a library, filming and photography pavilions, laboratories equipped with video conferencing equipment, interactive whiteboards, data projectors, document cameras, graphic projectors, and educational materials, as well as internet connectivity.

- **Moodle:** This platform supports the study process by storing methodological materials and providing personalized access to course schedules. It also enables the organization of study process assessments and interactive communication.
- **Zoom:** The online study process is facilitated by the Zoom platform, introduced in 2020. Instructors also have access to the Miro site, which allows for shared workspaces.
- **Anti-plagiarism platforms:** Starting in 2021, RISEBA used Ouriginal, but in 2024, it transitioned to Turnitin, which is integrated with Moodle and allows for automated plagiarism checks on student work.

**Technical Support for the Learning Process**

- **Computers and Computer Classrooms:** RISEBA provides 261 computers, including 75 portable computers and 84 Apple computers. Computer classrooms are equipped with high-performance computers capable of processing audiovisual materials.
- **Internet Access:** All computers are connected to the local network and internet, with wireless connectivity (WiFi) available throughout the premises.

- **Lecture Recording:** Lecture recording capabilities are available in three auditoriums using Panopto and Blackmagicdesign systems.

### **Development of IT Infrastructure**

- **Regular Maintenance:** An annual audit of material resources is conducted, and plans for IT infrastructure development are updated.

**Software Updates:** Software versions, network antivirus software, and firewall protection are regularly updated. In 2023, the Moodle platform was updated to version 4, and a new RISEBA website was launched.

### **2.3.5. Provide information on the procedures for attracting and/or employing the teaching staff (including the call for vacancies, employment, election procedure, etc.), and the assessment of their transparency.**

In the RISEBA study field *Arts*, as in the entire university, the selection, attraction, election and employment of academic staff is carried out in accordance with the regulations of the Republic of Latvia, taking into account the recommendations developed by the World Bank for Latvian higher education institutions, as well as the AACSB guidelines for academic staff of universities. In accordance with the mission, vision and strategy of the university, *RISEBA's Personnel Policy* has been developed and approved, which sets out uniform principles for all RISEBA personnel groups. With its entry into force, the most important criteria for the selection of academic staff, as set out in document *PL0001 Academic Staff Policy* (see Annex 2 to Section 1.2), giving priority to a doctoral degree, scientific or creative activity, as well as professional and pedagogical work experience, are planned to be integrated (and also to eliminate duplication of norms) into the norms set out in *NL0016 Regulations on Elections to Academic Positions* (see Appendix 2 to Section 1.2). *NL0016 Regulations on Elections to Academic Positions* ensures a structured and transparent process for the selection and election of academic staff, thereby promoting the quality of the academic environment at the university and its compliance with international standards.

The election of academic staff takes place in a public open competition in accordance with the requirements of the Law on Higher Education Institutions. The elected academic staff, as permanent employees, in comparison with guest lecturers, are subject to increased requirements regarding scientific or creative and pedagogical competence, as well as continuous improvement of qualifications, through annual evaluation in accordance with Cabinet of Ministers Regulation No. 569 *Regulations on the education and professional qualifications required for teachers and the procedure for developing their professional competence*. For the attraction and evaluation of high-level personnel, the *RISEBA Staff Competence model* has been developed, which meets the requirements of levels 7 and 8 of the European Qualifications Framework. The personnel selection procedure includes not only the analysis of candidate documents and a face-to-face interview, but also an open lecture for the assessment of pedagogical qualifications and the evaluation of candidates at the faculty, which meets the requirements of the Law on Higher Education Institutions. In addition, there is an Compliance Committee approved by the Rector's order, which provides an independent conclusion on the applicant's eligibility for the academic position. The proposals of the Compliance Committee and the faculty are submitted to the Senate, which makes the final decision by secret ballot, in accordance with the provisions of the Law on Higher Education Institutions. The competition for applicants is public and open, ensuring transparency and equal opportunities for all candidates. Before the elections, the applicant is introduced to the working

conditions and a potential draft employment contract, which meets the requirements of Article 40 of the Labor Law. After election, an employment contract is concluded with the applicant for academic staff in accordance with the provisions of the Law on Higher Education Institutions.

The process of attracting new teaching staff is updated at faculty meetings, focusing on leading specialists in the audiovisual field, who meet the status of a guest lecturer. The main criteria for evaluating applicants are: professional authority in the field, appropriate level of education, necessary language skills, as well as interest in academic work, which is evidenced by active participation in the art industry, art industry conferences, scientific or professional publications and public lectures. Such an approach ensures high quality of academic staff and compliance with the requirements of the Law on Higher Education Institutions on the qualification of academic staff.

In the event of the need for urgent replacement of academic staff (illness, unexpected busyness, foreign business trip, etc.), a survey of existing teaching staff is conducted to identify academic staff who can take on additional workload for a certain period of time. Such an approach complies with the requirements of the Law on Higher Education Institutions on the rights and obligations of academic staff. For example, in the 2024/2025 academic year, due to the long-term illness of the lecturer H. Lavkinaish, he was replaced by RISEBA doctoral student, artificial intelligence art researcher, S. Darlinag Jones and acting dean of the faculty A. Cepītis, ensuring the continuity of the study process and the appropriate quality. In addition, RISEBA considers the connection of the potential lecturer to the university as a doctoral student or graduate as a priority criterion for the selection of new lecturers, which promotes loyalty and personnel succession, in accordance with Article 5, Part Two, Clause 3 of the Law on Higher Education Institutions on the personnel development policy of the university.

A flowchart of the process for recruiting guest lecturers is attached as Annex 21.

**2.3.6. Specify whether there are common procedures for ensuring the qualification of the academic staff members and the work quality in place and provide the respective assessment thereof. Specify the options for all teaching staff members to improve their qualifications (including the information on the involvement of the teaching staff in different activities, the incentives for their involvement, etc.). Provide the respective examples and specify the way the added value of the possibilities used for the implementation of the study process and the improvement of the study quality is evaluated.**

The composition of lecturers assigned to the study field *Arts* ensures the necessary competences for the implementation of study programmes. The lecturers are professionals in their field and/or have strong competences in the relevant scientific fields. Lecturers actively use digital tools offered by RISEBA, including the e-learning site (Moodle) e.riseba.lv. They participate in international projects and have developed course materials and teaching aids. The study programmes cover a wide range of specialisations and therefore involve professionals in the field of audiovisual arts and immersive technologies, with practical experience in their respective fields.

RISEBA has developed a unified procedure for the qualification and quality assurance of academic staff, which is also applicable to the lecturers involved in the implementation of the study field *Arts*.

*PL0001 The Academic Staff Policy* (see in section 1.2, Annex 2) includes the *academic staff management system*. It includes not only the selection and selection of lecturers, but also the

quality assurance, development and renewal of lecturers. The academic staff management system for quality assurance includes:

- 1) annual evaluation of lecturers,
- 2) regular peer-review,
- 3) regular analysis of student feedback,
- 4) continuous professional development of academic staff.

In order to motivate RISEBA academic staff to continuously improve their scientific, pedagogical and organisational qualifications and to facilitate the preparation of lecturers for the election process, which takes place every six years, RISEBA has established an annual performance evaluation system for academic staff representatives, which provides for annual evaluation of lecturer's performance in three main areas of lecturer's activity:

- 1) scientific (creative) work;
- 2) pedagogical work;
- 3) organizational work.

The evaluation of results and the discussion of plans and objectives for the next period take place in an annual interview with the head of the study field. Each of the activities is assessed in detail by the supervisor using quantitative criteria. The criteria may be updated and refined according to the priorities of the University. Certain criteria are given increased weight, e.g. the number of internationally cited publications in the scientific field, the results of student surveys on the quality of classes, etc. in the pedagogical field. For a detailed description of the annual performance evaluation, see the *PL0001 Academic Staff Policy* (see in section 1.2, Annex 2). This system also serves as a motivational tool for lecturers, as the outcome of the annual appraisal is linked to the remuneration system for academic staff.

Every lecturer is obliged to continuously improve his/her scientific and pedagogical qualifications. The development of scientific qualifications is carried out through research, projects or contract work. Scientific (creative) upgrading is regularly planned and takes the form of scientific publications or creative works, participation in conferences, management of research or artistic creativity projects and contract work, participation in exhibitions and creative competitions. RISEBA encourages and supports the development of scientific (creative) qualifications:

- 1) providing material incentives for high-level publications and creative work;
- 2) by paying for participation in scientific conferences;
- 3) by paying for consultancy services in the mathematical treatment of results;
- 4) payment for editing of scientific articles;
- 5) support for the preparation of monographs, etc;
- 6) granting paid leave for the preparation of the doctoral thesis, etc.

The improvement of pedagogical qualification is also regularly planned and includes the management of doctoral and master theses, the development of new study courses, the preparation and publication of textbooks and teaching materials, participation in academic conferences, lecturing at foreign universities, participation in methodological seminars and in-service training courses.

In order to stimulate the improvement of pedagogical qualifications, RISEBA:

- organise regular methodological seminars for academic staff;
- pay for participation in academic conferences;
- pay for participation in refresher courses in Latvia and abroad;
- organise and partly pay for foreign language courses and international certification of foreign language proficiency;
- part-financing of the course for university lecturers 'University didactics: contemporary theories and practice';
- part-financing of doctoral or master studies, etc.

Both elected lecturers and visiting lecturers participate in the qualification improvement courses or methodological seminars organised by RISEBA.

### **RISEBA methodological seminars**

1. Seminars are organized once a month for 2 academic hours in the first and second semesters. There are 16 academic hours per year.
2. Participants of the methodological seminars receive RISEBA certificates of completion of 8 or 16 hours of specific topics.
3. It is compulsory for lecturers to attend at least 50% of the methodological seminars, for which they receive one additional point in the annual evaluation of teaching staff.
4. Attendance at RISEBA seminars may also be substituted by attendance at foreign courses, seminars and any professional development activity upon presentation of a document.

The thematic focus of methodological seminars organized by RISEBA in recent years reflects a clear and purposeful development direction, aligning with current trends in higher education – from the introduction and adoption of digital tools (such as Moodle, Zoom, MS Teams, and UNIMETIS) at the onset of the pandemic to the use of generative artificial intelligence in research and the study process. The seminars also cover key aspects of quality management and pedagogy, including student-centered assessment, the planning and assurance of learning outcomes (Assurance of Learning), as well as sustainability issues and academic ethics. Attendance varies depending on the specificity of the topic – high interest is observed in generally relevant and practically applicable subjects (digital skills, artificial intelligence, quality assurance), whereas more niche seminars tend to attract fewer participants. Overall, the seminar program is thematically diverse, well-balanced, and strategically oriented toward enhancing faculty professional development and strengthening the university's academic environment.

Methodological seminars organized by RISEBA during the reporting period are shown in Annex 8.

All teachers have the opportunity to visit other universities abroad, to teach classes, to attend classes taught by foreign teachers, to learn new methods and to share their experience, within the Erasmus+ programme. Each year, an evaluation of the scientific, academic and organisational skills of academic staff is carried out, providing feedback on the benefits.

Before starting to work with a lecturer, the programme director or the head of the study field discusses the working conditions with the teaching staff and familiarises them with the RISEBA Internal Regulations. If the lecturer is teaching a course of study for the first time, an open lesson is a mandatory condition, which is hospitalized by the programme director, the dean of the faculty, the head of the field of study or the programme's supervising teaching staff.

Academic staff with doctoral degrees have priority for teaching courses, and therefore provide the majority of courses. In turn, practitioners involved in the implementation of the programme, who help students acquire practical skills and knowledge directly related to their career choice, are involved in teaching specific courses.

Scientific research is also a key priority. Some of the faculty members involved in this field are experts of the Latvian Council of Science, supervising and reviewing doctoral theses. Involvement of teaching staff in scientific research is one of the priorities of the field of study as well as of RISEBA. The annual evaluation of academic staff and researchers' work results determines the share of scientific-research, academic and organisational work in the total results. At the moment, the range of the share of scientific work is 0.35 or 35% of the total workload.

Any RISEBA lecturer can qualify for financial support in accordance with the document NL0079 *Regulations on the conditions for publication of scientific research results of academic staff* (see in section 1.2, Annex 2) approved by the RISEBA Senate - a lecturer can qualify for financial support if the scientific article was included in the Conference Proceedings and the Conference Proceedings are indexed in scientific databases Web of Science, SCO-PUS, ERIH, ELSEVIER.

In case the lecturer submits his/her scientific article for publication in the scientific journals *Journal of Business Management* or *ADAM Arts* (Architecture, Design and Audiovisual Media Arts) published by RISEBA, the author is provided with proof-reading of the text in English.

In order to attract and retain high-level academic staff, RISEBA follows industry trends, providing competitive salaries and social guarantees for teaching staff, as well as opportunities for further training. In order to further develop and strengthen the *Arts* programme, it is planned to attract additional lecturers who are professionals in the field, prioritising doctoral degrees and practical experience in the field.

RISEBA has established a structured and diverse approach to ensuring the qualifications and work quality of academic staff by implementing regular professional development activities and seminars that align with both current trends in higher education and the university's strategic goals. A variety of qualification enhancement opportunities are offered to faculty members, including thematic training sessions (methodological seminars) on digital tools, planning and assessment of learning outcomes, academic ethics, sustainability, and the assurance of learning. These activities are accessible to all teaching staff, and participation rates indicate a consistent level of engagement and interest—particularly high attendance is observed for practically oriented and timely topics, such as the use of artificial intelligence in the study process. Faculty motivation is fostered by the relevance of the topics, their practical applicability, and their connection to academic quality requirements. The added value of these initiatives is assessed through feedback from academic staff and by integrating acquired skills into study process improvements, such as enhancing course design in Moodle, implementing interactive teaching methods, or strengthening research activities. This systematic approach contributes to the sustainable development of the academic environment and the continuous improvement of study quality at the university.

### **2.3.7. Provide information on the number of the teaching staff members involved in the implementation of the relevant study programmes of the study field, as well as the analysis and assessment of the academic, administrative (if applicable) and research workload.**

The qualitative composition of the academic staff involved in the study field *Arts* complies with the requirements of the Law on Higher Education Institutions and the specifics of the study programs. The qualifications of the teaching staff are in accordance with the requirements of regulatory enactments in the field of education, and they have proven their competence in the audiovisual industry and/or science.



### Characteristics of academic staff

The teaching staff involved in the study field are professionals with practical experience in the relevant field, scientists with research experience, participants in international projects and developers of teaching materials. Attracting professionals to specific industry courses ensures the relevance of study programs and compliance with labor market requirements.

### Academic workload and its accounting

The accounting of teaching staff working hours is created in accordance with the Law on Higher Education Institutions and the *Academic Staff Standard Workload Standards* approved by the RISEBA Senate. Academic workload consists of conducting classes and internships, taking exams and consulting, correcting and supervising papers, supervising and reviewing bachelor's and master's theses, as well as participating in committees.

RISEBA systematically records and analyzes academic staff workloads using the internal information system UNIMETIS and the ERP resource management and accounting software Horizon, where data on teaching, research, methodological, and administrative activities are entered. Workloads are planned based on approved standard workload norms, which define the permissible volume of contact hours, consultations, research activities, and administrative tasks. The combination of workloads is coordinated with faculty management, taking into account staff capacity and the requirements for ensuring the implementation of the study process.

If an excessive workload is identified, the university carries out an individual assessment in collaboration with the respective faculty management and the head of the Human Resources department. Depending on the specific circumstances, various solutions may be implemented—such as restructuring the workload, redistributing responsibilities among colleagues, revising administrative duties, or providing support mechanisms (e.g., additional tools or assistants). RISEBA's objective is to ensure a sustainable and balanced working environment while maintaining the quality of studies and supporting the professional well-being of academic staff.

### Scientific work

Academic staff is recommended to prepare 1-3 scientific articles in the SCOPUS or Web of Science databases within a three-year period, participate in at least one international research project and involve at least one student in the RISEBA international scientific conference each year.

### Quality assessment and development

The quality assessment of academic staff is carried out using regular student surveys, systematic peer observation of academic staff, annual assessments and elections for academic positions every six years.

### Characteristics of the staff of the study field Arts

The study field *Arts* involves 86 teaching staff, of which 15 are representatives of the RISEBA academic staff, 61 are visiting lecturers and 2 are foreign teaching staff. 50% (9 teaching staff) of the RISEBA academic staff have a doctoral degree.

### Criteria for selection of academic staff

Priority in teaching study courses is given to representatives of the academic staff with a doctoral degree and/or significant achievements in professional activities. Industry practitioners are attracted to teach specific courses related to the acquisition of professional skills and knowledge.

### Inter-institutional cooperation and program implementation

During the reporting period, an important role in the implementation of study field *Arts* was the implementation of joint master's and doctoral programs in cooperation with Liepaja University. After the consolidation of higher education institutions in the 2024/2025 academic year, this cooperation continued with the RTU Liepaja Academy. In 2024/2025, agreements were concluded on mutual student transfer with the Latvian Academy of Culture, as an agreement on cooperation in the exchange of students and guest lecturers (Annex 44).

Guest lecturers from cooperating and twinning higher education institutions regularly visit the master classes of the jointly implemented programs in the study field *Arts*. Artistic creativity and scientific research are set as a significant priority.

#### Academic staff development and motivation

In order to attract and retain high-level academic staff, RISEBA follows industry trends, ensures competitive wages, offers social guarantees and promotes opportunities for professional development.

Attached as Annex 22 - basic information on the teaching staff involved in the implementation of the field of study

Attached as Annex 23 is the list of Art faculty members with proof of national language proficiency.

Attached as Annex 24 are the CVs of the Art faculty members in Europass format in Latvian and English.

Attached as Annex 25 is the proof of foreign language proficiency of the faculty members of the Art field of study.

### **2.3.8. Assessment of the support available for the students, including the support provided during the study process, as well as career and psychological support by specifying the support to be provided to specific student groups (for instance, students from abroad, part-time students, distance-learning students, students with special needs, etc.).**

One of the priorities of the study field *Arts* study programmes as well as of RISEBA, is to support students by providing a safe, inclusive and enjoyable study environment that contributes to the quality implementation of study programmes. Students of the University have access to 1) financial support, 2) study process support, as well as a range of 1) career and psychological support mechanisms.

**Financial support** is expressed in the form of tuition fee discounts. In total, 16 different types of tuition fee discounts are available to students - new program, achievements, good results, kinship, cooperation partner, graduate, social support, etc. Tuition fee discounts are determined in accordance with the Tuition Fee Discounts Regulation approved by the Senate (for more details, see section 2.3.1. and [on the RISEBA website here](#)).

**Support for ensuring the study process** is provided with the help of administrative staff members - Programme Directors, Study Programme Administrators, customer service center employees and academic staff (teaching staff, group tutors).

From the very first day, as part of the *Introduction Week for first-year students*, students are introduced to RISEBA and are informed about who to contact if they have any questions. The primary support for issues related to the study process is the [RISEBA Customer Service Center](#), as

well as the Studies Department and its program administrators. The Customer Service Center's working hours are on weekdays 9:00-20:00; on Saturdays from 9:00 to 15:00, so it is available to students in both day, evening and weekend study programs, and KAC provides services both in person, by phone and by email.

Support for ensuring the study process is also provided by group tutors. One group tutor from the RISEBA academic or administrative staff environment is assigned to each group. To motivate RISEBA employees to get involved in this process, group tutors are granted three additional paid holidays at the end of the year.

As an example, the types of support students receive from a **group tutor** can be mentioned:

- helps students organize group bonding and extracurricular activities;
- helps solve problematic issues between the student and the RISEBA (Programme Director, Study administrator, Accounting, etc.);
- meets regularly with the group, provides psychological support, suggests solutions (resolving private issues and conflicts between students, etc.);
- informs students about various RISEBA events and encourages them to participate in them; etc.

Similarly, a **group leader** is assigned to each group of students in a study programme, who is responsible for providing essential information to students, uniting the group, etc.

An important role in the study process is also assigned to **providing career and psychological support**, which is why RISEBA has established a [Student Support Service](#), which provides several types of support are listed below:

- **Psychological support** - counseling students in relation to mutual relationships with group members; counseling students in case of emotional problems. Psychological support helps to better understand and overcome psycho-emotional difficulties that have arisen. The specialist listens, encourages overcoming difficulties, indicates how to focus energy on achieving the set goals, helping to improve the quality of life and make it easier to survive difficulties.
- **Career counselor consultations** - helps students with career and growth issues that will be focused on achieving goals. A career counselor helps to understand the situation and opportunities, helps to see new solutions.
- **Supervisor consultations** - consultations on self-growth issues. Supervision is consultative and educational support carried out in a professional context with the aim of improving professional competence, the quality of professional activities and promoting professional growth. Supervision is carried out by a specialist in a certain professional field who has additionally obtained a supervisor qualification. Supervision can be useful for students in helping to outline the trajectory and opportunities for professional development.
- **Support in case of study difficulties** - student counseling in connection with difficulties in studying; student counseling in connection with relationships with teaching staff; student counseling in case of financial problems; interdisciplinary consultations. Such consultations are intended for cases where a student is having difficulty studying or has problems in their relationship with a faculty member. The consultation usually lasts 30-45 minutes. The first consultation clarifies the situation, which allows for a better understanding of the existing difficulties and a further plan of action. When applying for a consultation, it is worth assessing what exactly causes difficulties in studying, so that during the conversation it is possible to both listen and discuss further options for action.
- **International issues** - mobility trips; participation in international projects; international internship opportunities.

- **Mentor support** - RISEBA has established a mentor club, which includes both graduates and representatives of the business environment who have agreed to share their life and work experience with students throughout the semester or academic year, becoming a support, listening and giving recommendations on how to better achieve their goals.

**RISEBA Career Development and Alumni Center** provides career development support activities, this includes informing students about internship, job opportunities and market trends by sending out newsletters about various internship opportunities from industry companies, cooperation partners and graduates, as well as informing them about innovative digital platforms that offer students internships, job opportunities and current events [Career Development Center - RISEBA.lv](#).

- RISEBA A cooperation agreement has been signed with the leading internship platform in Latvia <http://www.prakse.lv/> (only in Latvian)
- **A Career Center** Facebook page has been created, where current events in the field of work are published <https://www.facebook.com/RISEBA.KIC/>
- An annual **Career Week event** has been organized, which provides students with the opportunity to meet with companies, their representatives and get acquainted with future opportunities both during their studies and after graduation. [Career Days 2023 Closing Event - RISEBA.lv](#)
- An online recording has been published: (only in Latvian) <https://www.youtube.com/watch?v=i7yCZAyC6is>
- **Alumni Yard Festival** and Meetings with Program Directors To strengthen the alumni community, in 2023, the *Alumni Yard Festival* was held for the first time, where graduates and students were invited to listen to a guest lecture on authenticity by RISEBA RISEBA alumnus - lecturer Ieva Lejiņa, promoting networking. The next alumni event is planned for spring 2025. [RISEBA Alumni Courtyard Celebration - RISEBA.lv](#)
- Information about alumni events has also been added to the [RISEBA website](#).

In 2023, before the institutional survey of graduates, a comprehensive mailing was carried out to RISEBA graduates to update graduate data, especially email addresses, graduates were invited to voluntarily update their place of work, i.e. company and position.

Alumni involvement is an important part of RISEBA's career culture, and the Career Center, in cooperation with RISEBA management and program directors, organizes several types of cooperation.

- First, at the institutional level, graduates are included in the **Program council**:
- Second, some graduates **build a career in the academic field**, as experience shows, on average 1-2 students per year, for example, 2024 graduate S.B.,
- Third, there is cooperation between graduates and students, some graduates have become involved in the **Mentoring** and the **Creative Business Incubator**, promoting cooperation with students, mentoring the development of business ideas. The club was established in 2020 so that current university students could receive personal support from an alumnus who has agreed to become a mentor. Usually, a meeting with a mentor takes place once a month, the mentor shares his/her experience, listens, advises, supports and helps the student grow, which is useful for both personal and professional development.

**Career education events and guest lectures** and meetings are provided every semester, involving alumni, ensuring interdisciplinary cooperation, the lecture content includes topics such as leadership, starting and managing a business, international work experience.

Networking events are also organized for alumni and student cooperation. A new tradition after

Covid, strengthening the Graduate Mentor Club by attracting graduate interns, is speed dating with a mentor, where students are given the opportunity to present their business ideas, receive feedback, advice from graduate interns, as well as establish a year-long practical learning collaboration with a practicing graduate. On September 19, 2022 and on October 18, 2023, the event *Speed with Mentors* was organized.

Any RISEBA student can apply for the above-mentioned types of support, regardless of the chosen form or type of study program. All types of support are provided in both Latvian and English. Thus, it is also available to students from abroad.

In addition to the above-mentioned students from abroad, part-time students, distance learning students, and students with special needs, the following types of support are provided.

From 2022/2023. In the academic year 2020, RISEBA has introduced a new form of support for students from abroad, including ERASMUS+ students (including foreign students), by providing the **Student Buddy** program. This means that every student has the opportunity to apply for this program. Practically all ERASMUS+ students use this great opportunity, it helps them integrate into the Latvian environment, understand the activities of the university and learn a lot about Latvian culture. The employees of the External Relations Department announce a competition for these student buddy positions at the beginning of the academic year, because the response of students is very high, more than incoming students apply. This is an opportunity to broaden their horizons, gain new experience and improve communication skills.

To help foreign students integrate and get to know Latvia better, the event *Latvian Evening 2023* was organized on November 22, 2023 (more information <https://www.facebook.com/events/348100801223425?>)

Cooperation with accommodation service providers: RISEBA University does not have its own dormitory to offer to students, but in order to solve this, several cooperation agreements have been concluded for accommodation and living services, providing them to students at a significant discount. Cooperation agreements are summarized in Annex 26.

**Support for distance learning students:** In order to support distance learning students, a document *Distance Learning Students' Handbook* was developed at the end of August 2023, which serves as an assistant and contains practical information, instructions and guidelines on distance learning studies. The handbook has been positively evaluated by students.

Social support for certain groups: Starting with the 2021/2022 academic year, students from large families will be granted a social scholarship, set at 180 euros for 10 months per year. From September 2022, two new groups of students joined the circle of social scholarship recipients – orphans and young people left without parental support and persons with disability group I or II. RISEBA actively informs its students about this type of support by publishing information on the website and emphasizing it during the Info Day. This is especially important for RISEBA, as it is a unique opportunity to provide support to these students if they have chosen to study at a private university (students of private universities can also apply for this support).

## 2.4. Scientific Research and Artistic Creation

**2.4.1. Description and assessment of the fields of scientific research and/or artistic creation in the study field, their compliance with the aims of the higher education institution/ college and the study field, and the development level of scientific research**

**and artistic creation (provide a separate description of the role of the doctoral study programmes, if applicable).**

RISEBA is a leading regional university of applied sciences and scientific institution with significant and constantly growing international influence in its strategic areas of specialization, strong interdisciplinary orientation and active knowledge transfer, which promotes academic excellence and significant impact on the business environment and society.

RISEBA implements its activities in close connection with the needs of the national economy and business environment, striving for high quality and efficiency in its work, including in the fields of education, science, research and creative activities. The RISEBA strategy is based on the belief in the important role of applied sciences in the sustainable development of society. Being part of a changing world in which new knowledge is constantly needed to promote the development of society, RISEBA believes in the applied nature of knowledge and research – the applicability of the acquired knowledge in practice and the creation of new, society-transforming knowledge through interdisciplinary cooperation, which is reflected in RISEBA's operating philosophy *where business meets art*.

In this context, the development of the study field *Arts* in the context of modern education demonstrates the university's commitment to integrate the values of traditional art education with modern technological innovations. This approach reflects not only a strategic vision corresponding to the academic mission, but also the practical need to prepare students for the labor market, which increasingly requires interdisciplinary competence and digital literacy.

The Faculty of Media and Creative Technologies is established as a structured academic unit that provides a full education vertical – from bachelor's to doctoral level. The academic bachelor's study programme *Audiovisual Arts and Media Arts* forms the basis for further studies, providing students with fundamental knowledge of the theory and practice of audiovisual arts in the context of cinema, television, immersive media, and audiovisual journalism, as a starting stage for deeper specialization and professional development. In turn, the master's level program *New Media and Audiovisual Arts* (hereinafter *Audiovisual and Immersive Technology Art*) expands the knowledge acquired through bachelor's studies, focusing on the integration of modern technologies into the art process, reflecting the efforts of the faculty to be in sync with global trends, where virtual reality, augmented reality, artificial intelligence and other immersive technologies become an integral part of the arts and media industry. Finally, the doctoral study programme *Media Arts and Creative Technologies* forms a top-level research platform that not only ensures academic continuity, but also contributes to the creation of new knowledge in the field. This program is essential for the development of the university's research activities and the maintenance of international competitiveness, as it allows to prepare future researchers and lecturers who will be able to continue the synthesis of traditions and innovations.

The research activity strategy of the study field *Arts* is an integrated part of the RISEBA Science Strategy 2019-2025 (Annex 73) and the RISEBA Strategy 2022-2027, which ensures a thoughtful connection of the study field *Arts* with the common knowledge management framework of RISEBA. It is based on Latvia's long-term planning documents, t.sk. The Sustainable Development Strategy of Latvia until 2030 (Latvia 2030), the National Development Plan of Latvia for 2021-2027 (NAP2027), the UN Sustainable Development Goals (Agenda 2030), the Education Development Guidelines of the Republic of Latvia for 2021-2027, the Guidelines for Science, Technology Development and Innovation of the Republic of Latvia for 2021-2027, the Smart Specialisation Strategy. This ensures that research directions are not only academic, but also socially significant

and economically justified, which is essential for the sustainable development of higher education institutions.

RISEBA's philosophy *Where Business Meets Art* is reflected in the study filed strategy to provide students with the opportunity to obtain a quality academic education in the humanities, creating an opportunity to prepare for independent, creative, interdisciplinary research and professional activities. RISEBA's [goals in the field of science and research are](#) to improve the quality of research at the university, while supporting the development of scientific impact and high-quality publications of teaching staff and researchers, providing for a systematic approach to increasing the qualifications and competences of teaching staff and researchers, as well as increasing influence in primary knowledge sectors.

The development strategy of the study field *Arts* is aligned with the cornerstones of RISEBA Strategy 2022-2027: sustainable growth, international competitiveness, digital transformation, and business impact, as well as with the strategy's core initiatives and investment priorities: lifelong learning, distance learning, science and innovation.

[The strategy of scientific, applied research, and artistic creation of the study filed Arts derives](#) from the joint Science Development Strategy of the university RISEBA (Annex 73). Thus, the central objective of the study field *Arts* is to develop research based on creative practices, in which digital innovation is used as a means of creating new knowledge, at a fundamental level, in the cinematic and multimedia operating arts, in the framework of directing, audiovisual journalism, but at an advanced level, in research focused on the development of creative industries, digital innovation and educational transformations promotion through virtual (VR), augmented (AR), mixed and augmented reality (MR and xR), as well as artificial intelligence (AI), including the development of created works of art, and aimed at engaging the general public. Such a model of study field *Arts* has become especially relevant in the last decade, as more and more practitioners of creative industries want to study for doctoral studies and use scientific approaches and methods in the creation of art objects, thereby creating a new type of knowledge that fully corresponds to international academic and global trends in creative technologies.

It should be mentioned here as a justification, the integration of technological innovations and future prospects, such as it is fully in line with trends in the field of immersive technologies, where the market reached \$ 40.88 billion in 2024 and is expected to grow to \$ 169.88 billion by 2030 with [an annual growth rate of 27.9%](#). The integration of artificial intelligence in the field of art also corresponds to the most current trends. According [to media industry experts](#), *by 2025, AI tools will allow people to co-create highly personalized art - your style, your story, your mood*. The activities of RISEBA lecturers, especially the research in the field of artificial intelligence by Dr. Ellen Pearlman, an assistant professor elected to the Faculty of Media and Creative Technologies, demonstrate a high level of compliance with these future trends.

RISEBA academic staff also actively cooperates with the Latvian Academy of Sciences and are experts of the State Scientific Qualification Commission. Four lecturers of the study field *Arts* are experts approved by the Latvian Council of Science in Humanities and Art Sciences - Music, Visual Arts and Architecture: Dr. Ieva Gintere, Dr. Benedikts Kalnačs, Dr. Jana Kukaine, and Dr. Solvita Zariņa. As well as the study field *Arts* two professors and four associate professors (six in total) have been elected from riseba higher education institution, ensuring compliance with the requirements laid down in Section 55, Paragraph one, Clause 3 of the Law on Higher Education Institutions, which stipulates that not less than five professors and associate professors elected to the relevant higher education institution shall participate in the implementation of the mandatory part and the limited elective part of academic study programmes. In addition, a number of lecturers of the study field have been elected to the positions of professor or associate professor and/or



experts of the Latvian Council of Science, thus ensuring the achievement of the interdisciplinary priorities of the RISEBA Science Strategy and strengthening cooperation in research (for example, leading researcher, Dr. oec. Valters Kaže not only conducts a course on whiteness methods for doctoral students of the study field *Arts*, but also acts as one of the scientific supervisors of the doctoral thesis for the doctoral student of the study field *Arts*, as well as is the head of the scientific research direction *Communication, Digital Technologies and Innovations* – within the framework of the direction, interdisciplinary research is carried out in consumer behavior and personalization of media content, as well as the development of RISEBA's essential intellectual property – social technology 'Motival').

The research and artistic activity of the lecturers of the RISEBA study field *Arts* is high – internationally recognized researchers and artists who are active in research, artistic creation and interdisciplinary projects, especially in the field of art and technology, immersive aesthetics and postcolonial literature, are involved in the study process. Dr. Vygandas Shimbēlis has participated in important exhibitions, such as the Pompidou Center in Paris, and his project *Total Today* visualizes the victim of the Ukrainian war data, highlighting the subjectivity of the data. Dr. Elena Perlmane researches artificial intelligence and epigenetics, created the opera *Language Is Leaving Me*, received the prestigious U.S. Fulbright Fellowship and Lumen Award finalist, as well as presented her research at the world's leading media forum Ars Electronica. Dr. Rasa Šmite and Raitis Šmits combine art, science and technology with their works *Deep Sensing*, *Atmospheric Forest* and *Solarceptors*, highlighting environmental and climate issues, and their projects have been exhibited at venues such as Ars Electronica and the Venice Biennale. Dr. Ieva Gintere has developed the field of immersive aesthetics and art games, led the European project ImGame and CineGame Ukraine, promoting the integration of digital art and education with publications and presentations at international conferences. Pierre Jolivet has made a significant contribution to sound art and experimental music, developing new methodologies and presenting works at international exhibitions, as well as releasing an acclaimed album *Liberosis: Re-mind*. Dr. Benedikts Kalnacs has contributed to the development of literary studies and postcolonial theory by publishing books and articles on the history of Latvian literature and receiving awards from the Latvian Academy of Sciences and the Annual Literary Awards. Dr. Efe Duyan combines academic and literary activities, promoting cultural dialogue between Latvia, Turkey and other countries, publishing poetry and participating in international literary events, thus demonstrating the high qualifications and international achievements of the teaching staff of the program *Media Arts and Creative Technologies*.

At RISEBA Higher Education Institution, research groups of teaching staff have been established at the faculty level, to which students are attracted. Teaching staff both together with students and individually participate in research projects, carry out research work, reporting on its results at international conferences and preparing publications. Students use the opportunities to present their scientific research at international conferences both abroad and in Latvia organized by RISEBA – for example, in 2025, at the 18th international scientific conference ASBBMC'25, dedicated to the interaction of technologies and society (Human-Tech Era: Humans and Technology Shaping Sustainable Societies Together), several interdisciplinary studies on audience behavior, decision-making and innovative use of technologies were presented. At the aforementioned conference, RISEBA covered the costs of its students' participation, providing an opportunity to enrich themselves from presentations by experienced media experts – keynote speakers, including the topic of Jay Mitra (Essex University) on public involvement in innovation, Sudip Roy (UK artificial intelligence expert) and Konstantīns Kuzikovs, board member of the Latvian Advertising Association, long-time head of *Delfi* in the Baltics and media expert Konstantīns Kuzikovs on the role of AI in journalism and new business in the creation of niches.



Within the framework of the study field *Arts*, academic staff in professional activities work in three directions: scientific-research, pedagogical and organizational. The research activity of the academic staff provides feedback for the transfer of knowledge from the field of scientific research to the pedagogical and organizational field, thus increasing the quality of studies. The research development policy of the higher education institution provides that the research work of the teaching staff is included in the annual evaluation of the teaching staff of the higher education institution, where each teaching staff is evaluated, taking into account all three directions of professional activity.

The scientific activity of RISEBA teaching staff is financed both from the university's revenues and by attracting funds from various funds in the form of projects. In general, the higher education institution allocates an average of 4-6% of the budget of the higher education institution to the scientific activity of the higher education institution, depending on the amount of funding attracted in projects in the respective year. The remuneration of the teaching staff depends on the results of the evaluation, i.e. the remuneration for the research work of the teaching staff is included in the rate of one academic hour. In addition, riseba's science development policy provides targeted support for the implementation of high-quality research and a motivating reward system related to the results of cognitive and creative activities. Teaching staff are provided not only with the opportunity to finance research from the project budget, but also to receive payment for the costs of scientific publications of research results (publication costs, editorial and translation costs), participation costs in conferences in accordance with an individual researcher limit assigned to the academic role. In addition to this, additional limits are available, which can be used in cases of particularly valuable research or for young researchers who do not have individual limits, and which can be used at several levels - with the approval of the dean of the faculty or the vice-rector for science and development. Differentiated bonuses have been set for the results of scientific activity in accordance with the policy of scientific and creative activity (depending on the level of impact of the result), thus prioritizing and managing scientific activity not in a quantitative aspect, but balanced with higher quality assurance, focusing on high-performance publications indexed in international databases recognized by the Latvian Science and Research Framework (*Clarivate Web of Science, Elsevier Scopus, ERIH+, additional estimate; international collaborative studies and publications in scientific journals of Q1-Q2 impact level*). Such a system promotes the motivation of teaching staff to conduct research, create innovations and create international publications, as well as raises their level of qualification, also increasing the quality and academic depth of the content of classes. RISEBA's science development policy stipulates that the higher education institution pays for all expenses related to the participation of teaching staff in scientific conferences and seminars both in Latvia and abroad within the limits, as well as provides recommendations - the list of recommended conferences and creative forums promotes targeted orientation of researchers towards high-quality expenditure that supports the RISEBA strategy. In general, RISEBA purposefully increases its contribution to the research activities of the study field *Arts* (see the section of the budget available for the development of programmes and research), as well as ensures the involvement of researchers and teaching staff in the field of social sciences that is more developed and scientifically stronger in the long term, in order to promote faster growth of the study field *Arts*.

The head of the scientific research direction organizes and manages the work of scientific and artistic creation, including project development, preparation of publications and attendance at international conferences. The choice of direction in the strategy of the higher education institution is determined by the implemented and planned bachelor's, master's and doctoral study programmes in order to constantly increase the quality of studies and incorporate the results of research into the study content. Every year, the lead researcher must submit a report on the results of the work of scientific and artistic creation. Since 2022, graduates of the study field *Arts* master's

program have the opportunity to continue their studies in the joint doctoral program *Media Arts and Creative Technologies* of RISEBA/RTU Liepaja Academy.

During the reporting period, the administration and teaching staff of RISEBA and RTU Liepaja Academy's master's and doctoral programmes play an important role in ensuring the research process and quality. RTU Liepaja Academy Art Research Laboratory (MPLab) involves leading researcher Dr.sc.soc. Rasa Šmite, who organizes discussions, seminars, creative workshops and industry networking events. Twice a year, MPLab organizes international weeks, where topical media art topics (e.g., gamification, UPDATE 2024) are discussed with RISEBA and RTU Liepaja Academy Arts students. Cooperation at the RIXC conference *Open Fields* is still ongoing. RISEBA assistant professors Ph.D Ellen Pearlman and Dr. Christopher Hales, together with doctoral students, conduct innovative research in interactive arts and technologies, encouraging participation in conferences and structured research in the media arts and creative industries. Doctoral students are also involved in undergraduate study modules. RISEBA publishes the scientific journal *ADAM Arts* (ISSN 2256-0890), where doctoral students of the joint program are published, as well as the scientific journal of the Faculty of Architecture and Design, joint projects are implemented, scientific conferences are organized, as well as publications are developed for internationally recognized scientific journals and leading professionally oriented media.

Doctoral students are also involved in undergraduate study modules. In addition, the scientific and artistic interests of lecturers are closely intertwined with the courses they teach, integrating research and creative insights into the study process. For example, invited lecturers are active in the Latvian film industry – Oscar winning producer and director M. Kaža (Academy award *Flow*, 2025), whose feature films *Taste of Water*, *Sisters* and *Neon Spring* premiered in 2022, while A. Grebnevs, winner of *Lielais Kristaps* in 2023, became the operator and screenwriter of all M. Kaža's films. RISEBA students are provided with opportunities to watch the latest films of the Latvian film industry and participate in *creative screenings* with the participation of filmmakers. RISEBA Associate Professor Dr. The topic of A. Ceplitis' dissertation on the typology of a 360° virtual reality cinematographer is approved at RISEBA and international conferences. From 2022/2023, the cooperation with the university started L. Kovalova the lecturer who is a graduate of this university and one of the leading producers in the segment of Latvian TV series. L. Kovalova in tandem with director V. Kovalov and producer V. Zaikovsky (also among the RISEBA teaching staff) have created TV original projects with a high impact on the audience and a high international rating - the award-winning series *Missing* (2020-2022) with an IMDB rating of 8.2, based on the book of the same name by L. Kovalova. This was followed by one of the most popular series *Uninvited Guests* (2023-2025) on the TET+ network and in Latvia with an IMDB rating of 8.9 and others. Lecturer L. Kovalova is starting a new direction in the field of RISEBA teaching, which concerns multi-series TV feature films. L. Kovalova is the author of several thrillers, which have also been released in book format and have gained reader response.

#### **2.4.2. The relation between scientific research and/or artistic creation and the study process, including the description and assessment of the use of the outcomes in the study process.**

The lecturers of the study field *Arts*, in cooperation with each other and with the involvement of students, regularly prepare scientific publications, which are published in collections of articles in internationally citable databases, as well as in high-ranking international professional journals. At the same time, various works of artistic creativity are created every year within the framework of

the study field *Arts*, starting from the classic documentary film format to new technology audiovisual works. Thus, students are also encouraged to focus on artistic creativity and scientific research work already during the study process.

The involvement of students in research and artistic creativity is mainly implemented in four main directions:

- development of a study work in the first, second and third year of study and development of a final (bachelor's or master's) thesis; participation in scientific conferences and especially in the RISEBA scientific research and artistic creativity conference; in the preparation of joint scientific publications in cooperation with RISEBA faculty; creation of joint audiovisual works in cooperation with RISEBA faculty. Students participate as listeners, complete specific study work tasks (depending on the focus of the event) in all the aforementioned scientific and creative events, as well as in the RIXC international conference *Open Fields*, where doctoral study program students from both universities are also invited to give free lectures and presentations of creative work;
- In the study field *Arts* teaching staff are involved in scientific and creative work. The results of their creativity and research are also reflected in their academic work.

Some examples:

The head of the Study Field *Arts* Daira Āboliņa, who is lecturer for the courses *Analysis of Creative Work* and *Aesthetics of Documentary Film*, as well as a doctoral student at the Department of Communication, Faculty of Social Sciences, University of Latvia. Daira Āboliņa's doctoral thesis is in the final stage of development. The topic of the doctoral thesis: Films commissioned by the Central Television at the Riga Film Studio. The genesis of stylistic and production principles.

RISEBA assistant professor Dr. Christopher Hales specializes in interactive video development, publishes articles on the use of various sensors in creating interactivity with video images, and he transfers this knowledge to students in such modules as *Video Art and Experimental Cinema* at the bachelor's level, *Visual Culture and New Media Aesthetics* at the master's level, and he is also the creative director of the RISEBA and RTU Liepaja Academy joint doctoral program.

Speaking of student involvement, the topics of students' research final theses stem from the research direction formulated at the Faculty of Media and Creative Technologies.

Every year, the university organizes the RISEBA International Student Scientific Research and Artistic Creativity Conference *Changing World – In Search of New Solutions*, in which approximately 100 students participate, and a separate section is dedicated to the competition of the best artistic creativity works of students of the study field *Arts*.

There, once again emphasizing examples of student scientific research, and the assessment of the use of scientific research results in the study process, as an illustrative example, we can mention the research of doctoral student S. D.J., an interactive artificial installation at CEEMAN 2022, Bled, Slovenia, whose experience and practice have resulted in the development of the bachelor's study course *Artificial Intelligence in Journalism and Art*. S. D.J. master's thesis and research, *Neuralpoiesis: Visual Memory Practice and the Aesthetics of Experimental Documentary Film in the Age of Human-AI Artistic Collaboration* (2022), is being partially continued at the doctoral level as an extensive study in decoding the psychological trauma of diaspora: *Extended Reality to Create Embodied Experiences of Memory, Emotion and Connection*.

Since 2018, RISEBA has been publishing the scientific journal *ADAMarts*, ISSN 2256-0890. This scientific journal publishes scientific research articles by faculty members and students of the Faculty of Media and Creative Technologies, Architecture and Design. All scientific articles in the

journal are peer-reviewed.

In the study field *Arts*, RISEBA faculty members have also developed monographs. For example, in 2020, the RISEBA monograph *Business Meets Art* was published (scientific editor I. Senņikova and former rector Prof. T. Vasiljeva), within which the faculty members also published sections on the application of creative methods in the study process. In 2021, the first part of the monograph *My Cinema (and) Time* by A. Uzulniece, an associate professor at the Faculty of Media and Creative Technologies, was published. In 2022, the second part of the book was published.

In 2020, lecturer D. Āboliņa organised a masterclass by Jānis Streičs as part of the RISEBA learning process for the 4th year. Students from other courses and study programmes at the Faculty of Media and Creative Technologies were also invited to attend the masterclass, and the masterclass was well attended.

The scientific research interests of the teaching staff are closely related to the study courses they teach. This allows for the integration of insights from research and artistic creativity into the study process. The freelance teaching staff of the Audio Visual Media Arts Department are creatively active in the Latvian film industry: producer and director M. Kaža premiered his feature films in 2022: *Ūdens garša*, *Māsas*, *Neona pavasaris*, the cinematographer and director of all M. Kaža films is A. Grebņevs, who is the 2023 *Lielā Kristapa* laureate. RISEBA students were provided with the opportunity to watch the latest films from the Latvian film industry and participate in *creative screenings* with the participation of filmmakers, participating in question and answer sessions, as well as this film material was included in the learning process, developing RISEBA students' critical thinking and ability to analytically evaluate works of art.

RISEBA associate professor A. Ceplītis' dissertation topic on the typology of a 360-degree virtual reality cinematograph is being tested in focus groups with RISEBA, as well as at international conferences.

Since 2022/2023, cooperation with RISEBA was initiated by lecturer L. Kovaļova, who is a graduate of RISEBA and one of the leading producers in the TVNET series segment. L. Kovaļova, in tandem with director V. Kovaļova, has created an original TV project - the award-winning series *Bezvēsts pazudušās* (2020-2022), based on L. Kovaļova's book of the same name. Lecturer L. Kovaļova is starting a new direction in RISEBA training, which concerns multi-episode TV feature films. L. Kovaļova is the author of several thrillers, which have also been published in book format and have received a response from readers.

The concept of *Business meets Art* is implemented in research, as the development of interdisciplinary research allows for a deeper and more multifaceted approach to analysing complex situations and producing better quality results. On October 6, 2022, a conference **RISE of (B)usiness meets (A)rt** dedicated to the 30th anniversary of the university was held. The conference focused on issues and current events in the fields of business, art and technology in the context of the future, or the next 30 years. It will include discussions on future opportunities, challenges and visions. On the synergy between business, art and technology and the need to connect these sectors for successful development and achievement of goals. Experts and professionals from various fields, who are also RISEBA faculty members, graduates and cooperation partners, spoke at the conference sessions, including RISEBA Faculty of Media and Creative Technologies Associate Professor, researcher Dr. E. Pearlman, who read a paper on the application of artificial intelligence in art.

This topic was continued from a different angle at the conference by the acting dean of the study field *Arts*, Associate Professor A. Ceplītis, together with RISEBA AVMM doctoral student S. D.J., who created an artificial intelligence audiovisual performance, which combined an audiovisual

performance in multi-screen mode, connected in person with a live performance of choreography in the conference hall, realized by choreographer O. Žitluhina. Research in the *Arts* field is often interdisciplinary, encompassing audiovisual, technological, artificial intelligence, marketing, psychology, and other fields.

**2.4.3. Description and assessment of the international cooperation in the field of scientific research and/or artistic creation by specifying any joint projects, researches, etc. Specify those study programmes, which benefit from this cooperation. Specify the future plans for the development of international cooperation in the field of scientific research and/or artistic creation.**

In the study field *Arts*, international cooperation is implemented in various scientific research and artistic creativity projects that promote innovation and an interdisciplinary approach in the field of audiovisual arts. Research activities focus on such areas as the implementation of artificial intelligence applications in the creation of new audiovisual media content, volumetric filmmaking, Cine-VR film production, 360 Ambisonics sound research, as well as analysis of the application of mixed reality, augmented reality and artificial intelligence prototypes. These directions promote both theoretical research and practical application, contributing to the international recognition of RISEBA students and faculty.

The main advantages of the lecturers of the Faculty of Media and Creative Technologies are high-level academic and scientific competence, practical experience and active participation in artistic creativity projects. The lecturers maintain close cooperation with international universities and industry representatives, which provides an opportunity for students and faculty to engage in joint artistic and scientific projects.

Examples of international cooperation in artistic creativity:

From October 9 to 20, 2023, the course *Acting* was led by guest lecturer **H. Brook** from Smarthome Integrated Technologies OG, Austria. His classes provided students with an in-depth understanding of acting techniques and their application in audiovisual projects.

In February 2023, **R. Brown**, representing the same company, visited RISEBA and led a master class for students in the bachelor's program. During the master class, students learned acting methods that include elements of martial arts and their application in creative industries, especially film and interactive media arts.

Attracting guest lecturers from Europe is a targeted choice of RISEBA to broaden the horizons and understanding of students in the Audiovisual Arts and Media Arts program in the acquisition of specific study courses. The implementation of guest lecturer master classes requires the university to be able to dynamically and flexibly respond to the time frames when the lecturer can arrive in Latvia, as well as the ability to ensure the intensity of the study process in the acquisition of a specific subject. During the period of the implementation of the master classes, short-term changes are made to the acquisition of other study courses, which are coordinated with the RISEBA Studies Department, the Faculty management, as well as with other lecturers of the study field *Arts* at RISEBA. This provides several benefits: students confirm that they are inspired by the cooperation with foreign lecturers, in addition, the intensity with which the master classes are implemented unites students of a specific study stage to work as a team, and also improves students' foreign language skills.

Attracting internationally recognized teaching staff who are relevant to the RISEBA educational process, learning goals and objectives is a complex process. Support comes from the experience gained from partner universities, Erasmus+, and existing RISEBA-selected lecturers and researchers residing abroad.

During the reporting period, active cooperation has been initiated in the implementation of academic and research projects in collaboration with the University of North Carolina School of the Arts (UNCSA) Film School, USA, where, under the leadership of assistant professor A. Ceplītis, US screenwriter J. Goodman, and internationally recognized cinematographer A. Grebņevs, UNCSA and RISEBA bachelor and master students are developing joint film projects; also, together with the Polish-Japanese Academy of IT, assistant professor of the study field Arts Dr. E. Perlmane is developing an artificial intelligence project, *Language Is Leaving Me*, which is an exploratory cinematic biometric AI performance with the aim of understanding the relationship between epigenetic or innate traumatic memories of diasporic cultures, artificial intelligence, computer vision and archives, the degeneration and possible destruction of quantifiable human experience, through algorithmic AI GPT-3 computer vision, and machine learning acquires CLIP, DALL-E and GLIDE, using image databases, speech-to-text capabilities, caption descriptions and image generation.

RISEBA Associate Professors and Researchers of the study field Arts Dr. E. Perlmane and Dr. C. Hale regularly participate in various international projects, conferences, exhibitions and conduct significant publicistic work. Dr. C. Hale's experience and creativity in artificial intelligence are integrated into the limited elective *Immersive Technologies in Audiovisual Media Arts (Augmented Reality (XR) Art, Artificial Intelligence, and Game Design)* of the Master's programme Academic master study programme *Audiovisual Arts and Immersive Technology Art* (the name in force at that moment: *New Media and Audiovisual Art*).

Thanks to diverse international cooperation in scientific research, the beneficiaries are all levels (bachelor, master, doctoral) of the study field Arts study program, as a result of which: studies based on science and artistic creativity are promoted, students' professional experience is improved and their careers are promoted, mutual cooperation between teaching staff, industry professionals and students is promoted, study courses are taught by high-level academic teaching staff and specialists in professional fields, the latest international research findings, pedagogical methods and practical experience are used to achieve study results.

Within the framework of the implementation of the joint master's and doctoral study programs of the study field Arts, the Art Research Laboratory of RTU Liepaja Academy and the teaching staff of study field Arts have collaborated in research and creative projects with leading European art, prototyping and research organizations in the field of media art, such as Faboratory of Hangar (Spain), Art in Society Research group of Oslo and Akershus University College of Applied Sciences (Norway), Ars Longa (France), Baltan Laboratories (Netherlands) in the Creative Europe project *Renewable Futures*, which developed a new networking and representation platform for European artists and researchers whose research includes techno-ecological issues.

It is planned to expand cooperation with the UNCSA Film School in the USA and starting from February 2023, this cooperation will also include the EICAR Film Institute in France at the bachelor's and master's levels. Similarly, applications for HORIZON Europe and ERASMUS+ joint projects are planned with RISEBA's ERASMUS+ partner, the Institute of Digital Technology of Tallinn University.

#### **2.4.4. Specify the way how the higher education institution/ college promotes the involvement of the teaching staff in scientific research and/or artistic creation. Provide the**

**description and assessment of the activities carried out by the academic staff in the field of scientific research and/or artistic creation relevant to the study field by providing examples.**

### **Ensuring the involvement of the teaching staff of RISEBA University of Applied Sciences in scientific and artistic activities**

RISEBA University of Applied Sciences has developed a comprehensive system for continuous and regular upskilling of teaching staff, as well as for the promotion of scientific research and artistic creation. This system is regulated by a number of internal regulatory acts and mechanisms that provide a structured approach to the development of academic staff.

#### **Regulatory Framework and Management Structure**

The activities of the academic staff of a higher education institution are regulated by three main internal regulatory enactments. First of all, the NL0079 *Regulation on the conditions for publication of academic staff's research results* (see in section 1.2, Annex 2), which determines the standards and requirements for publications. Secondly, the NL0071 *Regulations on conditions for participation of academic staff at international scientific research and academic conferences, art symposiums, and audio-visual festivals* (see in section 1.2, Annex 2), which regulates the coordination of international activities. Thirdly, the NL0016 *Regulation on Election to Academic Position* (see in section 1.2, Annex 2), which ensures transparent academic career development.

The organization and quality of scientific activity is supervised by the Scientific Council, which approves the research directions and evaluates the achieved results. The Scientific Council of the higher education institution examines and approves the scientific-research directions engaged in by academic staff and researchers once every two years after the work plan submitted by the head of the scientific-research direction. A teaching staff or researcher who meets the criteria set by RISEBA shall be appointed as the head of the scientific-research direction and approved at the meeting of the Scientific Council.

#### **Financial support and motivation system**

In order to promote the involvement of lecturers in scientific research, RISEBA provides several financial support mechanisms. The higher education institution pays the costs of publishing monographs of lecturers and ensures a reduced participation fee in scientific events that promote publication in RISEBA publications. Within the framework of the budget, funding is allocated for further scientific activity and support, as well as academic staff have the opportunity to participate in project tenders announced by RISEBA and receive funding for the implementation of scientific research.

To motivate the teaching staff, fully paid participation in international conferences and artistic symposia is provided, as well as financial support for specific results in scientific and artistic work. At the beginning of the study year, each faculty is granted funding from the higher education institution for scientific-research and artistic creation work, the rational use of which is the responsibility of the dean of the relevant faculty. Each faculty member may qualify for participation in a conference or competition according to his or her annual limit, which is determined according to the academic position of the teaching staff: lecturer, assistant professor, associate professor or professor. In practice, this amount is much higher than in certain public universities. For example, the base amount for an associate professor is 1800 EUR/year of study, but in the event that the scientific article was published in a highly quoted academic journal with a rating of 1 and the

journal is indexed in at least one of the scientific databases *Web of Science*, *SCOPUS*, *ERIH*, *ELSEVIER*, the faculty member may qualify for financial support in the amount of 1000 euros (one thousand hundred euros) gross per article. But In the event that the scientific article was published in a highly quoted academic journal from the current list of ABS or ABDC journals with a journal rating of 4 or 4\* (ABS List), the RISEBA faculty member may qualify for financial support in the amount of 3500 euros (three thousand five hundred euros) in a gross year. In addition, often in cases where annual limits have been exhausted, additional funding is available from both the Department of Science and the faculty for unforeseen events. When assessing the possibility of financially supporting the participation of the teaching staff in a conference or competition, it is also taken into account whether the teaching staff also involves students in scientific work. At least one student whose scientific or artistic director was the particular teaching staff must participate in the RISEBA student scientific conference in the previous year.

To ensure scientific excellence, it is stipulated that at the end of the strategy period, the share of scientific staff with a scientific degree in the Faculty of Media and Creative Technologies would reach 75%. In order to improve the qualification of scientific staff, academic staff of the studie field *Arts* must participate in seminars organized by the university RISEBA not less than twice a year. The Faculty of Media and Creative Technologies establishes uniform principles for the organization of scientific activity and artistic creation.

### **Evaluation and Development Processes**

The competence of academic staff is enhanced through participation in mobility support programmes such as ERASMUS+. Every year there is an evaluation of the activities of the teaching staff, in which the results of research work, activities in projects, as well as pedagogical and organizational work are evaluated. At the end of the year, the teaching staff submit reports on achievements in scientific and creative work, participation in projects, conferences, seminars and publications.

At the end of each study year, the head of the scientific direction of Media Arts and Creative Technologies performs an annual evaluation of the results of the work of academic staff and researchers, in which the share of scientific research, artistic creation, academic and organizational work in the overall results is determined. Currently, the share of scientific work is 35% of the total amount of work, and in the long term it is planned to increase it. The head of the scientific direction may receive additional points for successful management of the direction as a result of the annual evaluation.

### **Scientific Research and Artistic Creation**

Elected faculty, such as Dr. Aigars Ceplītis, Dr. Anita Uzulniece, Dr. Ellen Perlman, Dr. Ieva Gintere, Dr. Christopher Hales, or Jānis Redlihs

Dr. Aigars Ceplītis participates in and leads several important research and technology development projects, including DIGITEKA (project No. 8.2.3.0/22/A/006), which improves digital skills and quality of studies, and *EcoMind* (2025–2028), in which he develops an innovative *serious art* game in the WebXR environment, focusing on the ecology of mental health. His academic interests include the typology of a 360° virtual reality cinematographer, which is approbated in both focus groups and international conferences. Dr. Perlman's experimental AI opera *Language Is Leaving Me – An AI Cinematic Opera of The Skin* premiered at the Copernicus Science Center in Warsaw, combining algorithmic rendering with stories from different cultures. For her interdisciplinary project *Total Today*, she uses data visualization on the victims of the Ukrainian war to create a work of art that resonates in society that encourages social reflection processes. In turn, Dr. Gintere leads several projects of European and national importance, such as



*EcoMind* (2025–2028) and *CineGame Ukraine* (MSCA4Ukraine 2023–2025), which focus on digital art and the development of VR games to disseminate cultural and historical and psychological topics. Her international projects also include *ImGame* (Creative Europe 2022–2025), which combines immersive aesthetics with research in the field of *serious gaming*. Dr. Gintere regularly presents the results at international conferences and, in cooperation with the Orleans School of Art and Design, develops WebXR prototypes, ensuring intensive cooperation between Latvia and several European universities.

Affiliated faculty who are not elected are, however, closely related to the development of the studio direction. In creative research, the studie field *Arts* aims to create a cluster of new audiovisual content production industry, which would ensure both commercial orders, as well as the involvement of RISEBA academic staff and students in production processes. The basics for such a configuration already exist, because Fthe well-known producers in Latvia L. Kovalova and V. Zaikovskis, who are bases of the Faculty of Media and Creative Technologies, but freelance teaching staff, produce content for TV3 and Tet+ streaming companies, involving faculty students and individual teaching staff in practice. In 2023, operator and RISEBA training force A. Grebnev received the *Great Kristaps* award for the film *Postcard from Rome*, but in 2024 he was recognized as the best video artist of the year and received the award *Stage Nail* for the performance *Soft Power*. Director, screenwriter and producer M. Kaža has been recognized as the Young Performing Artist of the Year for directing the show *Soft Power* and has won 75 international and Latvian awards of various scales for the film *Stream*, including the European Film Academy Award, the Golden Globe, the French Film Academy Award *Caesar* and the US Academy Award *Oscar* in 2025.

The latest developments in the field are integrated into the content of study courses, and teaching staff actively participate in the approbation and dissemination of research results by speaking at conferences and seminars. The information obtained is used in the preparation of study courses and teaching aids, since the creative and research activities of the academic staff are closely related to the study process. This approach promotes students' understanding of industry innovations and their connection to labour market needs.

Annex 27. Compilation of quantitative data of the teaching staff of the study field *Arts* on scientific and/or applied research and/or artistic creation activities corresponding to the study field during the reporting period.

Annex 28. List of publications, patents, works of artistic creation of the teaching staff of the study field *Arts* for the reporting period.

**2.4.5. Specify how the involvement of the students in scientific research and/ or applied research and/or artistic creation activities is promoted. Provide the assessment and description of the involvement of the students of all-level study programmes in the relevant study field in scientific research and/ or applied research and/or artistic creation activities by giving examples of the opportunities offered to and used by the students.**

Student involvement in scientific research and artistic creativity is carried out in accordance with the level of the study program – bachelor's or master's – aligned with the intended learning outcomes and the requirements of the EQF (European Qualifications Framework) and the NQF (Latvian Qualifications Framework), following the structure and content of the mapping of learning outcomes. Regarding scientific or applied research, students are primarily involved through final theses (bachelor's and master's theses) and coursework, where courses on research methodology

and data processing are also taught. At the doctoral level, students may assist doctoral candidates in their research. If a student is unsure about choosing a topic, multiple options are offered, as various companies and institutions collaborate with RISEBA, proposing topics relevant to industry needs.

At the beginning of both bachelor's and master's studies, students are informed about the importance of research and artistic creativity skills for career development, as well as the opportunity to pursue doctoral studies within the study field. Students and faculty members also regularly prepare joint scientific publications indexed in databases such as SCOPUS, Web of Science, and others.

Within each study in the study field *Arts*, the topics of final theses are structured into several thematic clusters, aligned with the needs of the audiovisual labour market and the current research trends in the European and global academic landscape. Students are provided with opportunities to engage in RISEBA-led projects, such as the annual international scientific and artistic creativity conference '*A Changing World – In Search of New Solutions*', held each spring. This conference is financially supported by industry partners, who award monetary prizes to the winners of first-place submissions. Each year, students from the study field “Arts” have been recipients of first prizes, with monetary awards ranging from EUR 100 to EUR 450.

As another example, RISEBA participated in the national research project '*Assessment of Higher Education Students' Competences and the Dynamics of their Development during the Course of Study*', involving more than 1,500 students across 21 higher education institutions in Latvia. RISEBA contributed with approximately 150 students from the 'Arts' and 'Information and Communication Sciences' study fields, specifically first- and final-year students.

At the doctoral level, students enrolled in the “Media Art and Creative Technologies” programme articulate several significant trends that reflect contemporary developments in art and the pressing challenges of digital transformation. These research directions align with the objectives of the EU Digital Single Market directive and the strategic priorities of Latvian cultural policy. The studies exhibit a strong interdisciplinary approach and demonstrate high relevance to future developments, with particular emphasis on the advancement of digital competencies, international collaboration, and the integration of innovative technological solutions within artistic practice. Notable examples include I.B. research on the aesthetics of recontextualizing digitally sourced video materials in video art and installations; V.P. applied research on the integration of artificial intelligence in Latvia's education system; H.Z. exploration of METAHUMAN technologies in immersive theatre in China; A.S. study on the structures of digital memory and subjectivity; M.A. work on the use of TouchDesigner in the digitisation of Iranian musical heritage; V.M. research on the application of VR technologies to enhance the performance of professional footballers; and S.D.J. investigation into algorithmic memory rituals and immersive artistic reconnection practices in the context of diaspora and migration. RISEBA doctoral student S.D.J., in collaboration with Associate Professor Dr. Aigars Ceplītis, continue to produce a series of publications for *RISEBA ADAM arts*—the peer-reviewed academic journal of the RISEBA Academy of Architecture, Design, and Audiovisual Media Arts with an international editorial board—featured in outlets such as [Evoking Cultural Memory and Nostalgia with Volumetric Visualizations: NeRFs and Point Clouds as Metaphors for Displacement](#) (2024), [Neuralpoiesis: A Posthuman Feminist Framework for Embodied Memory Production Through Algorithmic Technologies](#) (2024) (with Dr. Aigars Ceplītis). Doctoral student A.S. study [Translating Memory into History: on Reappropriation of Memory in the Age of Platform Capitalism](#) analyzes how memory is transformed into history in the context of modern platform capitalism, and what new aspects it introduces in the appropriation of memory and its social role.

The doctoral and master's level international research project *Development of Serious Art Games*

*and the Ecology of Mind in the 21st Century (EcoMind)* is implemented in cooperation between RISEBA, Vidzeme University of Applied Sciences, and the École Supérieure d'Art et de Design d'Orléans (Orleans School of Art and Design). The project is integrated both in the scientific research of RISEBA associate professor Dr. Ieva Gintere and in the master's module *Interactive Arts and Multimedia Performances (A5)* in the JMSP program. Master's students in module A5 acquire theoretical and practical skills in interactive multimedia arts, including conceptualization, technical skills for the public presentation of WebXR and VR audiovisual works, which are aligned with the goals and activities of the EcoMind project, namely focused on the innovation of digital art games, the study of digital culture and the ecology of mental health, as well as the preparation of high-level academic publications. In autumn 2025, it is planned to organize an international exchange session within the framework of this project, involving master's and doctoral students and researchers, in which foreign partners within the framework of ERASMUS+ will also participate.

As for the acquisition of knowledge and skills in artistic creation, special professional study courses in the field of the humanities are provided. The study process in the study field *Arts* is closely related to creative work, students of all three levels develop works of art, films, compositions, performances, performances that are presented in public within the framework of modular study course cycles. Through this process, students acquire comprehensive competencies in organizing exhibitions, performances, and cultural events in collaboration with their academic instructors. This includes the conceptual development of projects, the writing of accompanying texts, spatial and material planning, scenography, and technical execution, often in cooperation with other institutions.

In addition to the aforementioned activities, student engagement in artistic creativity within the bachelor-level study programme is implemented in a structured, methodologically grounded manner and is integrated as an essential component of the academic process. Artistic creativity is fostered through both individual and group practical assignments that reflect the professional standards of the field and the real-world conditions of artistic production. For instance, in the course *Film and Multimedia Directing IV*, students complete a full-cycle directing project—from script analysis and casting to filming, editing, and final public presentation. In *Cinematography for Film and Multimedia II*, students develop documentary films, staged historical scenes, and music videos, employing current technical and stylistic approaches within the industry. Meanwhile, the course “*Acting Techniques II*” equips students with performance skills specifically tailored to the audiovisual medium by staging scenes for the camera and exploring expressive possibilities unique to this format.

A significant form of student engagement in artistic creativity is international collaboration. In the course *Director's Work with Actors*, taught by Dr. Aigars Ceplītis, students have, over the past three years, produced several short films in cooperation with master's screenwriting students from the University of North Carolina School of the Arts (UNCSA, USA). These works - such as *Food for Wolves (2023)*, *Lodge (2023)*, and *Replacement (2023)* - tackle socio-political issues within the Latvian context and are created through forms of international artistic cooperation. This approach enables students to apply acquired competencies in an intercultural setting while producing professional-level works that meet international quality standards.

In addition to the aforementioned activities, student engagement in creative and applied projects is ensured through collaboration with industry professionals. For example, under the supervision of lecturer Mg.art. L. Kovaļova, students develop serial concepts and present them to professionals in the field. During the 2023/2024 academic year, the concepts were presented at RISEBA University as well as to representatives from GO3 and TET. As a result, second-year student P. R. was awarded first place and received an invitation to further develop her serial concept to a final product and showcase it on the GO3 platform. This endeavour was successful, and the series is scheduled to

premiere on the GO3 platform in the spring of 2025. (More information available here: <https://riseba.lv/jaunumi/augstskolas-riseba-studente-ar-komandu-prezente-serialu-gaumes-lieta/>).

Creative research at the bachelor level enhances students' ability to both theoretically substantiate and practically realize audiovisual solutions, integrating analytical insight with technical proficiency. For instance, V. B. bachelor thesis "Framing Composition as a Tool of Artistic Expression" analyses the role of composition in narrative construction and in guiding viewer perception in cinematic language. A. C. study "Structural Elements in the Films 'Enron: The Smartest Guys in the Room' and 'The China Hustle'" explores documentary film narrative structures, with particular emphasis on the synergy between dramaturgy and editing. E. E. work "Comparative Analysis of Sony a7s III, Sony FX6, and Sony VENICE 2 Cameras" offers a detailed technical comparison, highlighting the impact of creative choices on image aesthetics. Meanwhile, K. K. thesis "Directorial Principles and Approaches in Working with Documentary Film Subjects" emphasizes the importance of ethics, empathy, and direction in the creation of an authentic cinematic narrative.

At the master's level, works in artistic creation demonstrate significant progress in the field of audiovisual technologies, focusing on the most current development trends, such as audiovisual narration in 3D, cinematic art in virtual reality, meditation practice with animated 3D objects and VR data visualization, as well as emotional and abstract analysis of computer pseudoformats of art and the importance of immersive experience. A former master's student, now a doctoral student, S.D.J. has developed the artificial intelligence interactive installation CEEMAN 2022, in Bled, Slovenia. Other thematic examples include works such as M.M. *Beta Waves Violence* sensor-based art using TouchDesigner's real-time voeography, or the pilot series *Political Tea Time* (2023) created by V.Z. for Latvian Television.

At the master's level, artistic creativity is further supported through innovative scientific research; such an integrated approach to inquiry and creative experimentation fosters interdisciplinary thinking, enhances comprehension of digital culture, and encourages the development of experience-based aesthetic exploration. For instance, in her 2025 thesis "*Visual Rhetoric in Documentary Film: Emotional Representations of Forced Displacement*," graduate student A.L. investigates how visual rhetoric is employed in documentary filmmaking to convey the emotional realities of forced displacement. In the domain of advanced artificial intelligence research, M.P. thesis '*The Study of AI-Driven Generative Data Sculptures: A Semiotic, Multisensory, and Air-Haptic Interpretation of Latvia's Collectively Mediated Memory*' (2025) proposes a novel methodology for creating AI-generated data sculptures. The project integrates semiotic decoding, precise emotion mapping, and air-haptic technologies to interpret and preserve collectively mediated memory within the context of Latvia's cultural heritage. Meanwhile, L.K. thesis '*Distorted Self-Perception through the Lens of 'Otherness' in Digital Art*' (2025) explores how experiences of otherness disrupt self-perception and how such internal conflicts may be visualized through digital artistic practice. Employing an autoethnographic methodology, her research combines a ten-year personal diary analysis with a critical review of psychoanalytic, feminist, and media studies frameworks. Through this interdisciplinary lens, the thesis interrogates the mechanisms by which internalized social constructs and the external gaze fragment identity and alter one's sense of self.

The previously cited solutions for student involvement in research and artistic creation are evaluated as targeted and effective, as they are closely integrated into the study process through course content, practical tasks, interdisciplinary projects and international initiatives. The scope of involvement is wide - students are active both individually, in teams, within and outside studies. This is evidenced by both publicly presented works, participation in cooperation and research projects, as well as professional recognition.

**2.4.6. Provide a brief description and assessment of the forms of innovation (for instance, product, process, marketing, and organisational innovation) generally used in the higher education institution, especially in study field subject to the assessment, by giving the respective examples and assessing their impact on the study process.**

RISEBA implements several forms of innovation that significantly improve the quality of studies and promote the competitiveness of students in today's labor market.

**Product innovations**

The joint doctoral study programme *Media Arts and Creative Technologies* of RISEBA and RTU Liepaja Academy is itself a product innovation in the Latvian higher education space, as it offers a unique *low-residency* format, which is not implemented in the Baltic region exclusively in English. This model allows students to combine studies with professional activities, attracting students from different countries (USA, China, Israel, Iran, etc.). A major product innovation is the H2O Media Lab, created in 2021, equipped with modern computers, BlackMagic DeckLink Quad HDMI Recorder systems, Apple workstations and Pimax Vision 8K X VR glasses. The lab also offers professional 360° 3D InstaPro 360 video cameras and Kandao 8K Obsidian 3D high-resolution cameras, allowing students to conduct research in the fields of augmented and virtual reality, 360° cinema, and data visualization.

In 2024, a new modern computer class was created with 25 Mac Studio M2 computers, multimedia equipment, sound insulation and laser projection equipment, which gives doctoral students the opportunity to work with artificial intelligence applications (GetIMG, Foto, Runway ML, DALL-E 2), as well as Insta Studio, Unity and Cinema 3D applications. The availability of modern infrastructure in 24/7 mode (H2O Media Center) and the *low-residency* study model provide maximum flexibility, which is especially important at the doctoral level, where students often combine studies with professional and academic activities

**Process innovations**

RISEBA has initiated a comprehensive study content development project, which will include a number of sequential tasks that will allow more accurate data on the achievement of each defined study outcome, across the study programme (not only based on the outcome assessments of each study course), as required by the AACSB standard. And, in the longer term, it is envisaged that much of the data will be captured and analysed through information technology, through the development of e-learning environments, including artificial intelligence, which will significantly speed up processing time and also enable even faster decisions on necessary content improvements. This content development project is in its early stages, but is expected to have a significant positive impact on improving the quality of study content. In order to implement this project, a unified catalogue of courses is being developed, the structure of course signatures will be changed, and work is underway to develop individual pilot projects to agree on new standards for the e-learning environment. This will also have a positive impact on the study programmes of the *Arts* field.

Innovative solutions for the organisation of the study process include intensive combined study methods (or BIP projects), which allow to attract international lecturers, visiting students, and also RISEBA students who, for work or personal reasons, do not choose to study for a semester or even a year within the ERASMUS+ programme, but want to gain international study experience and exchange ideas in a shorter and more concentrated period of time, in the form of projects, which is a common form of cooperation for those working in the art sector.

To carry out a high-quality remote study process, several online systems have been introduced and are actively used, such as Miro (<https://miro.com>) and Zoom (<https://zoom.us>). In order to ensure consistently high quality of studies, RISEBA has approved [the minimum requirements for study courses in the Moodle \(https://e.riseba.lv\)](https://e.riseba.lv) environment, which determines the set of study materials, learning resources, etc. that students must be provided with (MN0009-02, 06.02.2022.) A novelty is the defined requirements for other forms of study (not only distance learning, but also full-time and part-time studies, as well as distance learning). Regulations for the development and remote assessment of final works have been developed and implemented by RISEBA. Academic integrity is available (t.sk. Moodle integrated) TurnItIn/Ouriginal anti-plagiarism solutions, as well as GPTZero artificial intelligence identification tools.

In order to support the interdisciplinarity and applied nature of the study process, students are provided with new information resources with market data and trends in consumer behavior, which support the development of creative solutions that meet the requirements of society (Euromonitor, Statista, etc. – more affected in the section on investments in science). Students have access to technological solutions for research purposes, which also allow them to evaluate audiovisual materials, t.sk. on an international basis (LimeSurvey survey system, CINT respondent panels).

A. Grebnevs, a lecturer in the study field *Arts*, has implemented a sample of the RISEBA equipment list since September 2022, according to which students can create a list of equipment that is close to industry standards, since the receipt and transfer of equipment is also part of the learning process. To improve the quality of practical work still in the preparation period: film description, script, storyboard (storyboard), location pictures and videos, technical drawing (floor plan), call sheet (CS). Lecturer A. Grebnev has created a specification for the transfer of work of the Operator Training Course, which had to be followed by students when submitting works. At the moment, the specifications are also supplemented with clarifications of the technical parameters of the created work, such as the size and format of the file, the shape of the file name, color correction.

### **Marketing innovations**

RISEBA scientific journal *ADAM arts* (Architecture, Design and Audiovisual Media Art) is an essential marketing tool that promotes the recognition of the university and attracts new doctoral students. The articles published in the journal demonstrate the university's potential for research and artistic creation, while its international editorial board helps to establish extensive contacts with researchers and artists from other countries. The university's international cooperation with partner universities, such as the SMARTlab Research Institute PhD programme in Dublin, opens up new opportunities for student mobility and joint research projects.

Since 2024, in the RISEBA Moodle environment, the acquisition of theoretical materials in individual courses is complemented by explanatory materials of artificial intelligence-created avatars, which help students learn theory and prepare for classes in the *flipped classroom* format.

### **Organisational innovation (in academic processes)**

The priority of scientific work, doctoral research, communication with the management of the university RISEBA, the over-management of the accreditation report, is the competence of the acting dean's of the Faculty place Dr. A. Cepītis, the Program Director K. Grende works on issues of faculty tactics and operational information between, communicates with students on a daily basis, and manages the administration of their learning process. The head of the study field D. Āboliņa manages the strategic issues of the study field, creates the design of the learning process, is responsible for purposeful replenishment of the composition of lecturers. Processes are controlled and directed at faculty meetings held weekly.

RISEBA lecturer J. Rēdlihs works with students in smaller groups, as well as offers individual

consultations for mastering the specifics of the profession. A. Grebņevs, a guest lecturer in the study field *Arts*, has implemented a sample of the RISEBA equipment list since September 2022, according to which students can create a list of equipment that is close to industry standards, since receiving and transferring equipment is also part of the learning process. To improve the quality of practical work still in the preparation period: film description, script, storyboard (storyboard), location pictures and videos, technical drawing (floor plan), call sheet (CS). He has also drawn up a specification for the transfer of work for the Operator Training Course, which students had to follow when submitting works. In 2023, the Specification will be supplemented with clarifications of the technical parameters of the created work, such as the size and format of the file, the shape of the file name, color correction.

Since 2024, in the RISEBA Moodle environment, the acquisition of theoretical materials in separate courses is supplemented by explanatory materials of avatars created by artificial intelligence (for example, study courses of assoc.prof. Dr. V. Kaže), which allows students to facilitate the acquisition of theory, as well as to prepare for classes in the form of so-called *flipped classroom* – preliminary independent acquisition of the theory with subsequent in-depth discussion in classes. A number of training courses in a horizontal format (relevant sections in different subjects) increasingly use and explain the practical and ethical aspects of the application of generative artificial intelligence, purposefully directing the acquisition of future-oriented Learning content.

## **2.5. Cooperation and Internationalisation**

**2.5.1. Provide the assessment as to how the cooperation with different institutions from Latvia (higher education institutions/ colleges, employers, employers' organisations, municipalities, non-governmental organisations, scientific institutes, etc.) within the study field contributes to the achievement of the aims and learning outcomes of the study field. Specify the criteria by which the cooperation partners for the study field and the relevant study programmes are selected and how the cooperation is organised by describing the cooperation with employers. In addition, specify the mechanism for the attraction of the cooperation partners.**

RISEBA University of Applied Sciences and the study field *Arts* cooperate with various Latvian institutions, employers' organizations, non-governmental organizations, promoting the recognition of RISEBA in Latvia, such as:

*Latvian Academy of Culture;*

*Latvian Film Producers Association;*

*Latvian Chamber of Commerce and Industry;*

*Employers' Confederation;*

*Higher Education Export Society;*

*Latvian National Project Management Association;*

*Latvian Association of Marketing Professionals;*

*Latvian Business Angel Network;*  
*Latvian Venture Capital Association;*  
*Latvian Association of Supervisors;*  
*Film Producers Association;*  
*Science and Innovation Park;*  
*LFF Zemgale Football Centre;*  
*Daugavpils University;*  
*RTU Liepaja Academy;*  
*Vidzeme Higher Education Institution;*  
*Studio Visio;*  
*Dream Well studio;*  
*Go3;*  
*TET TV+;*  
*SIA Rīgas nami,*  
*Cinema Splendid Palace;*  
*Latvian Academy of Arts;*  
*Latvian Union of Cinematographers;*  
*Latvian National Film Centre.*

The selection of cooperation partners of the study field *Arts* in RISEBA is based on strategic and academically justified criteria, which ensure the high quality and sustainability of cooperation. To evaluate the effectiveness of cooperation, RISEBA uses both qualitative and quantitative indicators, including student and employer feedback, internship results and implementation of joint projects. The main selection criteria are:

- Professional field of activity: The partner operates in the field of art, design or creative industry, which corresponds to the goals of the study field and provides real added value to students.
- Prestige and reputation of the organization: The Partner has a good reputation in the labor market, a recognized name in the industry and high quality standards.
- Practical opportunities: The partner is able to provide internships and jobs for students, offer real opportunities to engage in industry projects.
- Long-term experience and stability: The duration and stability of the organization's activities demonstrate its reliability and sustainable cooperation potential.
- Interest and contribution: The Partner is interested in cooperating with RISEBA and investing resources in the development of the study field, offering expertise, material and organizational support.
- Previous cooperation and alumni experience: If there is previous cooperation or RISEBA graduates work in the organization, this positive experience factor is taken into account.

### **Cooperation with other higher education institutions**



RISEBA cooperates with other Latvian higher education institutions, such as RTU Liepaja Academy, Latvian Academy of Arts, Rīga Stradiņš University, BA School of Business and Finance, Vidzeme University of Applied Sciences and the Latvian Academy of Music. This cooperation includes joint study programmes, exchange of information on conferences, creative workshops and exhibitions that help students and faculty to develop their professional competences.

Over the past few years, cooperation with the Latvian Academy of Culture (LKA) has gained significant progress, as evidenced by the conclusion of several agreements between RISEBA and LKA. The Parties undertake to promote greater opportunities for students in studies, scientific research and artistic creative work, and the Parties have a mutual interest in using the resources and intellectual potential of both to accomplish this task. It provides for expanding the possibilities of inviting visiting lecturers at both cooperation universities RISEBA and LKA, as well as the possibility for students to use elective courses both at LKA and at RISEBA university. A concrete example: M. G., a student of LKA, chose to attend the lecture course *TV and Film Directing* by RISEBA lecturer Arvīds Babra, which she successfully passed. Lecturer Jānis Rēdlihs, within the framework of the course *The Work of a Film and Multimedia Operator*, collaborated with Professor Olga Žitluhina of the LKA program Contemporary Dance Arts and her students, creating dance video clips, in the realization of which students of both universities are involved.

Outside of official contracts, but within the framework of cooperation between the teaching forces recognized in the film industry together with RISEBA students, several projects have been implemented that have gained resonance in the field of Latvian cinema. RISEBA students have had the opportunity to submit their educational films at the student National Film Show *Lielais Kristaps* organized by the Latvian Union of Cinematographers and the Latvian Film Centre. Competition. In 2024, the final film of RISEBA bachelor's studies *Mieriņš* has been announced.

The National Film Centre has invited RISEBA students to follow the public presentations of new films as observers.

Lecturer Matīss Kaža, in cooperation with director Gints Zilbalodis and the studio *Dream Well studio*, has implemented a special screening of the film *Stream* especially for RISEBA students, including inviting Erasmus + students to the screening. Within the framework of the event, a lecture by RISEBA lecturer and head of the study field Arts Daira Āboliņa on the success of independent animation in the world was also held.

Lecturer and producer Vadims Zaikovskis has implemented several multi-series projects within the framework of *Film and multimedia production* in the company *Go 3*, including *Tea Time*, in the realization of which students of the RISEBA Faculty of Media and Creative Technologies were involved, as well as the series *Taste Thing*, which was co-produced by RISEBA third-year student P.R. An idea generated in the learning process, was realized together with a team of professionals of the TV platform Go3.

The process of cooperation between RISEBA teaching forces and students corresponds to the study tasks and goals. Students and graduates confirm their skills and competitiveness in the Latvian audiovisual industry.

In terms of **partner attraction mechanisms** in the study field *Arts*, they form a systemic, quality- and mutually beneficial approach:

1. **Study programme councils and advisory groups:** within the framework of each programme, there is a study programme council, which involves industry professionals, employers, RISEBA graduates and teaching staff.
2. **Formal agreements and cooperation agreements**

RISEBA concludes cooperation agreements with Latvian employers, municipalities, universities and creative industry companies. These agreements determine the involvement of partners in practices, joint projects, as well as the attraction of trainers or mentors. The conclusion of cooperation agreements is organized by both program managers, the Career Center and the management of RISEBA.

### **3. Career Days and Industry Events**

RISEBA annually organizes Career Days and industry networking events, during which students meet with potential employers and industry representatives. These events serve as a platform for gaining new cooperation contacts while strengthening existing partnerships.

### **4. Alumni Engagement**

An important mechanism is the alumni network – RISEBA actively maintains links with former students who are already working in creative industries and companies. Graduates often recommend their company as an internship or cooperation partner, as well as become mentors or guest lecturers themselves. Graduates actively promote the RISEBA study field *Arts (word of mouth)*

### **5. Targeted cooperation with industry associations**

RISEBA cooperates with the Latvian Association of Creative Industries, the Latvian Association of Marketing Professionals, the Chamber of Commerce and Industry, as well as with state and municipal cultural and educational institutions. Membership in these organizations provides access to a wide range of partners and allows you to identify organizations that meet the priorities of the field of study.

### **6. Project tender approach**

Several Latvian cooperation partners are attracted through project applications in the Latvian Culture Foundation, the State Culture Capital Foundation, etc. This approach serves both as a resource attraction and as an initiator of new relationships.

### **7. Integration of practical work and creative laboratories**

RISEBA is creating an audiovisual content production cluster where students and lecturers work together with industry professionals on real projects. This initiative allows not only to get internships, but also to create long-term partnerships with media, film, design and technology companies in Latvia.

### **8. Targeted outreach and exploration of cooperation**

RISEBA regularly analyzes companies in the sector, whose profile corresponds to the content of the programs, and purposefully addresses the cooperation of this organization – offering cooperation in internships, guest lectures or joint projects. This mechanism is implemented both by the management of the study field and by RISEBA external relations and career development services.

### **9. Evaluation and renewal of cooperation**

In order to ensure the quality of cooperation, RISEBA implements a partner evaluation mechanism – surveys according to practices, student feedback, feedback from employers, regularity and effectiveness of cooperation are the main factors according to which decisions are made on the continuation or expansion of cooperation.

*Annex 26 provides information on the concluded co-operation agreements with other institutions, including on the provision of internships for bachelor's degree programmes (both Latvian and*

foreign).

**2.5.2. Provide the assessment as to how the cooperation with different institutions from abroad (higher education institutions/ colleges, employers, employers' organisations, municipalities, non-governmental organisations, scientific institutes, etc.) within the study field contributes to the achievement of the aims and learning outcomes of the study field. Specify the criteria by which the cooperation partners suitable for the study field and the relevant study programmes are selected and how the cooperation is organised by describing the cooperation with employers. In addition, specify the mechanism for the attraction of the cooperation partners.**

International cooperation and internationalization of studies takes place in accordance with the plan developed by RISEBA *Internationalization Strategy 2021-2027*, as well as other strategic development documents (RISEBA Strategy 2022-2027 and RISEBA Strategy for Scientific Action 2022-2027), thus ensuring the development of study programmes and processes in accordance with the quality criteria adopted in international practice, which provides an opportunity for lecturers expand international cooperation by engaging in international study and science projects or programmes, and attract foreign lecturers. RISEBA's internationalization plan is based on the mission to strengthen RISEBA's international reputation in all its efforts and the vision to ensure RISEBA's international recognition as a provider of high-quality education and a center of international excellence in academic, research and corporate aspects. This vision also promotes the development of an internationally oriented study environment and provides experiences that prepare students for careers of different levels and types in the global labor market.

#### **The main directions of internationalization**

The internationalization strategy for RISEBA University of Applied Sciences contains two main vectors:

1. **Internal internationalization** (all international activities not related to mobility), i.e. further internationalization of the university in order to ensure the expression of students in an international perspective and to develop students' international competences.
2. **External internationalisation** (all international activities related to mobility), i.e. the development of internationalisation through cooperation with different countries and regions and offering international opportunities to students and faculty.

International cooperation of RISEBA study field *Arts* ensures the achievement of study goals in a structured way based on clearly defined criteria and mechanisms. The university has concluded more than 130 cooperation agreements with universities in Europe and third countries, including 17 Erasmus+ agreements in the field of art with institutions in Belgium, Bulgaria, the Czech Republic, Croatia, France, Estonia, Cyprus, the Netherlands, Poland, Portugal, Romania, Spain and Turkey. In addition, riseba has concluded several cooperation agreements, e.g. SMARTLab, University of Dublin, Holon Institute of Technology in Israel, Polish-Japanese Institute of Information Technology in Warsaw, University of North Carolina School of the Arts School of Filmmaking in the USA, as well as with SPP College in China and South African educational organizations: MCB Consulting, Missionvale Care Centre Trust, and Ready for Life Trust.

Participation in prestigious international organizations such as ELIA (European League of Institutes of Art), EFMD, CEEMAN, AACSB and EAIE provides access to international quality standards and methodologies that directly support the goal of the study direction - to prepare highly qualified

specialists for the creative industries with interdisciplinary competence in business and art.

The international dimension directly affects the results of studies, implementing RISEBA's vision *business meets art* in a global context. Collaborations with SMARTLab, Dublin University, Holon Institute of Technology in Israel and other partners allow for the integration of immersive technologies, artificial intelligence and the latest trends in digital storytelling into study content. Erasmus+ programmes and international mobility (BIP, KA171) provide students with direct access to international experience, while attracting foreign teaching staff (from Germany, France, the Netherlands, Poland, USA, Ireland) diversifies perspectives and methodologies. This systemic approach produces measurable results - students acquire internationally recognized competencies in the fields of audiovisual media, immersive media, data visualization, and artificial intelligence, which directly correspond to the global needs of creative industries and RISEBA's strategic goal to become an international innovation center, following the following strategic directions of internationalization:

- Attracting and retaining foreign students as one of the most important long-term priorities together with the activities carried out by the Marketing and Communication and Sales Departments in 2021-2027;
- Attracting high-quality foreign lecturers and artists, whose creativity is related to the distribution of internationally notable works of art, ensuring the global presence of RISEBA;
- Ensuring international diversity of students, where the target audience of RISEBA is different regions of the world, organizing international educational fairs of various service providers, with the task of attracting international students and agents and participation in recruitment trips, online and other marketing activities (study portals, road shows, presentations, seminars, embassies, etc.);
- Provision of high-quality psychological and practical support mechanism and the best level of services to international students in the process of visa, inquiry, application, immigration, admission and throughout the study period.

Hence, opportunities for cooperation of the study field abroad are ensured by RISEBA's participation in international organizations, participation in international projects and various types of concluded cooperation agreements with foreign organizations, such as:

ELIA – European League of Institutes of Art;

the European Management Development Fund (EFMD);

CEEMAN International Association of the Dynamic Society for the Development of Management (joint research projects are being implemented);

AACSB International Business School Development Association;

EDU, European Association for International Education;

CIDD International Dual Consortium;

MIB EPAS Consortium; Paris Chamber of Commerce;

British Chamber of Commerce; American Chamber of Commerce;

Irish Latvian Chamber of Commerce;

Swedish Chamber of Commerce;

SMARTLab, University of Dublin;

Holon Institute of Technology in Israel;

Polish-Japanese Institute of Information Technology;

SPP College in China;

MCB Consulting;

Missionvale Care Centre Trust;

Ready for Life Trust.

Educational cooperation in the study field of *Arts* studies, and its cornerstone is the agreements concluded in the ERASMUS+ programmes with foreign universities, as well as research contacts in the audiovisual sector (basically with higher education institutions of Lithuania, Estonia, Germany, France, the Netherlands, Poland and the USA). In order to promote international cooperation and expand the range of partners, the university RISEBA, as mentioned earlier, joined the ELIA (European League of Universities of the Arts). In March 2025, together with ELIA, an ELIA ETHO Community conference was organized in Riga, which brought together technical staff from art higher education institutions to discuss the role of technology in teaching, learning and research.

**The main criteria for the selection of partners for international cooperation universities, colleges, institutes of science** are the relevance of the study programme, the content of the study courses, the possibilities of organising mobility, the possibilities of conducting joint research, the reputation of the partner university locally and internationally, geographical location. Cooperation is established in both research and innovation projects, mainly by creating transnational platforms for doctoral studies of young artists and new art forms, organization of conferences and creative workshops, from which students gain – contacts and excellent guest lecturers.

The main criteria for the selection of international national and non-governmental organization cooperation partners among entrepreneurs are:

- the sector of activity represented;
- coincidence of research topics;
- organizational structure and effectiveness;
- duration and reliability of cooperation;
- previous experience of cooperation with one of the teaching staff of the direction.

As for the mechanisms themselves, the above international development documents are basically clearly formulated, which define the objectives – attraction of foreign students and lecturers, expansion of mobility (visa and practical support, career days), internationalization of research projects, etc. For the implementation of these plans, RISEBA actively adapts its study programs to international standards, obtains globally recognized accreditations (EPAS, CEEMAN IQA, AACSB) and forms an extensive bilateral agreement Network. Academic and staff mobility (including Blended Intensive Programmes and KA171 mobility) is also at the core of the attraction mechanisms, which makes it possible to attract partner universities whose programme content, research topics and geographical location strategically complement RISEBA. In addition to formal contracts, the university strengthens its reputation and partner base through its involvement in international professional associations (e.g. ELIA, EFMD, CEEMAN, EAIE, CIDD) and through chambers of commerce and diplomatic missions that help attract entrepreneurs, funding and internship opportunities for students.

Annex 26 provides information on the concluded cooperation agreements with other institutions, including on the provision of internships (both Latvian and foreign).

**2.5.3. Specify the system or mechanisms, which are used to attract the students and the teaching staff from abroad. Provide the assessment of the incoming and outgoing mobility of the teaching staff in the reporting period, the mobility dynamics, and the issues which the higher education institution/ college faces with regard to the mobility of the teaching staff.**

One of the main goals and objectives of the university's development strategy is to promote the internationalization of RISEBA, which provides that students studying at RISEBA have the opportunity to gain international experience by going on an Erasmus+ exchange program to study or do an internship, as well as studying in a double degree exchange program. Students have the opportunity to get to know the culture of other countries, make new contacts, improve their foreign language skills, etc.

It is also important for the university to include administrative and general staff and lecturers in the internationalization process, for whom the Erasmus+ exchange program gives the opportunity to improve and supplement their professional skills and abilities, adopt good practice examples from partner organizations, as well as create new cooperation opportunities, etc., in order to offer both outgoing and incoming mobility participants the most professional and diverse Erasmus+ exchange program experience possible. Within the framework of the project, several previous cooperations were renewed and activated, as well as new cooperation agreements were concluded and existing agreements were renewed. New cooperations were also developed within the framework of the project. During the reporting period (2022/2023 and 2023/2024 academic years), mobility at RISEBA was actively implemented. The consequences of the *Covid-19* pandemic no longer affected mobility processes, and student and staff participation in the programs was dynamic. Within the framework of the Erasmus+ project, new cooperation agreements were concluded and cooperation with existing partner universities was expanded.

The RISEBA Erasmus project manager and student coordinator provide students with information about the Erasmus+ exchange program opportunities at the university, using various tools and channels.

Information is posted on the RISEBA's website and social media channels, and information is regularly sent to students by e-mail. In addition, information events are organized, such as international opportunity days, Study Abroad Fair, informative presentations on Erasmus+ program opportunities, etc. Before the mobility, a presentation is organized, which summarizes information on everything necessary to prepare students for mobility, and students have the opportunity to ask all mobility-related questions, not only during the presentation, but also in person, as well as by telephone and electronically. An *orientation week* is organized for incoming students before the start of the semester, during which students have the opportunity to receive all the necessary information and assistance to integrate into both RISEBA and the Latvian environment as quickly as possible.

Academic, administrative and general staff are regularly sent electronic information about International Weeks and training opportunities at partner universities, as well as invitations to participate, not only in physical but also in virtual mobilities. Information about the Erasmus+ exchange program and its offered activities is provided at joint university meetings. Upon their return, staff members submit their experience stories, as well as share their experiences with other colleagues.

The Bachelor's program *Audiovisual Arts and Media Arts* currently has 12 partner universities.

The Master's program *Audiovisual and Immersive Technology Art* currently has 11 partner universities.

The Doctor's programme *Media Arts and Creative Technologies* has a cooperation agreement with UCD SMARTlab (Dublin, <https://www.smartlab.academy/phd-program>).

Student recruitment and admissions, both for domestic and international students, are organised by the RISEBA Marketing and Communications and External Relations Departments, while the admissions process is managed by the RISEBA Admissions Committee in close cooperation with the RISEBA Admissions Centre. The External Relations Department supports international students in the visa and residence permit application process in Latvia.

RISEBA's International Development Strategy identifies specific target regions for attracting international students, which currently include Central Asia, Azerbaijan, Georgia, Ukraine, the Middle East and North Africa region, South-East Asia, Africa, Latin America and others. These target regions are reviewed and updated annually before launching new student recruitment campaigns. In 2024, the main target countries are Azerbaijan, Egypt, Kazakhstan, Turkey, Uzbekistan and Vietnam. It should be noted that Egypt, Turkey and Vietnam are new markets for the University.

Currently, RISEBA attracts international students mainly through international exhibitions (including online), as well as through its network of agents. Several communication channels are used to attract international students:

- International education fairs in specific target countries
- Student Recruitment Agents
- Open Days for international students
- General and vocational schools in neighbouring countries
- Embassies of the Republic of Latvia abroad and foreign embassies in Latvia
- Foreign Chambers of Commerce and Industry
- Current students and alumni

In addition to these channels, the University also actively uses social media such as Facebook, Twitter, Instagram, LinkedIn, YouTube, etc.

RISEBA is a member of the Higher Education Export Council and together with other Latvian universities promotes quality higher education in Latvia.

With the adoption of amendments to the Law on Higher Education Institutions, which allows the use of only EU languages in the study process (Article 56, Part 3), RISEBA from 2020/2021. in the 2020 academic year, the first English language stream group was also admitted to the bachelor's study program *Audiovisual Arts and Media Arts*, after making significant amendments, which is being successfully implemented and in the winter of 2025, the first graduation of the English language stream bachelor's group took place at RISEBA. The study field, both in bachelor's study programs and master's study programs, was attracted from the following countries: USA, Austria, Azerbaijan, Belarus, Estonia, India, Iran, Kazakhstan, Kyrgyzstan, Russia, Lithuania, Ukraine, Uzbekistan and others. Overall, in the reporting period, the most successful year in attracting foreign students is 2023/2024, when 12 foreign students were admitted to the study field *Arts*, and in the 2022/2023. and 2024/2025. academic years, 8 foreign students were admitted each year.

### **Mobility dynamics**

Student mobility data in the study field *Arts* for the academic years 2022/2023 and 2024/2025 show that outgoing mobility has remained generally stable. In 2022/2023, 11 students participated in exchange programmes. This number dropped to 6 in the following year but saw a slight increase in 2024/2025, when 7 students went on mobility. Among the most popular destinations is the

University of Nicosia in Cyprus, which attracted a total of 11 students over three years. The University of Rijeka in Croatia was also a frequent choice, with a total of 9 students. Additionally, there were individual mobility cases to the Czech Republic, Poland, Mexico, and Germany.

Statistics indicate that interest in mobility opportunities remains steady. Bachelor's program students are more interested in exchange programs and mostly choose to participate in mobility during their second year of study. Participation in mobility programs among master's and doctoral students remained low, which is related to personal reasons and considerations, such as work and family, that prevent them from going abroad for a longer period of time.

According to the Erasmus+ programme implementation rules at the university, bachelor's students may participate in mobility only after successfully completing their first academic year. However, in exceptional cases, and with the agreement of the programme director, students may participate in exchange programme already during the spring semester of their first year. Master's and doctoral students are allowed to participate in mobility from their first academic year.

Incoming mobility to Latvia has shown much more fluctuation. Since the English-language track was only introduced in the 2020/2021 academic year, the study offerings in English for incoming exchange students were limited. Additionally, in the first two years, international cooperation, including exchange programmes, was impacted by the COVID-19 pandemic. In 2022/2023, only one incoming exchange student was admitted, but the number increased significantly to 12 in 2023/2024. However, in 2024/2025, the number dropped again to 3 incoming students. As seen in the attachment No 30, most incoming students came from Spain, the Czech Republic, France, and Portugal.

In summary, mobility data in the study field *Arts* show that local students demonstrate greater interest in the Erasmus+ exchange program than incoming students. Therefore, active efforts are currently being made to strengthen international cooperation, expand the number of partner universities, and increase the visibility of RISEBA University.

The dynamics of incoming teaching staff mobility have varied over the years (see Annex 30), taking into account that foreign teaching staff most actively come to RISEBA within the framework of International Weeks, which, in turn, have a different theme every year. As RISEBA is the only higher education institution in Latvia to have obtained the international EFMD programme accreditation (formerly known as EPAS accreditation), in recent years the list of partner universities has been significantly revised - cooperation is developed with higher education institutions that have obtained similar accreditations, while cooperation with those that have not developed their activities in line with international standards is discontinued.

In general, there is a tendency for both incoming and outgoing faculty mobility to increase. Lecturer M. Kaža has been working with English stream students for several years and taught in France in 2024. RISEBA associate professor A. Ceplītis has worked with students in Estonia, Belgium, Italy, and Ireland within the framework of ERASMUS +, also implementing the combined RISEBA and foreign student class model. Classes of foreign faculty members are mostly announced as open lectures, thus providing the opportunity to attend them to all students who are interested in a certain topic. 2023/2024 was successful academic year when five lecturers went abroad on mobility - A. Ceplītis, K. Grende, S. Durling Jones, L. Kovaļeva, A. Uzulniece, but in the fall of 2024 at the French university EICAR - M. Kaža, J. Jolivet (Ireland), H. Brook (Australia), S. W. Pinchbeck (Estonia) have lectured at RISEBA.

In the next reporting period, it is planned to expand the number of outgoing lecturers.

### **Difficulties that the university faces in faculty mobility**



Since RISEBA has been implementing faculty mobility for several years, it has a certain system that allows it to reduce possible risks and difficulties in faculty mobility, while at the same time taking into account possible challenges.

Compliance of the topic and expected study results of the incoming mobility lecturer's lesson with the requirements of the program and study course:

- Integration of guest lecturers' lectures into study schedules. Guest lecturers Lectures for students are planned compactly - in a short period of time in a workshop format - a master class or a series of local lectures, which requires rearranging the work rhythm of local lecturers.
- Changes in the planning of guest lectures in connection with the academic plans of guest lecturers. Offers from partner universities for lectures usually come during the academic year and take place on specific dates, while RISEBA's conditions regarding the change of lectures and classes are very strict.
- Limited funding for outgoing mobility - often the number of faculty willing to go on mobility is higher than the amount of funding available, so criteria have been developed to give preference to first-time faculty or those whose teaching is particularly highly valued in terms of content, methods and teaching.

The quality of teaching staff's work can be determined and assessed by observing teaching staff's classes, evaluating the course descriptions they have prepared, analyzing the documentation they have submitted, and getting acquainted with student feedback.

RISEBA continues to work purposefully, implementing international cooperation projects, improving mobility systems and addressing identified difficulties. The university plans to increase the number of outgoing faculty members and expand its cooperation network in the next reporting period, strengthening its international presence and offering a quality study experience.

Annex 29 - statistical data on foreign students and teaching staff during the reporting period.

Annex 30 - statistical data on outgoing and incoming student mobility during the reporting period by study programmes.

Annex 31 - statistical data on incoming and outgoing teaching staff mobility.

## **2.6. Implementation of the Recommendations Received During the Previous Assessment Procedures**

**2.6.1. Assessment of the fulfilment of the plan regarding the implementation of the recommendations provided by the experts during the previous accreditation of the study field, as well as the assessment of the impact of the given recommendations on the study quality or the improvement of the study process within the study field and the relevant study programmes.**

The study filed *Arts* was accredited on January 17, 2024. In its final report, the Accreditation Commission of the Study Field contained a number of recommendations that have been implemented and fulfilled.

### **Review of recommendations in the study field *Arts***

1. **Create a visualization with organizational structure at the faculty/program level - executed**
  - Transparent schemes have been developed that visually represent the management model of RISEBA faculties, including program and position titles.
2. **To provide an updated website with accurate and understandable information about programs, admission procedures and joint studies - fulfilled**
  - In September 2023, a new website was created with clear information about admissions and programs; updates of information are carried out regularly.
3. **Include specific actions and indicators in the development plan - fulfilled**
  - The study field Arts development plan for 2025 is integrated into the RISEBA strategy, includes more than 40 activities in various fields, t.sk. in the development of doctoral studies.
4. **Promote the mobility of teaching staff, implement benchmark visits and shadowing opportunities - fulfilled**
  - More than 15 ERASMUS+ mobilities have been organised; lecturers have performed in Berlin, Paris, Antwerp, etc.
5. **To coordinate the admission criteria between RISEBA and LiepU\* (now RTU Liepaja Academy) - fulfilled**
  - Admission criteria for joint programmes agreed and approved.
  - Taking into account the official announcement of RTU on the reorganization of LiepU\* (now RTU Liepaja Academy)
  - (protocol No. 01000-1.1/89), and its decision to further implement the study field Arts independently, RISEBA accordingly reorients itself towards the development of an independent master's program.
6. **Supplement library resources with current periodicals, industry publications and platforms (MUBI, Netflix) - fulfilled**
  - Access to Flash Art, EBSCO, etc. editions is provided; the introduction of the MUBI platform; expanded range of available editions.
7. **At the beginning of studies, explain to students the function of each digital platform (e.riseba.lv, my.riseba.lv) - fulfilled**
  - At the beginning of the study year (info days) the difference between platforms is presented, the provision of information in English and Latvian, both in person and remotely, is ensured.
8. **Continue implementation of previous recommendations - fulfilled**
  - By the end of 2024, all 22 of the 22 recommendations have been implemented, including 6 that were still pending in 2023 (details are added in Annex 32).
9. **Use more qualitative methods (group work, self-assessments) in the student assessment system - fulfilled**
  - The use of qualitative methods has been found in the hospitals of teachers; methodological resources are available on the platform.
10. **Develop guidelines for the use of artificial intelligence (AI, ChatGPT, etc.) in studios - fulfilled**
  - Established AI policy, included in the academic integrity code; several seminars on the use of AI in studies have been held.
11. **Promote student participation in annual surveys - fulfilled**
  - The quality manager emphasizes the importance of surveys at the beginning of the study year - info days; measures have been taken to increase the number of respondents.

12. **To consult with industry representatives and lecturers in the purchase of resources and software selection – fulfilled**
  - Before the start of the courses, consultations with the teaching staff take place, moreover, at the end of the study year, the material and technical needs of the teaching staff for the next study year are identified; purchased equipment, t.sk. 360° cameras.
13. **Set up a sound post-processing studio and color correction workplace – in the process**
  - Created a post-processing environment with DaVinci Resolve, the sound studio adapted to the standards of *Dolby Atmos*. Full implementation – by September 2025.
14. **To motivate industry professionals to engage in studies, offering opportunities for international visits, etc. – fulfilled**
  - Alumni and industry professionals involved; more than 15 mobility; participation in international festivals (Venice, Berlin, Cannes).
15. **Introducing the EDUROAM network in the H206 building – in the process**
  - A decision has been made and preparations have been made; Implementation is planned by 1 September 2025.
16. **To determine a more flexible share of PhD (50%) in the field of art in the field of study, taking into account the specifics of the field – in the process**
  - New PhD lecturers have been elected; doctoral studies are continued by several lecturers; a balanced approach with a PhD and artistic experience.

Expert Groups 9 2023 Long-term recommendations of the November study field Arts:

1. **Continue profiling of study field Arts and programmes – fulfilled**
  - From 2024 1. In September, a new specialization *audiovisual journalist* was introduced at the bachelor's level. The names of the specializations have been clarified according to industry topicalities: film and multimedia producer, film and multimedia director and film and multimedia operator.
2. **Include descriptions and visualizations of key processes (especially budgeting and recruitment) in the quality management system – fulfilled**
  - An academic staff selection scheme and a budget management process scheme have been created, they have been added to the Quality Management Manual.
  - A new budget management procedure has been approved (rector's order No. 24/1.1-3/33).
3. **Create a mechanism for providing feedback to students and other stakeholders – fulfilled**
  - Developed procedure PR0014 *Procedure for conducting surveys*, which also determines the procedure for informing about the results; the results are published on the E.Riseba platform; mechanisms are defined for all types of questionnaires.
4. **Introduce a system for planning the working time of teaching staff and make public the remuneration structure – fulfilled**
  - From 2023/2024, the transition to a fixed pay system has been started, a by-law on the planning and remuneration of academic staff approved by the Senate has been developed (NL0101).
  - Scientific work is paid in accordance with certain by-laws (NL-0071 and NL-0079).
5. **Unify the common information on the websites of RISEBA and LiepU\* (now RTU Liepaja Academy) – fulfilled /not applicable**
  - During the period when this recommendation was applicable, information on the programmes was uniform in content, structure and terminology on the websites of both universities.

- Taking into account the official announcement of RTU on the reorganization of LiepU (protocol No. 01000-1.1/89), and its decision to further implement the art study field *Arts* independently, RISEBA accordingly reorients itself towards the development of an independent master's program.
- 6. **Deepen cooperation with LiepU\* (now RTU Liepaja Academy), LKA and other art universities in Latvia - fulfilled**
  - Joint projects have been implemented with LKA (Olga Žitlūhina), LMA (under the direction of Zanda Ersa), including interdisciplinary performances and dance filming.
  - In 2022, AI performance cooperation between lecturers from RISEBA and LKA was implemented.
- 7. **Increase the number of full-time faculty with PhDs in the fields of arts and creative technologies - in the process**
  - The faculty employs several doctoral and doctoral students with internationally recognized creative experience; next steps: study leaves, Erasmus+ mobility opportunities, promotion of doctoral studies at RISEBA and/or partner universities.
- 8. **To promote international cooperation and attraction of guest lecturers - fulfilled**
  - There is active cooperation with Tallinn University, Shanghai University, Polish-Japanese IT Academy.
  - Lecturers who participated in Erasmus+ mobility; guest lecturers from the USA, Great Britain, etc. have taught RISEBA students.

Taking into account that one short-term and one long-term recommendation in the study field *Arts* studies is still in the process of being implemented, the following further actions are planned:

- **Implementation of the EDUROAM network in the H206 building** - works have started; technical infrastructure has been prepared in cooperation with the IT department; full implementation is planned by **September 1, 2025**.
- **Increasing the number of full-time teaching staff with PhDs in the fields of arts and creative technologies** - the process is being implemented gradually; **promoting the involvement of existing teaching staff in doctoral studies**, as well as in international research activities and mobility (Erasmus+, visiting professorships, conferences); **It is planned to continue the targeted development of personnel in the next strategic cycle in autumn 2025**.

## **Recommendations at the bachelor programme**

Short-term recommendations of the Expert Group of 9 November 2023:

1. **Update website with information about specializations and changes - fulfilled**
  - The website is regularly updated at least once a semester; Information on the transition to academic education and specialisations is accurate and easily accessible.
2. **Strategic discussions with the teaching staff on the future development of the programme - fulfilled**
  - From the beginning of 2024, there are regular discussions with the teaching staff on profile changes, content integration and cooperation models between specializations.
3. **Stricter admissions process and fewer students - fulfilled**
  - Introduced colloquium as an additional entrance examination. The number of enrollments has been reduced, with an emphasis on quality and motivation.
4. **To promote the use of digital technologies outdoors - in museums, projections, etc. - fulfilled**
  - Students are given the opportunity to exhibit and present their works in various public environments in Latvia and abroad.

**5. To strengthen the linking of the theoretical and practical part of bachelor's theses – fulfilled**

- The by-law on the development of bachelor's theses has been updated, establishing a mandatory unity of the content of theory and practice.

Long-term recommendations of the Expert Group of 9 November 2023:

**1. Repurposing specialisations in line with the programme's objectives - in the process and we are asking experts to support this move**

- Planned transition to specializations: *film and multimedia producer, film and multimedia director, film and multimedia operator* (specialization *audiovisual journalist* remains the same).
- The decision was taken in January 2025, with implementation by autumn 2025.

**2. Structuring of courses to reduce fragmentation and strengthen the unity of study content - the recommendation is implemented**

- Courses are being merged and expanded, with an emphasis on new and immersive media and audio elements.
- New courses have already been introduced, additional adjustment by autumn 2025.

**3. To create more artistic cooperation projects between students of different years - in the process**

- Cooperation with Finnish, US and Latvian higher education institutions; work is underway on joint projects.
- Even more student engagement planned in autumn 2025

**4. Attracting full-time lecturers to core subjects - in the process**

- Several teaching staff have started doctoral studies or have already obtained a doctoral degree, and several have been elected to RISEBA academic positions.

**5. To provide financial support for the creative and research activities of the teaching staff, as well as for students' course and final works - completed**

- Teaching staff are supported for scientific publications and participation in international projects, conferences and festivals.
- Students are provided with technical equipment, participation in projects and support for the implementation of creative works in cooperation with industry partners.

Given that some **of the long-term recommendations are in the process of being implemented**, the following actions are planned:

- Repurposing and approving specialisations: in the process, completed by September 2025
- Course structuring: in-process, completed by September 2025
- Expanding the scope of interdisciplinary projects: in progress, completed by December 2025
- Staff development and attraction of lecturers for the implementation of the basic courses of the study programme: continuous; the next strategic planning cycle will take place in autumn 2025.

**Recommendations at the master's program level**

Short-term recommendations of the Expert Group of 9 November 2023:

**1. To continue the coordination of the joint master's programme with LiepU (now – RTU Liepaja Academy) and to unify quality assurance tools to ensure a high-quality study process – fulfilled / not applicable**

- The recommendation lost relevance in connection with the reorganization of LiepU (**now RTU Liepaja Academy**) and the discontinuation of the joint programme in

2023; RISEBA plans to continue the development of the program independently.

2. **Provide students with financial support for coursework and final projects – fulfilled**
  - Student works receive support through various mechanisms, such as access to equipment, new computer classes and methodological assistance; In 2023/2024, EUR 20,000 was invested in equipment and EUR 120,000 in creative works for the environment.
3. **To include elective elective part courses in the study plan – fulfilled**
  - Elective part courses are included in the curriculum and can be seen in the study plan.
4. **Strengthen the link between mandatory and limited elective parts in the development of master's theses to promote practice-based research in the field of the arts – fulfilled**
  - The structure of master's theses is uniform for all students; mandatory and limited elective parts are interlinked, ensuring the integration of the research and creative parts as provided for in the methodology of the programme.
5. **To ensure the inclusion of the most up-to-date teaching literature in the study course descriptions – fulfilled**
  - Module descriptions are regularly updated, supplemented with the latest literature; online databases (EBSCO, etc.) are also used, providing access to modern academic sources.
6. **To strengthen the cooperation of the academic staff of RISEBA and LiepU\* (now RTU Liepaja Academy) on the issues of study content and quality – fulfilled / not applicable**
  - Taking into account the official announcement of RTU on the reorganization of LiepU\* (protocol No. 01000-1.1/89), and its decision to further implement the art study field *Arts* independently, RISEBA accordingly reorients itself towards the development of an independent master's program.
7. **To develop a joint RISEBA and LiepU\* marketing plan in order to attract more Latvian and international students – fulfilled / not applicable**
  - Taking into account the official announcement of RTU on the reorganization of LiepU (protocol No. 01000-1.1/89), and its decision to further implement the art study field *Arts* independently, RISEBA accordingly reorients itself towards the development of an independent master's program.
8. **Conduct a survey among students and potential students about the attractiveness of the evening study format – fulfilled**
  - A survey of students has been conducted on the suitability of evening studies; Most respondents rate the flexibility of evening classes as a significant advantage, especially for those who combine study with work.

Long-term recommendations of the Expert Group of 9 November 2023:

1. **To strengthen cooperation with the creative industry and the business environment, thus strengthening the socio-economic rationale of the study programme and the strategic goal of RISEBA – to be a place where *business meets art* – fulfilled**
  - Cooperation is implemented, for example, the module *Creative Industries* is implemented in cooperation with the Faculty of Business; students present works to industry representatives,

mentoring support is provided in the Creative Business Incubator, students participate in exhibitions and RIXC activities.

**2. To profile the master's program on new media technologies, including their application in both the artistic and business context, and to supplement the content with multimedia composition - fulfilled**

- The curriculum includes current technologies and software (*After Effects, Unity, Stable Diffusion*, ); lecturers with international experience in the field of new media are involved in the classes.

**3. To increase the proportion of elected academic staff for the implementation of the master's programme, strengthening of research capacity and distribution of management functions - fulfilled**

- New faculty with PhDs elected; management functions are divided between the dean of the Faculty, the head of study field *Arts* and the program director; fixed academic load introduced.

**4. Ensure that faculty have both artistic practice and an academic degree, preferably in the arts, to carry out practice-based research - fulfilled**

- The program involves lecturers with internationally recognized artistic experience and a scientific degree (e.g. R. Šmite, E. Duyan, A. Cepītis, E. Pearlman, D. LaVine, etc.).

**5. To deepen cooperation between RISEBA and LiepU (now RTU Liepaja Academy) teaching staff and students, creating a research environment and a common study platform - fulfilled**

- Prior to the reorganization, close cooperation took place in the implementation of modules, methodological seminars of teachers, research and international festivals (RIXC, UPDATE);
- Taking into account the official announcement of RTU on the reorganization of LiepU (protocol No. 01000-1.1/89), and its decision to further implement the art study field *Arts* independently, RISEBA accordingly reorients itself towards the development of an independent master's program.

**6. To provide additional workstations, studios and sound equipment to strengthen RISEBA's position in sound design education - in the implementation process**

- A new computer class has been opened (room 208), a plan has been developed for the modernization of the sound studio according to Dolby Atmos and ambisonic standards; Professional hardware and sound processing software are available to students.

Taking into account that one of the long-term recommendations (No. 6) is currently in the process of being implemented, the following further actions for the development of the field of sound design have been defined:

- **Modernization of the sound recording studio** (with the aim of achieving Dolby Atmos and the ambitious sound processing standard): the works are being implemented in accordance with the budget for the academic year 2024/2025, planned to be completed by **September 2025**.
- **Strengthening the competences of students and lecturers in the field of sound design and experimental music**, attracting internationally recognized lecturers and researchers – **is implemented as a continuous process**.

## Recommendations at the doctoral program level

### Short-term recommendations of the Expert Group of 9 November 2023:

1. **To ensure joint quality assurance processes between the quality centres of both universities – fulfilled / not applicable**
  - In the future, quality assurance processes will be implemented only within the framework of RISEBA (taking into account RTU's official announcement on the reorganization of LiepU (protocol No. 01000-1.1/89).
2. **Regularly update course descriptions to include the latest literature – fulfilled**
  - Course descriptions are regularly reviewed and supplemented with current scientific literature. The programme uses international online databases (e.g. EBSCO, Scopus) to provide access to the latest research sources.
3. **To develop a joint action/marketing plan of RISEBA and LiepU (now RTU Liepaja Academy) in order to attract more Latvian and international students to the doctoral programme – fulfilled / not applicable**
  - Taking into account the official announcement of RTU on the reorganization of LiepU (protocol No. 01000-1.1/89), and its decision to independently implement the field of art studies in the future, the development of a joint marketing plan is not relevant. Accordingly, RISEBA has developed its own independent strategy for attracting foreign students to doctoral studies.

### Long-term recommendations of the Expert Group of 9 November 2023:

1. **Promote further cooperation with creative industry and business partners to identify employers' needs, potential research topics and initiatives, and diversify funding sources in the process**
  - Doctoral students and researchers are involved in national and international projects that explore topics of importance to the industry. Cooperation with the creative industry allows for targeted funding, but full systemic diversification is still in the process of development. Work is being carried out on the involvement of students in research projects of importance to the industry, as well as strengthening ties with partner organizations.
2. **Search for project funding opportunities for international artistic/practice-based research collaborations and conferences – in the process**
  - Lecturers and doctoral students of the doctoral programme have already been involved in at least one national and one international research project. New cooperation partners and funding opportunities for strengthening practice-based research and participation in international conferences are actively sought. This process is being implemented gradually, building on existing research capacity and the development of cooperation networks.
3. **Increase the proportion of full-time faculty/researchers in the field of media arts and new technologies – fulfilled**
  - Lecturers with experience in the field of new media, artificial intelligence, digital culture and artistic research are involved in the implementation of doctoral studies. Among them, several lecturers with PhD degrees work in full-time mode and/or in the core of the program base (e.g. Dr. Aigars Ceplītis, Dr. Rasa Šmite, Dr. Maija Demitere, Dr. Ellen Pearlmann, Dr. Ieva Gintere, Dr. Pierre Jolivet, Dr. Ilva Skulte, Dr. Efe Duyan, Dr. Christopher Hales). In addition, RISEBA has attracted high-level foreign guest



lecturers and researchers to ensure high-quality interdisciplinary research in the context of media art.

Given that two of the long-term recommendations at doctoral level are still in the process of being implemented, the following further actions are planned:

- **Strengthening cooperation with the creative industry and employers:** work continues on the involvement of students in industry research; mechanisms are being developed for the thematic relevance of research to the needs of the labour market. It is planned to define a detailed model of cooperation by **the end of 2025**.
- **Development of project funding and international research activities:** identifying potential partners and grant programs, developing applications **for 2025/2026 competitions**; RISEBA plans **to organize at the minimum one international research event led by doctoral students** by the end of 2025.

Overall, considering the short period covered by the self-assessment report and during which the recommendations were to be implemented, as well as the circumstances that led RISEBA to refocus on the independent implementation of the second and third cycles, a number of improvement measures have been taken, but their direct impact will be visible over a longer period of time. All activities related to the implementation of the recommendations and the conditions set by the Study Quality Commission have been aimed at improving the study field and the study programmes implemented within it, and by continuing to work on them, a positive impact on the quality of the programme content and implementation process is expected in the longer term.

Annex 32 provides a detailed overview of the implementation of the recommendations received both in the previous accreditation process and in the licensing and/or change assessment procedures, including the status of implementation (executed / in the process / not applicable), specific steps taken for implementation, as well as additional explanations, examples and comments illustrating the development of the study field and the integration of recommendations into academic and administrative practice. The Annex covers in a structured way both the relevant recommendations of the field of study and the recommendations for bachelor's, master's and doctoral level programmes.

#### **2.6.2. Implementation of the recommendations given by the experts during the evaluation of the changes to the study programmes in the respective study field or licensed study programmes over the reporting period or recommendations received during the procedure for the inclusion of the study programme on the accreditation form of the study field (if applicable).**

During the reporting period, taking into account the recommendations made by the experts, significant improvements were made to the academic Bachelor's degree programme *Audiovisual Arts and Media Arts* to ensure that the programme fully meets its aims and objectives, and to strengthen its competitiveness at the local and international level. The aims, objectives and outcomes of the programme were clarified, the title of the programme was changed, and the names of the specialisations were revised to reflect more accurately the structure of the study content and to cover both the traditional disciplines of audiovisual arts and the newer fields of multimedia and digital technologies.

The changes have been based on in-depth consultations with faculty, students and management

representatives, as well as expert opinion. The aim of the improvements is to provide students with a modern, high-quality education that fosters both creative and professional development, equipping them with the knowledge and skills required to work in the industry.

A more detailed description of the decisions and their implementation is given in section 3.1.1 of this document, in the section on the Bachelor's programme *Audiovisual Arts and Media Arts*.

### **Implementation of expert recommendations within the change procedure and their impact on the quality and implementation of the study programme**

As part of the decision No. 2024/02-A of the Study Quality Commission, adopted on 17 January 2024, several recommendations were provided to further ensure alignment of the study programme with the applicable regulatory framework, including Cabinet Regulation No. 240 on the national academic education standard. The expert recommendations focused on clarifying the programme's title, aims, objectives, and intended learning outcomes.

The implementation of these recommendations was carried out in cooperation with the programme council (including employer, student, and alumni representatives), faculty members and the university administration. As a result, greater precision was achieved in the formulation of the programme components and improved consistency was ensured between the programme title, its content, and the expected outcomes. The revised title supports clearer positioning of the programme, particularly in international contexts.

While the previous structure of the programme already ensured a logically coherent and academically grounded study process, the expert suggestions allowed for further refinement of learning outcomes and their alignment with the specialisation profiles. This has contributed to even greater clarity and focus within the programme.

The changes also had a positive effect on implementation processes: course descriptions were reviewed, study agreements were updated, internal information systems were amended, and informational meetings with academic staff were held. These measures have enhanced the transparency and efficiency of the study process and further strengthened internal quality assurance mechanisms.

The implementation of expert recommendations has reinforced the quality and clarity of the existing programme structure, supporting even closer alignment with educational standards and current developments in the creative and media industries.

# Annexes

I - Information on the Higher Education Institution/ College		
Information on the implementation of the study field in the branches of the higher education institution/ college (if applicable)		
List of the governing regulatory enactments and regulations of the higher education institution/ college	2.annex_main_internal_regulations_hyperlinks.docx	2.pielikums_RISEBA_ieksejie_normat_akti_linki.docx
The management structure of the higher education institution/ college	3.annex_RISEBA_structure.pdf	3.piel_LV_RISEBA_struktura.pdf
II - Description of the Study Field - 2.1. Management of the Study Field		
Plan for the development of the study field (if applicable)	14.Annex_Plan_of_Study_field_Development.pdf	14.Pielikums_LV_virziena_attistibas_plans.pdf
The management structure of the study field	15. Annex_Study_field_management.pdf	15. pielikums_Virziena_parvaldiba_LV.pdf
A document certifying that the higher education institution or college will provide students with opportunities to continue their education in another study programme or another higher education institution/ college (agreement with another accredited higher education institution or college) if the implementation of the study programme is terminated.	16.annex_Summaries of cooperation agreements EN.zip	16. pielikums_Vienošanās_ligumi - stud. pārņemšana- LV.zip
A document certifying that the higher education institution or college guarantees compensation for losses to students if the study programme is not accredited or the study programme license is revoked due to actions (actions or omissions) of the higher education institution or college and the student does not wish to continue studies in another study programme.	17. Annex_Student's_loss_guaranty.edoc	17. Pielikums_Par_kompensācijas_garantiju.edoc
Standard sample of study agreement	18.Annex_Study contract sample.zip	18. pielikums Studiju līgumu tipveida paraugs.zip
II - Description of the Study Field - 2.2. Efficiency of the Internal Quality Assurance System		
Analysis of the results of surveys of students, graduates and employers	4.annex_ARTS_2022_2024_Surveys_monit.summ._12.06.25.zip	4.pielikums_optauju_monit.apkopoj._12.06.25.zip
II - Description of the Study Field - 2.3. Resources and Provision of the Study Field		
Basic information on the teaching staff involved in the implementation of the study field	22.Annex Basic information about the teaching staff.xlsx	22. pielikums_Pamatinfo_Maksia_docetaji.xlsx
Biographies of the teaching staff members (Curriculum Vitae in Europass format)	24. Annex_Faculty_Member_CV ENG.zip	24. pielikums_Macibspeku_biografijas_CV LV.zip
A statement signed by the rector, director, head of the study programme or field that the knowledge of the state language of the teaching staff involved in the implementation of the study programmes within the study field complies with the regulations on the state language knowledge and state language proficiency test for professional and official duties.	23. Annex_Attestation_official_language_skills.edoc	23. Pielikums_Apliecinajums_par_macibspeku_valsts_valodas_zinasanam.edoc
A statement of the higher education institution/ college on the respective foreign language skills of the teaching staff involved in the implementation of the study programme at least at B2 level according to the European Language Proficiency Assessment levels (level distribution is available on the website www.europass.lv, if the study programme or part thereof is implemented)	25. Annex_Attestation_English_skills.edoc	25. Pielikums_Apliecinajums_par_macibspeku_anglu_valodas_zinasanam.edoc
II - Description of the Study Field - 2.4. Scientific Research and Artistic Creation		
Summary of quantitative data on scientific and/ or applied research and / or artistic creation activities corresponding to the study field in the reporting period.	27. Annex Compilation of quantitative data.zip	27. pielikums Kvantitativo datu apkopojums LV.zip
List of the publications, patents, and artistic creations of the teaching staff over the reporting period.	28.Annex List of publications of teaching staff .pdf	28. pielikums Mācībspēku publikāciju u.c. darbu saraksts.pdf
II - Description of the Study Field - 2.5. Cooperation and Internationalisation		
List of cooperation agreements, including the agreements for providing internship	26.annex_List of Cooperation Agreements.pdf	26.pielikums_Sadarbibas_ligumi.pdf
Statistical data on the teaching staff and the students from abroad	29.Annex_Statistics on International Students and Academic Staff-Guest Lecturers.pdf	29. pielikums_Ārvalstu studentu un mācībspēku statistikas dati.pdf
Statistical data on the incoming and outgoing mobility of students (by specifying the study programmes)	30. Annex_Statistics_Students_mobility.docx	30. pielikums_Statistikas_dati_par_studējošo_izejošo_un_ienākošo_mobilitāti.docx
Statistical data on the incoming and outgoing mobility of the teaching staff	31.annex_Statistics_Incoming_Lecturers.xlsx	31. pielikums_Personāla_mobilitates_Statistika.xlsx
II - Description of the Study Field - 2.6. Implementation of the Recommendations Received During the Previous Assessment Procedures		
Report on the implementation of the recommendations received both in the previous accreditation and in the licensing and/ or change assessment procedures and/ or the procedures for the inclusion of the study programme on the accreditation form of the study field.	32.Annex Overview of the Implementation of the Recommendations.zip	32. pielikums_Rekomendāciju_izpildes_parskats.zip
An application for the evaluation of the study field signed with a secure electronic signature	Iesniegums_Application _ RISEBA_12.06.2025_25_1.1-15_225.edoc	Iesniegums studiju virziena "Mākslas" novērtēšanai_12.06.2025_25_1.1-15_224.edoc
III - Description of the Study Programme - 3.1. Indicators Describing the Study Programme		
Sample of the diploma and its supplement to be issued for completing the study programme		
For academic study programmes - Opinion of the Council of Higher Education in accordance with Section 55, Paragraph two of the Law on Higher Education Institutions (if applicable)		
Compliance of the joint study programme with the provisions of the Law on Higher Education Institutions (table) (if applicable)		
Statistics on the students in the reporting period		
III - Description of the Study Programme - 3.2. The Content of Studies and Implementation Thereof		
Compliance with the study programme with the State Education Standard		
Compliance of the qualification to be acquired upon completion of the study programme with the professional standard or the requirements for professional qualification (if applicable)		
Compliance of the study programme with the specific regulatory framework applicable to the relevant field (if applicable)		
Mapping of the study courses/ modules for the achievement of the learning outcomes of the study programme		
The curriculum of the study programme (for each type and form of the implementation of the study programme)		
Descriptions of the study courses/ modules		
Description of the organisation of the internship of the students (if applicable)		
III - Description of the Study Programme - 3.4. Teaching Staff		

Confirmation that the academic staff of the doctoral study programme includes not less than five doctors, of which at least three are experts approved by the Latvian Council of Science in the branch or sub-branch of science in which the study programme intends to award a scientific degree (if applicable)		
Confirmation that the academic staff of the academic study programme complies with the requirements specified in Section 55, Paragraph one, Clause 3 of the Law on Higher Education Institutions (if applicable)		

## Other annexes

Name of document	Document
RISEBA augstākās vadības institūcijas un lēmēj institūcijas	1.piel_RISEBA_lemejinstitucijas.pdf
RISEBA Senior Management and Decision-making Bodies	1.annex_RISEBA_Decision_making_Bodies.pdf
5.pielikums_LV_docetaja_izvertejums_piemers_2023_2024.pdf	5.pielikums_LV_docetaja_izvertejums_piemers_2023_2024.pdf
6.pielikums_LV_Hospitācijas_piemers.pdf	6.pielikums_LV_Hospitācijas_piemers.pdf
8.annex_Professional_development_Metodological_seminars_29.01.2025.xlsx	8.annex_Professional_development_Metodological_seminars_29.01.2025.xlsx
9.pielikums_VPK_kopsavilkumi.zip	9.pielikums_VPK_kopsavilkumi.zip
10.piel_LV_Sudzibu_zurnals_screenshot.png	10.piel_LV_Sudzibu_zurnals_screenshot.png
11.annex_THE_PROCESS_OF_DEVELOPING_SP.pdf	11.annex_THE_PROCESS_OF_DEVELOPING_SP.pdf
12.annex_THE_PROCESS_SP_SELF_ASSESSMENT.pdf	12.annex_THE_PROCESS_SP_SELF_ASSESSMENT.pdf
11.pielikums_LV_SP_izstrades_process.pdf	11.pielikums_LV_SP_izstrades_process.pdf
12.pielikums_LV_Studiju_programmas_pilnveide_PROCESS.pdf	12.pielikums_LV_Studiju_programmas_pilnveide_PROCESS.pdf
21.pielikums_PIEAICINATO_DOCETAJU_PIESAISTES_PROCESS.pdf	21.pielikums_PIEAICINATO_DOCETAJU_PIESAISTES_PROCESS.pdf
21.annex_ENG_Adjuncts_Visiting_faculty_recruiting_PROCESS.pdf	21.annex_ENG_Adjuncts_Visiting_faculty_recruiting_PROCESS.pdf
20.pielikums_BUDZETA_VEIDOSANAS_PROCESS.pdf	20.pielikums_BUDZETA_VEIDOSANAS_PROCESS.pdf
20.annex_Budgeting.pdf	20.annex_Budgeting.pdf
19.pielikums_kuratora_atkaite_piemers.zip	19.pielikums_kuratora_atkaite_piemers.zip
20A_LV_ENG_RISEBA izdevumu struktura_ expenditure structure.xlsx	20A_LV_ENG_RISEBA izdevumu struktura_ expenditure structure.xlsx
69.pielikuma_LV_ENG_RISEBA projekti_projects 2020-2028.xlsx	69.pielikuma_LV_ENG_RISEBA projekti_projects 2020-2028.xlsx
4.pielikums_Maksla_2022_2024_Aptauju_monit_piemeri_apkopojums.zip	4.pielikums_Maksla_2022_2024_Aptauju_monit_piemeri_apkopojums.zip
4.annex_ARTS_2022_2024_Surveys_summary.zip	4.annex_ARTS_2022_2024_Surveys_summary.zip
7.pielikums_Studiju_kursu_vietnu_audits.xlsx	7.pielikums_Studiju_kursu_vietnu_audits.xlsx
13. pielikums_Pieaicinato_docetaju_ievadisana_LV.pdf	13. pielikums_Pieaicinato_docetaju_ievadisana_LV.pdf
13.Annex_visiting_faculty_Induction.pdf	13.Annex_visiting_faculty_Induction.pdf
26. pielikums_Sadarbibas_ligumu_saraksts_ar_citam_institucijam.pdf	26. pielikums_Sadarbibas_ligumu_saraksts_ar_citam_institucijam.pdf
26.Annex _ List of Cooperation Agreements.pdf	26.Annex _ List of Cooperation Agreements.pdf
44. pielikums Sadarbibas_ligums_RISEBA_LKA_viesdocetaju_studentu_apmaina.docx.pdf	44. pielikums Sadarbibas_ligums_RISEBA_LKA_viesdocetaju_studentu_apmaina.docx.pdf
44.Annex COOPERATION AGREEMENT.pdf	44.Annex COOPERATION AGREEMENT.pdf
72. Pielikums Saraksts ar informācijas resursiem mākslas nozarē angļu valodā	72. Pielikums_Bibliotekas_informac_resursu_Makslas_virz_anglu_valoda_saraksts.pdf
72.Annex List of information resources in English in the field of art	72. Annex_List_information_resources_in_English_in_the_field_Arts.pdf
73.pielikums_RISEBA_Zinatnes_attistibas_Strategija	73. pielikums_RISEBA_ZINATNES_ATTISTIBAS_STRATEGIJA_2019_2025.pdf
73. Annex RISEBA Science Strategy	73. Annex_RISEBA_Science_Strategy_2019_2025.pdf
76.pielikums_LV_ENG_funding for the scientific research and artistic creation	76. pielikums_Annex_Finanse_research_artistic_2024_2025_LV_ENG.xlsx
75. pielikums_Annex_Infrastructure_develop_plan_LV_ENG.xlsx	75. pielikums_Annex_Infrastructure_develop_plan_LV_ENG.xlsx
20A_(12.06.2025.) preciz_LV_ENG_RISEBA izdevumu struktura_ expenditure structure.xlsx	RISEBA izdevumu struktura_ expenditure structure_Studiju vietas izmaksas_Cost per student LV_ENG.xlsx

# Audiovisual and Immersive Technology Art (45213)

Study field	Arts
ProcedureStudyProgram.Name	<i>Audiovisual and Immersive Technology Art</i>
Education classification code	45213
Type of the study programme	<i>Academic master study programme</i>
Name of the study programme director	<i>Aigars</i>
Surname of the study programme director	<i>Ceplītis</i>
E-mail of the study programme director	<i>aigars.ceplitis@riseba.lv</i>
Title of the study programme director	<i>Ph.D</i>
Phone of the study programme director	<i>(+371)25620270</i>
Goal of the study programme	<i>To educate highly qualified, research-based specialists who are able to work independently in the field of audiovisual and immersive technology arts in both academic (including continuing studies in doctoral programmes) and professional environments and who have in-depth theoretical and practical knowledge, a strong understanding of the field of audiovisual and immersive technology arts, and advanced research skills, a refined ability to critically analyze and evaluate phenomena related to the development of the field, as well as the ability to independently create innovative works of art using virtual, augmented and mixed reality, artificial intelligence or game design tools—integrating the latest theoretical insights and an interdisciplinary approach.</i>

Tasks of the study programme	<ol style="list-style-type: none"> <li>1. <i>To ensure a purposeful and high-quality study process in the field of immersive digital media and audiovisual art, providing students with the necessary support and resources to acquire knowledge and skills in the application of virtual, augmented, and mixed reality, artificial intelligence, data visualization, and game design technologies in creative practice.</i></li> <li>2. <i>To develop a research-driven, interdisciplinary, and creative academic environment by offering education that encompasses film and digital narratology, experimental art, and interactive narrative research, while continuously enhancing the material-technical base and academic ecosystem.</i></li> <li>3. <i>To stimulate students' creative potential and experimentation through the creation of immersive artifacts and installations, 360° video artworks, and interactive narratives, fostering their ability to independently implement conceptual and applied research projects in artistic practice.</i></li> <li>4. <i>To promote student participation in international and intercultural collaboration projects and research networks, enhancing the international visibility of immersive media art, the exchange of theoretical and practical knowledge, and the presentation of interactive projects in various professional and academic forums.</i></li> <li>5. <i>To develop students' understanding of culture-based economy and entrepreneurship within the creative industries, providing specific knowledge and skills in project management, production, intellectual property rights management, data ethics, marketing, and strategic planning in the field of immersive media art.</i></li> </ol>
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Results of the study programme	<ol style="list-style-type: none"> <li>1. Students demonstrate in-depth understanding and the ability to independently apply practice-based research methodologies in art, integrating theoretical and empirical approaches within the context of immersive digital media.</li> <li>2. Students master and are able to innovatively use advanced audiovisual art techniques and tools, including virtual, augmented, and mixed reality, game design, artificial intelligence, and data visualization technologies.</li> <li>3. Students demonstrate advanced knowledge and skills in their chosen thematic field, mastering and creatively applying specific tools and technologies in artistic and research practice.</li> <li>4. Students demonstrate the ability to experiment with digital formats and create interactive and innovative narrative structures, including in 360° video art, immersive installations, and performances.</li> <li>5. Students exhibit a high level of creativity and entrepreneurial capacity, demonstrating critical analysis and identifying innovative opportunities in the creative industries market, creating socially relevant and commercially viable products.</li> <li>6. Students are able to formulate and critically analyse complex scientific and professional problems in the field of immersive digital media, integrating multidisciplinary knowledge and contributing to the creation of new knowledge.</li> <li>7. Students demonstrate the ability to independently apply theoretical knowledge and methodologies in research, artistic, or highly qualified professional work, adapting to the rapidly changing digital media environment.</li> <li>8. Students master and are able to strategically apply specialized knowledge in management, production, entrepreneurship, and marketing within the context of immersive digital media and creative industries, including aspects of copyright and data ethics.</li> <li>9. Students demonstrate highly developed digital competence, critical media literacy, and the ability to innovatively integrate these skills into research, artistic practice, and professional activities.</li> <li>10. Students demonstrate developed global and civic competence, showing the ability to effectively operate in intercultural, international, and interdisciplinary collaboration networks.</li> <li>11. Students demonstrate in-depth understanding and the ability to apply academic and scientific ethics principles, as well as fundamental principles of cybersecurity in immersive digital media research and creative practice.</li> </ol>
Final examination upon the completion of the study programme	Master's Thesis

## Study programme forms

### Full time studies - 2 years - latvian

Study type and form	Full time studies
Duration in full years	2
Duration in month	0
Language	latvian



Amount (CP)	120
Admission requirements (in English)	1. <i>Previous education:</i> • <i>First cycle higher education in the humanities and arts (audiovisual and media arts, design, music and performing arts, applied arts, creative industries) Or • First cycle higher education in other humanities and arts (visual arts, crafts, language studies and programmes, history and archaeology, philosophy and ethics), social sciences, business and law, natural sciences, mathematics and information technology, education; And work experience in professional artistic creation as an author or self-employed person / work in the field of creative industries, culture, art or music (at least 12 months) or study courses in the humanities and arts of at least 12 CP (ECTS): - Art History or Art Theory of at least 6 CP (ECTS), - philosophy, cultural history or cultural theory of at least 6 CP (ECTS).</i> 2. <i>Entrance examination.</i>
Degree to be acquired or professional qualification, or degree to be acquired and professional qualification (in english)	<i>Master's degree in Audiovisual and Immersive Technology Art</i>
Qualification to be obtained (in english)	-

### Places of implementation

Place name	City	Address
RISEBA University of Applied Sciences	RĪGA	MEŽA IELA 3, KURZEMES RAJONS, RĪGA, LV-1048

### Full time studies - 2 years - english

Study type and form	<i>Full time studies</i>
Duration in full years	2
Duration in month	0
Language	<i>english</i>
Amount (CP)	120
Admission requirements (in English)	1. <i>Previous education:</i> • <i>First cycle higher education in the humanities and arts (audiovisual and media arts, design, music and performing arts, applied arts, creative industries) Or • First cycle higher education in other humanities and arts (visual arts, crafts, language studies and programmes, history and archaeology, philosophy and ethics), social sciences, business and law, natural sciences, mathematics and information technology, education; And work experience in professional artistic creation as an author or self-employed person / work in the field of creative industries, culture, art or music (at least 12 months) or study courses in the humanities and arts of at least 12 CP (ECTS): - Art History or Art Theory of at least 6 CP (ECTS), - philosophy, cultural history or cultural theory of at least 6 CP (ECTS).</i> 2. <i>Knowledge of the English language at least B2 level;</i> 3. <i>Entrance examination.</i>
Degree to be acquired or professional qualification, or degree to be acquired and professional qualification (in english)	<i>Master's degree in Audiovisual and Immersive Technology Art</i>
Qualification to be obtained (in english)	-

### Places of implementation

Place name	City	Address
RISEBA University of Applied Sciences	RĪGA	MEŽA IELA 3, KURZEMES RAJONS, RĪGA, LV-1048

### 3.1. Indicators Describing the Study Programme

#### 3.1.1. Description and analysis of changes in the parameters of the study programme made since the issuance of the previous accreditation form of the study field or issuance of the study programme license, if the study programme is not included on the accreditation form of the study field, including changes planned within the evaluation procedure of the study field evaluation procedure.

During the reporting period, the joint master's study programme (JMSP) *New Media and Audiovisual Art* underwent several significant modifications. These included the alignment of admission regulations and the harmonization of programme objectives and outcomes between RTU Liepaja Academy and RISEBA. These changes are closely related to the reorganization of the University of Liepaja, enacted by Cabinet of Ministers Order No. 482 "[On the Reorganization of the University of Liepaja](#)" (Latvian only). In accordance with this order, RTU assumed responsibility for the study programmes of the University of Liepaja, including the academic master's programme "New Media and Audiovisual Art" and the joint doctoral programme "Media Art and Creative Technologies." RTU Liepaja has been integrated into the RTU structure as a distinct unit as of March 1, 2024, assuming all rights and obligations. Consequently, the implementation of the study programmes may take place both within and beyond the administrative territory of Liepaja city municipality.

In the historical development of the programme, it should be noted that the initial significant change occurred in 2017, when - in collaboration with the University of Liepaja - a licensed joint master's programme "New Media and Audiovisual Art" was launched. It integrated elements from RISEBA's master's programme "Audiovisual Media Art" and the University of Liepaja's master's programme "New Media Art." This integration enhanced the quality of education in the audiovisual media field by uniting the academic and infrastructural resources of both higher education institutions.

However, RTU, by protocol No. 01000-1.1/89, as a result of the reorganization of Liepaja University, has officially announced its intention to implement the study field *Arts* independently, arguing its decision, with several factors, including high tuition fees, as well as the upcoming integration of the Rezekne Academy of Technology into the RTU structure on April 1, 2025.

At the moment, the joint study programme is being continued and is planned until all the necessary procedures to change its status or remove it from the register have been carried out and the changes have been approved by the Study Quality Committee. Thus, in the self-assessment report of the program, the program is still defined as the JMSP *New Media and Audiovisual Art*, while the academic master's study program (AMSP) *Audiovisual and Immersive Technology Art* is specified as the new, autonomously implemented master's program of RISEBA.

It should be noted that from September 1, 2024, RISEBA fully implements 100% of the study process for this programme during the first and second semesters with its own resources, that confirms RISEBA's readiness to independently provide a competitive and internationally recognized education, while also opening further development pathways for AMSP *Audiovisual and Immersive Technology Art* and enabling more agile adaptation to industry changes and student needs.

During the reporting period, a large-scale project was initiated, which includes the creation of a modular study catalogue and the consolidation of programme structures. Part of this project has been completed and RISEBA has made the transition to the ECTS (European Credit Transfer and

Accumulation System) credit system (see in section "other Annex" No 74). These changes not only improve the transparency and efficiency of RISEBA's study programmes but also promote the university's integration into the European Higher Education Area, facilitating student mobility and the international recognition of qualifications. The awarded ECTS credits for JMSP *New Media and Audiovisual Art* and AMSP *Audiovisual and Immersive Technology Art* both amount to 120 ECTS.

In order to ensure continuity and continuity of the Master's level study process, including ensuring the interests of existing students, the changes in the study content mainly concern the fact that out of the four elective modules (two of which were previously implemented on the basis of RTU Liepāja Academy and two on the basis of RISEBA) offered as part B, two study modules that currently have students will be retained and developed. Both of these modules will provide a study content that, for either option, will ensure the study programme's achievable outcomes and relevance to the degree to be awarded.

During the reporting period, the JMSP directors implemented a series of strategic measures that not only comply with the requirements of Article 55, Paragraph 1, Clause 3 of the Law on Higher Education Institutions—regarding the involvement of at least five professors or associate professors in programme delivery at RISEBA, but also significantly strengthened the institution's academic and research capacity. These measures included the targeted election of new RISEBA professors and researchers in the field of arts, the involvement of high-caliber, internationally recognized media art professionals in the study process, increased participation in international research projects, and the expansion of Erasmus mobility programmes. These efforts have fostered knowledge and experience exchange within the European Higher Education Area and have significantly enhanced the international competitiveness of the academic staff. The competitiveness of the study programme is also evidenced by its popularity among international students, with annual enrolment from countries such as the USA, South Africa, Iran, and various Asian nations.

**3.1.2. Analysis and assessment of the study programme compliance with the study field. Analysis of the interrelation between the code of the study programme, the degree, professional qualification/professional qualification requirements or the degree and professional qualification to be acquired, the aims, objectives, learning outcomes, and the admission requirements. Description of the duration and scope of the implementation of the study programme (including different options of the study programme implementation) and evaluation of its usefulness.**

The JMSP "New Media and Audiovisual Art" has been developed in accordance with the classification of the Ministry of Education and Science of the Republic of Latvia (code 45213) and pursuant to the Cabinet of Ministers Regulation No. 240 "[Regulations on the State Standard of Higher Education](#)" of 13 May 2014 (available only in Latvian), responding to the need to improve the quality of education. In 2016, RISEBA and the former Liepāja University (now RTU Liepāja Academy, hereinafter – RTU LA) made a strategic decision to pool resources by creating a joint programme with a broader offer for students. The programme title "New Media and Audiovisual Art" precisely reflects its content and intended outcomes, awarding a Master's degree of humanitarian sciences in Audiovisual and Media Arts. This study programme is intended for students who wish to develop professionally in the field of audiovisual media art, ensuring competitiveness in the European Union, Asian and North American markets, or to continue academic and scientific research activities in an international context.

The JMSP's objective, as detailed in the programme parameters and agreed between both higher education institutions on 21 February 2024, is to prepare highly qualified, research-oriented artists with comprehensive knowledge of the latest technologies, audiovisual art, and digital culture. The study programme is structured to develop diverse competences in the creation of traditional and innovative media products, mass media work, exploration of new forms of art, and cultural digitalisation processes. The implementation tasks include ensuring a high-quality academic process, cultivating an environment suitable for creative growth, stimulating students' innovative potential, promoting international cooperation, and deepening understanding of the paradigm of culture-based economy.

Meanwhile, the objective of the AMSP Audiovisual and Immersive Technology Art (code 45213) is to educate highly qualified, research-based specialists who are able to work independently in the field of audiovisual and immersive technology arts in both academic (including continuing studies in doctoral programmes) and professional environments and who have in-depth theoretical and practical knowledge, a strong understanding of the field of audiovisual and immersive technology arts, and advanced research skills, a refined ability to critically analyse and evaluate phenomena related to the development of the field, as well as the ability to independently create innovative works of art using virtual, augmented and mixed reality, artificial intelligence or game design tools—integrating the latest theoretical insights and an interdisciplinary approach. Degree to be obtained: "Master's Degree in Audiovisual and Immersive Technology Art".

Regarding the JMSP tasks and intended outcomes, as detailed in the parameters and agreed between both higher education institutions on 21 February, 2024, the focus is on the comprehensive and high-quality preparation of new media art professionals, where the existing programme is structured to ensure a high-quality and interdisciplinary study process aimed at developing creativity, entrepreneurship, and critical thinking. Thus, it ensures graduates' ability to independently solve complex scientific and professional problems, as well as to create innovative knowledge and products. The JMSP particularly emphasises the development of digital competences and media literacy, also integrating the improvement of management, international funding, and marketing skills, and the ability to operate effectively in international and cross-sectoral cooperation networks, which is a crucial prerequisite for a successful career in today's globalised labour market.

Meanwhile, the AMSP Audiovisual and Immersive Technology Art tasks are:

1. To ensure a purposeful and high-quality study process in the field of immersive digital media and audiovisual art, providing students with the necessary support and resources to acquire knowledge and skills in the application of virtual, augmented, and mixed reality, artificial intelligence, data visualization, and game design technologies in creative practice.
2. To develop a research-driven, interdisciplinary, and creative academic environment by offering education that encompasses film and digital narratology, experimental art, and interactive narrative research, while continuously enhancing the material-technical base and academic ecosystem.
3. To stimulate students' creative potential and experimentation through the creation of immersive artefacts and installations, 360° video artworks, and interactive narratives, fostering their ability to independently implement conceptual and applied research projects in artistic practice.
4. To promote student participation in international and intercultural collaboration projects and research networks, enhancing the international visibility of immersive media art, the exchange of theoretical and practical knowledge, and the presentation of interactive projects in various professional and academic forums.
5. To develop students' understanding of culture-based economy and entrepreneurship within

the creative industries, providing specific knowledge and skills in project management, production, intellectual property rights management, data ethics, marketing, and strategic planning in the field of immersive media art.

The intended study outcomes are:

1. Students demonstrate in-depth understanding and the ability to independently apply practice-based research methodologies in art, integrating theoretical and empirical approaches within the context of immersive digital media.
2. Students master and are able to innovatively use advanced audiovisual art techniques and tools, including virtual, augmented, and mixed reality, game design, artificial intelligence, and data visualisation technologies.
3. Students demonstrate advanced knowledge and skills in their chosen thematic field, mastering and creatively applying specific tools and technologies in artistic and research practice.
4. Students demonstrate the ability to experiment with digital formats and create interactive and innovative narrative structures, including in 360° video art, immersive installations, and performances.
5. Students exhibit a high level of creativity and entrepreneurial capacity, demonstrating critical analysis and identifying innovative opportunities in the creative industries market, creating socially relevant and commercially viable products.
6. Students are able to formulate and critically analyse complex scientific and professional problems in the field of immersive digital media, integrating multidisciplinary knowledge and contributing to the creation of new knowledge.
7. Students demonstrate the ability to independently apply theoretical knowledge and methodologies in research, artistic, or highly qualified professional work, adapting to the rapidly changing digital media environment.
8. Students master and are able to strategically apply specialized knowledge in management, production, entrepreneurship, and marketing within the context of immersive digital media and creative industries, including aspects of copyright and data ethics.
9. Students demonstrate highly developed digital competence, critical media literacy, and the ability to innovatively integrate these skills into research, artistic practice, and professional activities.
10. Students demonstrate developed global and civic competence, showing the ability to effectively operate in intercultural, international, and interdisciplinary collaboration networks.
11. Students demonstrate in-depth understanding and the ability to apply academic and scientific ethics principles, as well as fundamental principles of cybersecurity in immersive digital media research and creative practice

The JMSP New Media and Audiovisual Art (120 ECTS) is developed in accordance with the Bologna Declaration principles, offering integrated study modules (60 ECTS), specialisation study modules (27 ECTS), elective study courses (3 ECTS) and a master's thesis (30 ECTS). It provides in-depth studies in four directions: Audiovisual Media, Multimedia Stage Art, Digital Art, and Sound Art and Electronic Music.

The AMSP Audiovisual and Immersive Technology Art (120 ECTS) is also developed in line with the Bologna Declaration principles, offering integrated study modules (60 ECTS), specialisation study modules (27 ECTS), elective study courses (3 ECTS) and a master's thesis (30 ECTS). It provides in-depth studies in two thematic directions: Digital storytelling and interactive narratives in audiovisual media art I, II and Immersive technologies in audiovisual media art (extended reality (XR) art, artificial intelligence, and game design) I, II

The AMSP Audiovisual and Immersive Technology Art is developed in accordance with Latvian and European higher education standards, awarding a Master's degree in Audiovisual and Immersive Technology Art, with the title accurately reflecting the content, focusing on immersive digital media and audiovisual art. The study outcomes are described in detail and aligned with the Latvian Qualifications Framework (LQF), covering a wide range of competences from theoretical knowledge to practical skills in immersive digital media. This programme ensures continuity between bachelor's and doctoral level studies, thus forming a full cycle in media art education, in accordance with the European Qualifications Framework (EQF) level 7.

The AMSP Audiovisual and Immersive Technology Art is created in line with RISEBA's credo Art in Business – Business in Art and the mission “[Path to an International Career](#)” (information available only in Latvian). The programme integrates humanities and business aspects, thus providing students with diverse competences in the context of the labour market for immersive digital media. The programme focuses on research based on creative practices and the transformative potential of digital technologies, offering in-depth studies in innovative fields such as extended and virtual reality, 360-degree cinema, cultural analytics, and data visualisation. Special attention is paid to interactive narratology and the integration of artificial intelligence (AI) in artistic practice.

The programme's relevance is based on its compliance with current labour market demands and industry development trends. It is developed in accordance with several key strategic documents, such as the [National Development Plan of Latvia 2021-2027](#), particularly the action line *Knowledge and Skills for Personal and National Growth*, and the [Sustainable Development Strategy of Latvia until 2030](#), emphasising interdisciplinarity and the concept of creative education. It is also aligned with the [Digital Transformation Guidelines for 2021-2027](#), particularly development area 4.1 *Digital Skills and Education*, promoting modern ICT system development and digital content creation. The study format is diverse, including lectures, seminars, and lab work, in accordance with the [European Higher Education Area \(EHEA\)](#) guidelines on student-centred learning.

The programme's relevance is further enhanced by its international orientation, offering studies in English and involving foreign guest lecturers, promoting student competitiveness in the global labour market, in accordance with the recommendations of [the European University Association \(EUA\)](#). Finally, the programme ensures continuity between bachelor's and doctoral level studies, specifically the doctoral study programme *Media Art and Creative Technologies*, thus forming a full cycle of education in media art.

The JMSP is implemented in English, and the AMSP is planned to be implemented in Latvian and English, but a significant competitive advantage is provided by the use of the English language, attracting international students from the countries of the former USSR, USA, South Africa, Iran and Asia and in accordance with the recommendations of the Association of European Universities, which significantly increases the attractiveness and accessibility of the program compared to other local alternatives. On average, 19 graduates per year over the past three years and 22 students in 2025 show stable interest and quality of the program, in addition, there is growing interest from international students. Economically and socially, the programme is well justified, as its content directly corresponds to the growing demand for digital content and immersive technologies, reflecting the 5.5% growth of the Latvian audiovisual and digital arts sector in 2024 per year. Graduate employment is very high (95.66%), well above the EU average, successfully integrating into the film, television, design, media and IT sectors, as illustrated by successful examples of professionals (e.g. Mikhail Matveyenko, Vadim Zaikovskis and Lelde Kovaļova). The structure of the programme offers a wide range of specialisation opportunities in the fields of audiovisual media, multimedia performing arts, digital arts and sound arts, as well as in the new programme Audiovisual and Immersive Technology Art, including digital storytelling, interactive narratives, augmented reality, artificial intelligence and game design

The admission process for the AMSP program is set out in NT0002 Admission Regulations approved by the RISEBA Senate. The following admission requirements for studies in the AMSP have been set:

1. Previous education:

- First cycle higher education in the humanities and arts (audiovisual and media arts, design, music and performing arts, applied arts, creative industries)

Or

- First cycle higher education in other humanities and arts (visual arts, crafts, language studies and programmes, history and archaeology, philosophy and ethics), social sciences, business and law, natural sciences, mathematics and information technology, education; And work experience in professional artistic creation as an author or self-employed person/work in the field of creative industries, culture, art or music (at least 12 months) or study courses in the humanities and arts of at least 12 CP (ECTS):
  - Art History or Art Theory of at least 6 CP (ECTS),
  - philosophy, cultural history or cultural theory of at least 6 CP (ECTS).

2. Knowledge of the English language at least B2 level (only for studies in English);

3. Entrance examination.

The Master's degree in Audiovisual and Immersive Technology Art provides graduates with a broad set of knowledge and skills for highly qualified professional activities in the field of immersive digital media, while laying the foundation for further doctoral studies.

A sample of the diploma and its annexes to be awarded for completion of the study programme is attached as Annex 50.

Sample of study agreement in Annex 51.

### **3.1.3. Economic and/ or social substantiation of the study programme, analysis of graduates' employment.**

Both the JMSP *New Media and Audiovisual Art* and the AMSP Audiovisual and Immersive Technology Art are economically and socially justified through thorough research of the creative environment and labour market in the audiovisual arts sector. The programmes maintain strong ties with art institutions and professional organisations, while consistently monitoring global trends and demands within the digital industry. According to Cedefop skill forecasts, by 2030, demand for specialists in digital content creation in Europe is expected to increase by 38% ([Cedefop, 2023](#)). Thus, the rationale for both programmes reflects the rapid growth of Europe's creative industries, which, according to the European Commission's study [New European Agenda for Culture](#), account for 4.2% of the EU's total added value. In Latvia, this sector, according to reports by the Ministry of Culture in 2024, shows a [5.5% increase in 2024 alone](#) (only in Latvian), indicating a structural transition to a knowledge-based economy. These trends support the strategic focus of the programmes on the integration of digital technologies within the artistic environment, in line with the Latvian National Development Plan 2021-2027, which aims to *enhance the competitiveness of the cultural sector*.

At the European level, the *New European Agenda for Culture* will be expanded in 2025 with new



instruments, including the [Culture Compass](#), developed within the context of the European Union's Multiannual Financial Framework (MFF 2028–2034). Both initiatives reinforce the 2018 principles regarding the role of culture in social and economic development and introduce innovative mechanisms to address global challenges—from digital transformation to cultural conflicts. Meanwhile, the [Cultural Policy Guidelines 2022–2027](#), titled *Cultural Nation*, define culture as “a cornerstone of Europe,” where digital technologies must be integrated into cultural product creation to strengthen national identity. These guidelines are also supported by the [Shaping Europe's Digital Future](#) strategy, which emphasizes that cultural sectors are a key component in the development of the digital economy, with the social justification being their contribution to the social integration of digital transformation, as well as the role of artistic education in fostering social cohesion and innovation ecosystems.

Both the JMSP and AMSP are aligned with these principles, preparing specialists capable of creating content that represents Latvia's creative industries in an international context. This relevance is reinforced by RISEBA lecturers' awareness of professional needs within the sectors, as many of them are actively involved in artistic creation and research. The structure of both programmes is interdisciplinary, aimed at openness in the study process and interaction between fields, fostering the development of broad-profile specialists who can adapt to a rapidly changing work environment and are in demand both in Latvia and in the European cultural landscape.

The JMSP and AMSP correspond to RISEBA's mission “*Pathway to an International Career*”, responding to the global demand for specialists in including virtual, augmented, and mixed reality, artificial intelligence, game design, and data visualization technologies, art, and digital data process research. The content of the AMSP programme directly responds to this challenge, preparing specialists to work with artificial intelligence, immersive technologies, and international digital content. This integrated approach combines academic excellence with a practical industry orientation. Furthermore, the AMSP Audiovisual and Immersive Technology Art may also contribute to Riga's goals as outlined in the [Riga Sustainable Development Strategy 2030](#), (only in Latvian) by fostering digital transformation, creative industries, and societal integration, as well as enabling a digital leap.

Significant element of the social justification for both programmes is their implementation in English, which aligns with internationalisation requirements of the higher education quality assurance system and ensures broader access to master's level audiovisual arts studies for both local and international students who might otherwise be denied access to art education within the ecosystem of Latvian higher education. This approach differentiates the programmes from the Latvian Academy of Arts' master's programme *Art* with a specialisation in audiovisual media art, which is exclusively conducted in Latvian and offers only limited state-funded admission quotas.

Regarding graduate employability, RISEBA implements a student-centered educational process, dynamically updating study content in line with socio-economic trends, providing access to modern digital tools, international mobility opportunities, and promoting creative participation in studies. Thanks to the active academic and artistic engagement of teaching staff, students are well-informed about the audiovisual art labor market, thereby supporting their employment in both specialized and adjacent sectors.

One of the main supporting mechanisms for student employability is Career Week, held annually in April and including Career Day with a company exhibition offering various internship and job opportunities, as well as international collaboration opportunities. Recordings of this event are available on the RISEBA YouTube channel, allowing students to benefit from the content even after the event has concluded. RISEBA has established long-term strategic partnerships with leading companies, offering students hands-on involvement opportunities. Additionally, the Career Centre

connects students with external partners. The Quality Department regularly collects feedback from students and industry stakeholders to ensure continuous quality assurance and relevance. JMSP graduates, such as lecturers L. Kovaļova and V. Zaikovskis (both JMSP alumni), actively support students by offering internships and job opportunities. Employers express positive evaluations of graduates' skills and competences.

Graduate employment data also confirms the programme's effectiveness: 95.66% of current JMSP students at RISEBA are employed prior to or during their studies, surpassing the EU average of 83.5% in higher education according to [Eurostat](#) data. The most common employment sectors are the film industry, television, education/research, media/public relations, design and advertising industries, and information technologies.

The quality of the programme is illustrated by graduate career examples. M. Matvejenko, a Latvian film special effects artist, used the JMSP as a platform for professional development, deepening his knowledge of artificial intelligence in film production, and is now one of Latvia's leading AI and visual effects artists. V. Zaikovskis is one of the most prominent producers in the Baltic region, known for his work in Latvian film and television, including projects such as the Go3 TV series *Raiting Blockbuster* (2024), which explores behind-the-scenes in the television industry, as well as other notable series such as *Tea Time* (2024). His diverse portfolio also includes films like *What No One Can See* (2017), *Missing* (2020–2022), and *The Hero* (2019), demonstrating his contribution to both local and international productions. Graduate L. Podniece, also known as L. Kovaļova, is a versatile Latvian producer, actress, and published author, known for her novellas such as *Highway* (2021) and *The Missing Ones* (2019). She has made a significant contribution to the Latvian film and television industry through her work on projects such as *Yes, Boss!* (2012) and *Nelūgtie viesi*, a detective series with three seasons comprising 48 episodes released from 2023 to 2025. Her versatility is also evident in her work as a screenwriter for short films, showcasing her multifaceted talent in the entertainment industry. S. Durlinga-Jones, a lecturer at the University of Virginia, used the programme as a foundation for an academic career in North America. K. Singh, an animation specialist in robotics, and A. Demidenko, a producer at Latvian Television, also demonstrate the programme's versatility. These are just a few examples showing how the JMSP study process fosters the synthesis of both technical and artistic competences.

#### **3.1.4. Statistical data on the students of the respective study programme, the dynamics of the number of the students, and the factors affecting the changes to the number of the students. The analysis shall be broken down into different study forms, types, and languages.**

When analyzing the dynamics of graduate numbers for the JMSP *New Media and Audiovisual Art*, it is observed that in the academic years 2022/2023, 2023/2024, and 2024/2025, the programme successfully graduates an average of 19 students annually, indicating an optimized, high-quality educational process and a long-term positive trend. It should be noted that during the COVID-19 emergency (2020–2022), some students faced objective limitations in the practical implementation of their final projects, especially due to limited access to audiovisual technical resources. However, the support mechanisms implemented by the higher education institutions and the swift adaptation of study delivery methods to distance learning mitigated the negative effects of these factors, ensuring programme continuity and compliance with higher education quality standards.

When evaluating the current quantitative indicators of JMSP implementation, it is noted that as of 1

October 2025, the total number of enrolled students reaches 22, of whom 19 are enrolled at RISEBA and 3 at RTU Liepaja Academy. An analysis of the programme’s development dynamics during the reporting period shows parameters of stability and sustainability, with a positive trend in student enrollment, demonstrating the effectiveness of the internal quality assurance system and the relevance of the programme to labor market demands (see Figure 3.2.). The increase in international student numbers also demonstrates a gradual growth trend, driven by targeted internationalization activities within EU member states and countries in the Asian region, thus enhancing the university’s international visibility.

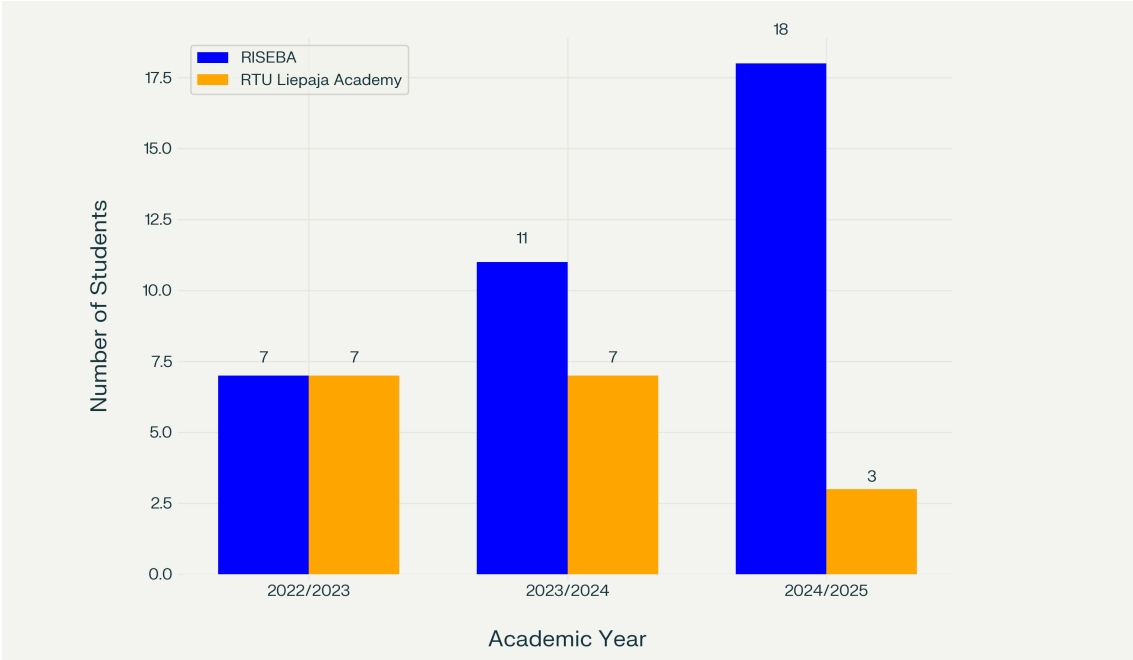


Figure 3.2. Dynamics of the number of students in the JMSP New Media and Audiovisual Arts

At the same time, an assessment of JMSP’s quantitative parameters shows that there is unused capacity to increase student numbers, considering that the current infrastructure and available resources would support a higher enrollment plan without compromising quality indicators. A limiting factor for student growth is the convergence of higher education programmes in related fields, where state-funded study places tend to be concentrated in a few similar programmes (e.g., the Latvian Academy of Culture’s programme *Audiovisual and Stage Arts* with a thematic focus on audiovisual art), as well as pricing policies creating an asymmetric competitive environment in the higher education service sector.

A complex analysis of student enrollment dynamics points to the influence of multidimensional factors: institutionally, the impact of higher education policy on student flow directions and the allocation of state-funded study places affects institutional competitiveness; structurally, the demand and wage policies in Latvia’s labor market influence the motivation of prospective students to pursue further education in the audiovisual sector. In other words, master's programmes are mostly attended by individuals already more or less involved in the audiovisual industry, and obtaining a master's degree does not always guarantee higher financial returns in the local job market.

As regards JMSP *New Media and Audiovisual Art*, it can be noted that, its implementation in full-time, on-site English-language format holds a unique position in the Baltic higher education ecosystem, expanding graduate competitiveness both locally and globally. In comparison, the Latvian Academy of Culture’s master's programme is only available in Latvian and specializes in film directing and cinematography. Therefore, it can be concluded that the RISEBA and RTU Liepaja Academy JMSP and the LKA master's programme do not substantially overlap in content.

Looking ahead to the future development of the programme, there is a promising perspective for the introduction of a new, permanent programme *Audiovisual and Immersive Technology Art*. This initiative, based on the convergence of digital technologies and interdisciplinary integration, could become a strategic tool for attracting students, particularly internationally. A modular learning model approach combining a mentoring system, individually tailored study plans, and a creative lab format. This would ensure a differentiated approach for students with varying levels of initial competencies. Such methodology, in addition to traditional lectures, would promote the acquisition of empirical skills and the modeling of real professional scenarios.

Regarding the introduction of a new implementing language (Latvian) and considerations that indicate the potential to attract more students, it should be recalled that during the reporting period there are 21 students in the program (19 RISEBA, 3 RTU in Liepaja) for the reporting period. The infrastructure and resources of the university allow to significantly increase the number of enrollments without losing quality indicators – the existing base provides an opportunity to enroll more students than is currently realized. The program has proven international attractiveness, attracting students from different countries – the former republics of the USSR, the USA, South Africa, Iran, Asia – which indicates its competitiveness on a global scale. The study content is based on the integration of modern VR, artificial intelligence and immersive technologies, ensuring a student-centred learning process and a high level of employment – 95.66% of graduates work in the film, television, advertising and IT sectors, which is significantly above the EU average. In Europe, the demand for digital content specialists is expected to increase by 38% by 2030 (Cedefop, 2023), confirming the relevance of the programme and the strategic direction towards the development of digital competences.

Taking into account the decision of the Constitutional Court of the Republic of Latvia and amendments to the Law on Higher Education Institutions (Article 56), which stipulate that a study program may be implemented in a foreign language if the program is implemented as a joint study program or if the relevant study program is also implemented in Latvian, as well as taking into account that the program is planned to be implemented independently in the future, RISEBA, in compliance with the provisions of the Law on Higher Education Institutions, plans to implement this program also in Latvian. At the same time, at least 50% of the enrolled students are already citizens of Latvia, which meets both the requirements of the law and the objectives of the national higher education policy. At the current dynamic, where 18 students are matriculated in RISEBA, even if two parallel groups are opened, the minimum number for opening a group is 8 students, which ensures profitability, even if there are cases when a group is opened with a smaller number of applicants, taking into account both financial considerations, study continuity opportunities and long-term strategic goals. These changes allow to expand accessibility for Latvian students, while preserving the potential for international competitiveness, as the program retains flexibility and the opportunity to attract international students who want to acquire digital arts and audiovisual technology skills in Latvia.

Statistics on students during the reporting period see in Annex 52.

### **3.1.5. Substantiation of the development of the joint study programme and description and evaluation of the choice of partner universities, including information on the development and implementation of the joint study programme (if applicable).**

In the development chronology of the study programme, it should be noted that the first significant

changes in the master's study programme were initiated as early as 2017, when, in cooperation with the former Liepaja University, the joint master's study programme *New Media and Audiovisual Art* was licensed, integrating elements from RISEBA's master's programme *Audiovisual Media Art* and Liepaja University's master's programme *New Media Art*. This ensured an increase in the quality of studies in the field of audiovisual media by combining the academic potential and material-technical resources of both higher education institutions.

As early as 14 June 2016, a research pilot project was implemented, in which both higher education institutions signed a special cooperation agreement "On Bilateral Academic, Research and Creative Cooperation" to evaluate the feasibility of a joint programme. The results of the research, including academic structures, resource allocation mechanisms, and student feedback, were systematically analyzed and integrated into the final version of the programme, which was structured according to the modular principle with a total scope of 120 ECTS credits. This structure includes three main components: integrated foundational modules (60 ECTS), four specialization areas (27 ECTS), part C- free elective (3 ECTS), and a master's thesis (30 ECTS). Administratively, the JMSP *New Media and Audiovisual Art* is jointly managed by both institutions in accordance with their divided competences: RISEBA is responsible for the specializations *Audiovisual Media Art* and *Multimedia Stage Art* in Riga, while RTU Liepaja Academy manages the *Digital Art* and *Sound Art and Electronic Music* specializations in Liepaja.

During the development process of JMSP, an interdisciplinary working group was established, involving academic staff from both institutions as well as external experts from the media sector, including academically qualified researchers and practitioners experienced in digital technology and artistic integration. The group composition was formed based on strict criteria ensuring both theoretical depth and practical applicability, reflecting the dynamic requirements of both audiovisual art and new media. This approach was aligned with [the Ministry of Education and Science's strategic drive towards the consolidation of higher education programmes](#) (article available only in Latvian), avoiding content duplication and promoting rational redistribution of resources. RISEBA, whose strategic objective is to become an internationally recognized university of business, arts, and technology, focused on modernizing infrastructure by introducing high-tech study spaces equipped with immersive media filming technologies, virtual reality and data visualization programmes, supported by a highly qualified international teaching faculty.

Strategic development priorities, as set in accordance with the principles of the Bologna Process, include the university's internationalization, intensification of scientific activity, enhancement of academic staff competencies, optimization of the programme portfolio in line with current trends, improvement of quality control systems, and strengthening brand value and social responsibility initiatives. These goals align with RISEBA's mission *Pathway to an International Career* and its vision of an integrated business, arts, and technology ecosystem. These goals align perfectly with RISEBA's mission *Pathway to an International Career* and the vision of an integrated business, arts and technology ecosystem, in which the strategic advantage of JMSP manifests itself in accordance with RISEBA's credo *Business meets Art*. Thus, it reflects the transition from traditional single-sector business education to a more complex, interdisciplinary approach, combining knowledge, creative technologies and practical experience in close cooperation between the study programmes of the RISEBA Faculty of Business and Economics and the Faculty of Architecture and Design. As a result of these interdisciplinary synergies, there has been a continuous improvement in the selection of free-choice (C part) courses, which functions as an additional strategic mechanism for JMSP students to diversify their range of perspectives. Furthermore, according to the 2017 inter-institutional agreement on JMSP implementation, 75% of the study process was initially conducted at RISEBA. In this context, it is significant that RISEBA invests on average EUR 100,000 annually in technological equipment thus ensures modern infrastructure - spacious facilities with

contemporary technology - and attracts internationally recognized lecturers and researchers in audiovisual art. Upon successful completion of JMSP, a standardized diploma is awarded with a master's degree in Audiovisual and Media Arts. The only differences in the diplomas are related to the higher education institution awarding the diploma.

Finally, in accordance with the 2017 inter-institutional agreement, RISEBA initially implemented 75% of the study process, and as of 1 September 2024, now practically implements 100% of the first and second semesters. The initial cooperation model ensured economic efficiency, optimized programme profitability, and supported the gradual development of RISEBA's capacity. The enhancement of quality system management significantly strengthened the academic and administrative evaluation of the programme, modernizing its content in line with labor market and industry trends, enabling JMSP *New Media and Audiovisual Art* to fully operate on the RISEBA platform. The decision to continue the implementation of the programme independently, although it is a step initiated by RTU Liepaja Academy, at the same time in the development of RISEBA - a logical decision that confirms RISEBA's readiness to provide competitive education and opens new development opportunities in the programme Audiovisual and Immersive Technology Art.

The AMSP is fully aligned with [Latvia's Digital Transformation Guidelines 2021-2027](#) (Cabinet Order No. 490, available only in Latvian) and the Cabinet Order No. 892 of 13 December 2023 [On the Implementation Plan for the Digital Transformation Guidelines 2021-2027 for the Period 2023-2027](#) (available only in Latvian) integrating the core elements of digital transformation: VR, AR, MR technologies and artificial intelligence solutions in audiovisual art. The programme's modular structure, which combines mentoring with lab-based practice, facilitates the development of a digitally skilled workforce, fosters the digitalization of the cultural and creative industries, and strengthens Latvia's competitiveness by implementing a model of digital maturity in higher education based on the integration of theoretical knowledge and practical digital competencies, in accordance with the [conceptual principles of the Artificial Intelligence Development Center](#) (available only in Latvian).

Annex 53 - Information on the compliance of the joint study programme with the requirements of the Law on Higher Education Institutions.

## 3.2. The Content of Studies and Implementation Thereof

**3.2.1. Analysis of the content of the study programme. Assessment of the interrelation between the information included in the study courses/ modules, the intended learning outcomes, the set aims and other indicators with the aims of the study course/ module and the aims and intended outcomes of the study programme. Assessment of the relevance of the content of the study courses/ modules and compliance with the needs of the relevant industry, labour market and with the trends in science on how and whether the content of the study courses/ modules is updated in line with the development trends of the relevant industry, labour market, and science.**

The JMSP *New Media and Audiovisual Art* (code 45213) has a clearly defined objective, detailed in the programme parameters and mutually agreed upon by both higher education institutions as of 21 February 2024, and has not fundamentally changed. Only the programme structure has been



slightly revised and updated to ensure greater clarity for applicants and more accurately reflect the convergence trends of professions within the fields of art and creative industries.

The JMSP *New Media and Audiovisual Art* is designed based on a block of compulsory knowledge that provides in-depth theoretical knowledge and technical skills in the fields of audiovisual art and new media. Its structure is aligned with the principles of the European Higher Education Area (EHEA), as defined by the Bologna Process, ensuring a three-cycle education system, mutual recognition of qualifications, and quality assurance. At its core, the programme features a universal modular training system with professional specialization options, offering a broader knowledge base in audiovisual production and the application of new audiovisual technologies in research, grounded in artistic innovation. This approach corresponds to the priorities defined in the [EU's Digital Education Action Plan](#) regarding the development of digital competencies in education.

All graduates of the programme receive a master's degree in Audiovisual and Media Arts. Additionally, students have the opportunity to choose a specialization: RISEBA administers the specialization in audiovisual media art (*Audiovisual Media; Multimedia Stage Art*), while RTU Liepaja Academy oversees the specializations in digital art and sound art and electronic music (*Digital Art; Sound Art and Electronic Music*). The study programme is structured in a modular format with a total volume of 120 credit points (KP), comprising integrated study modules (60 KP), specialization study modules (27 ECTS), part C- free elective (3 ECTS), and the master's thesis (30 ECTS). During the first two semesters, the content is identical for all students, while in the third semester, students study in separate specialization groups, and in the fourth semester, they work on their individual master's thesis under mentor supervision.

The cornerstone of the programme is the integration of research-based art project development within the study modules. Each module combines theoretical and practical components, resulting in an audiovisual art piece or creative project. At the end of the semester, students present their works at public events - exhibitions or audiovisual presentations. Instructors offer regular consultations to help students develop their analytical thinking and research-based artistic skills.

The objectives defined for the study modules, including the information related to learning outcomes, are purposefully aligned so that the modules complement but do not duplicate each other. They are also designed to provide comprehensive knowledge of the scientific contexts of audiovisual art, particularly the latest achievements and developments in the creative industry.

Regarding the structure of the JMSP *New Media and Audiovisual Art* study modules, the division between institutions and their compliance with the national academic education standard ensures a unique approach that combines theoretical research with practical artistic experimentation. This is reflected in the content of the modules and the distribution of credit points across different learning components. Thus, the programme structure is based on a synergistic cooperation between two higher education institutions - RISEBA and RTU Liepaja Academy. Each institution plays a specific role in the transfer of knowledge and skills, utilizing its academic and infrastructure capacity. RISEBA focuses on media theory, visual culture, and creative industry aspects, while RTU Liepaja Academy provides specialized expertise in audio culture and interactive art.

This division is based on the historical specialization and material-technical provision of both institutions. For example, RISEBA's multimedia laboratory and extensive infrastructure enable the realization of complex visual experiments, while the analog sound recording studios in Liepaja offer unique opportunities to work with both traditional and experimental audio technologies.

The programme plan consists of three parts:

- **Part A (mandatory)** - covering theoretical insights of the humanities and arts, current challenges, and including courses such as *State, Environmental, and Civil Protection* and

*Latvian for Foreign Students.*

- **Part B (limited elective)** – specialization modules.
- **Part C (elective courses)** – allowing students to choose additional subjects worth 3 ECTS.

The distribution of study modules between institutions is based on three main criteria:

- Academic traditions in the specific field;
- Infrastructure availability for conducting practical classes;
- Scientific capacity of lecturers and concentration of professional expertise.

For example, the module *Audiovisual Media Art* (B1, 27 ECTS) is administered by RISEBA, leveraging its international media art contacts, academic potential, and extensive infrastructure and equipment in film and immersive technologies. Meanwhile, the *Sound Art and Electronic Music* (B2) module is assigned to RTU Liepaja Academy, making use of its unique experimental music traditions and the creative achievements of high-profile artist-lecturers.

### **Theoretical and Practical Components in the Programme Structure. Strategic Integration of Theoretical Knowledge Modules**

In accordance with the [Regulations on the State Academic Education Standard](#) (Cabinet Regulation No. 558 of 03.10.2023) (Latvian only), the programme allocates 38 ECTS credits to theoretical exploration and the validation of theoretical insights in the context of topical issues within the selected academic field or subfield. The study modules *Conceptual Thinking and Practice-Based Research* (A1), *Creative Industries* (A4), *Visual Culture and the Aesthetics of Immersive New Media* (A3), and *Media Theory and Research Methods* (A6) are structured to foster the acquisition of fundamental principles of scientific research. These modules serve as a methodological foundation for all subsequent practical experimentation.

### **Hierarchy of Practical Skills Development. Specialisation and Individual Research Opportunities**

The practical component (22 ECTS) and the skill development hierarchy in this programme are structured to allow students to gradually enhance their skills from foundational to highly specialised professional levels. Furthermore, the strategic differentiation of specialisations includes study modules designed with increasing complexity, enabling students to develop both technological and conceptual abilities. For example, the module *Audio Culture* (A2) introduces students to the world of digital visual language through an understanding of acoustic perception, preparing them for work with interactive technologies, which are further explored in the module *Interactive Art and Multimedia Performances* (A5). Additionally, the programme offers four differentiated specialisation modules, each worth 27 ECTS: *Audiovisual Media Art I, II*, *Multimedia Performing Arts I, II*, *Sound Art I, II*, *Electronic Music*, and *Digital Art I, II*. These specialised modules enable students to shape individual artistic and research trajectories, allowing them to tailor their studies to their personal interests and professional goals. This is complemented by the integration of elective study modules (3 ECTS), part C.

### **Synergy Between the Master's Thesis and Artistic Practice**

The structure and content of the Master's thesis (30 ECTS) reflect the programme's unique approach, where the methodology of academic research is combined with creative practice. Students must develop both a theoretical research paper that meets academic standards and a practical art project realised using contemporary technologies. This dual-natured format ensures graduates are well-prepared for both academic and professional environments.

### **Integration of Normative Requirements in the Study Process. Contribution of Environmental and Civil Protection Competencies**



In accordance with Latvian legislation, the JMSP has integrated into Part A of the programme the study courses “State, Environmental, and Civil Protection” and “Latvian Language for Foreign Students,” each worth 3 ECTS, for those who have not completed such courses at the previous study level or in other master's programmes (in accordance with Cabinet Regulation No. 240 “[Regulations on the State Academic Education Standard](#),” Article 21). Principles of environmentally friendly practices are embedded in the “Media Theory and Research Methods” (A6) module, utilising eco-technologies and sustainable production approaches. Cybersecurity aspects are covered within the “Interactive Art and Multimedia Performances” (A5) module, combining artistic creativity with data protection technologies.

### **Perspectives for Graduate Professional Integration und Diversity of Career Trajectories**

The programme design outlines four main career paths: *Doctoral-level academic research, Management of cultural institutions, Independent artistic practice, Entrepreneurship in the creative industries*. This diversity is achieved by combining study modules focused on critical thinking with those that teach technological skills. For example, the *Creative Industries* (A4) module includes elements of real business plan development, while the “Digital Art” (B4) module promotes the creative application of technological solutions.

### **Content Analysis of AMSP Audiovisual and Immersive Technology Art**

The academic master's study programme *Audiovisual and Immersive Technology Art* (120 ECTS) is structured in accordance with the principles of the Bologna Declaration and Cabinet Regulation No. 558 of 03.10.2023, ensuring the development of high-level competencies in the field of digital media art. The core of the programme consists of three main components: Integrated Study Modules (60 ECTS) – which provide theoretical foundations and methodological frameworks; Thematic Direction Study Modules (27 ECTS) and Part C – a free elective (3 ECTS) course of study – which deepen specific skills; Master's Thesis (30 ECTS) – which demonstrates students' research and creative capacities. The content distribution ensures 60% theoretical and 40% practical content, exceeding the national minimum requirement for theoretical components within ECTS. When transitioning from the joint programme (JMSP) to RISEBA's autonomous version, the A section retained its technological and methodological foundations, but was adapted to integrate international trends in art research and align with RISEBA's strategic academic priorities.

### **AMSP Audiovisual and Immersive Technology Art - Integration of Thematic Competencies**

AMSP focuses on two thematic directions: *Digital storytelling and interactive narratives in audiovisual media art I, II* (B1), which explores narratology, documentary film, animation, special effects, artificial intelligence Cinema 4D, and the application of other digital technological tools within classical and nonlinear narrative structures across traditional media platforms; and *Immersive technologies in audiovisual media art (extended reality art, artificial intelligence, and game design) I, II* module (B2), which explores the artistic application of virtual reality, augmented reality, mixed reality, game design, and other immersive technologies. This differentiation allows students to build individual artistic and technological profiles, combining theoretical knowledge with practical projects — whether through mainstream mass media platforms or through, for example, the creation of 360° 3D works, interactive or AI-based installation designs, data visualisation, and esoteric art products. The optimisation of programme content and structure — reducing the number of specialisations from four to two — supports the strategic concentration of resources in RISEBA's core areas while maintaining an interdisciplinary approach and compliance with the standards of the European Higher Education Area.

### **Both Programmes' Compliance with the National Standard**

The table included in Annex 54 demonstrates the programme's full compliance with the requirements of the National Academic Education Standard. The volume of theoretical components (38 ECTS) exceeds the minimum requirement, providing a solid methodological foundation. Specialised disciplines (27 ECTS) and the master's thesis (30 ECTS) constitute the core of the programme, meeting the quality standards of the highest-level academic studies.

The programme is implemented through classroom contact hours, independent student work, and one-on-one work with academic staff. The ratio of contact hours and independent work is structured in accordance with Latvian regulatory documents and EU guidelines for educational quality and inclusive learning (Cabinet Regulation No. 240; RISEBA Rector's Order No. 23/1.1-3/154, 22.12.2023). The programme adheres to the state-mandated contact hour ratio (not less than 30% of total hours), while also ensuring opportunities for independent creative research. Each 3 ECTS includes 24 contact hours and 51 hours of independent work, creating a structured learning rhythm. This balance enables a blend of instructor-led education and individual artistic experimentation.

Contact hours are conducted in the form of lectures and seminars. Lectures provide students with theoretical knowledge on visual and media art and new technology culture, while seminars develop practical skills for working with media technologies, critical thinking, and analytical abilities. Independent work includes both the study of theoretical literature and the development of practical skills for working with specific technologies — such as analogue and digital photography, interactive technologies, digital network media, and electronic music instruments.

Programme implementation involves the RISEBA Architecture and Media Centre *H2O6* in Riga and the RTU Liepaja Art Research Laboratory MPLab. RTU Liepaja Academy organises the annual international New Media Art Week *Update*, where students learn to develop research projects in new technologies under the guidance of internationally recognised art mentors.

RISEBA, in cooperation with the New Media Culture Centre RIXC, also organises the annual international scientific conference *Open Fields* at the National Library of Latvia in Riga, which promotes student involvement in creative processes. For master's students, such experiences are crucial — combining the acquisition of theory with practical application in new technologies enhances students' digital competencies, supports the growth of the creative industries in Latvia, and strengthens international cooperation with partner universities in the European Union.

The content of JMSP is regularly updated — at least once per year — to reflect global digital transformation trends and to ensure alignment with contemporary technological and creative challenges. Technological modules integrating the latest solutions, including 360° video, data visualisation, and the use of artificial intelligence in artistic practice, are aligned with the priorities of the [Sustainable Development Strategy of Latvia until 2030](#), which emphasises interdisciplinary and innovation-driven education. Industry cooperation is facilitated through partnerships with organisations such as RIXC, as well as through participation in RISEBA-hosted conferences and festivals, including ELIA ETHOS 2025, which present the latest trends in art research, immersive technologies, and creative tech innovation.

Programme content updates are also supported by study programme council meetings, where industry representatives — including experts from film studios, media, and tech companies — are regularly invited to provide feedback on current professional and technological developments. Additional input comes from the work of JMSP curators, student class observations (hospitations), and annual evaluations of study modules, which identify necessary changes in content and teaching methods. The JMSP curator meets with students at least once a month. This synergy between academia, industry, and student experience ensures the programme's strong alignment with labour market needs. Furthermore, the programme is structurally flexible — up to 20% of module content can be adapted in real time to reflect the introduction of new technologies.

Annex 55. Mapping of study modules to achieve study results.

Annex 56. Study program plan.

Annex 57. Descriptions of study modules.

**3.2.2. In the case of master's and doctoral study programmes, specify and provide the justification as to whether the degrees are awarded in view of the developments and findings in the field of science or artistic creation. In the case of a doctoral study programme, provide a description of the main research roadmaps and the impact of the study programme on research and other education levels (if applicable).**

The justification for awarding a master's degree in both study programmes in the field of audiovisual art and immersive technologies is unequivocally based on achievements and insights from both the field of science and the domain of artistic creativity. The implementation of both JMSP and AMSP ensures a balanced acquisition of theoretical knowledge about industry trends and the development of practical skills for working with the latest digital technologies, thus shaping the students' competitiveness in both academic and professional environments. This balance is also reflected in the structural design of the programmes—graduates receive an academic master's degree education that is built on a modular principle: integrated study modules (60 ECTS), specialisation modules (27 ECTS), and the master's thesis (30 ECTS), together ensuring a balanced proportion between theoretical and practical components, respectively 60% and 40%. This distribution is in line with the principles of the European Higher Education Area, as <https://likumi.lv/ta/id/266187-noteikumi-par-valsts-akademiskas-izglitiba-standartu> (available only in Latvian) well as the regulatory acts of the Republic of Latvia, including the Regulations on the State Academic Education Standard (Cabinet Regulation No. 240; 13.05.2014.).

The awarded academic degree is a **Master's Degree in Audiovisual and Media Arts** (JMSP *New Media and Audiovisual Art*) and, respectively, a **Master's degree in Audiovisual and Immersive Technology Art** (AMSP *Audiovisual and Immersive Technology Art*).

The integration of artistic creativity achievements forms an essential component of both study programmes, emphasizing an interdisciplinary approach to the interaction between art and technology. JMSP specialisation study modules - *Audiovisual Media Art, Multimedia Stage Art, Digital Art, and Sound Art and Electronic Music* - as well as AMSP specialisation modules *Digital Storytelling and Interactive Narratives in Audiovisual Media Art I, II* and *Immersive Media, Extended Reality Art, and Game Design I, II* are purposefully oriented toward enhancing creative practice and introducing artistic innovation in the study process. Simultaneously, the volume of practical components defined in the programme - 22 ECTS in part A and 27 ECTS in part B - ensures a gradual increase in complexity, enabling students to develop both technological and conceptual skills, thus fostering the cultivation of artistic expression at the highest professional level.

The structure of the master's thesis includes both in-depth theoretical research and the realisation of a practical artwork, integrating contemporary digital technologies, virtual reality solutions, and the use of artificial intelligence in creative practice. The implementation of JMSP study modules is organised in cooperation between RISEBA and RTU Liepaja Academy, thereby promoting effective resource distribution and ensuring academic support appropriate to the specialisation. RISEBA is responsible for modules such as *Conceptual Thinking and Practice-Based Research* (A1), *Visual Culture and New Media Aesthetics* (A3), *Creative Industries* (A4), *Media Theory and Research*

*Methods* (A6), as well as *Audiovisual Media Art I, II* (B1), while RTU Liepaja Academy implements modules *Audio Culture* (A2), *Interactive Art and Multimedia Performance* (A5), *Sound Art and Electronic Music I, II* (B2), and *Digital Art* (B4). Within the framework of such institutional cooperation, a diverse and interdisciplinary study offering is provided, encompassing both technological aspects of audiovisual media, issues of new media aesthetics, and strategies for the development of creative industries.

In developing their master's thesis, students conduct independent research or practice-based creative work, which is complemented by theoretical analysis. The objective of the master's thesis is an in-depth exploration of a current topic and the proposal of an innovative solution within the respective artistic field, using practice-based research methodology. The results of the thesis are presented in public events - exhibitions, streaming platforms, film festivals, television channels, performances, or other creative formats - demonstrating the student's ability to combine theoretical knowledge with creative practice.

Both JMSP *New Media and Audiovisual Art* and AMSP *Audiovisual Art and Immersive Technologies* are based on interdisciplinarity as the foundational element of their programme structure, which reflects RISEBA University's strategic direction *Art in Business - Business in Art*, synthesising principles of humanities-based art science, entrepreneurship, and innovation thinking. This approach is also embodied in the study module *Creative Industries* (A4), where students learn the basics of cultural and creative industry management, commercialisation models, and the impact of digital transformation on artistic practices.

An equivalent flexibility of approach is also ensured within part C's free elective courses, which allow students to tailor their study content to their professional interests. The implementation of this opportunity is ensured by choosing courses from the catalogue offered by RISEBA and RTU Liepaja Academy, although RISEBA provides a broad and thematically diverse range of part C study courses, covering both artistic and interdisciplinary, as well as entrepreneurship and communication areas, such as *Design Thinking in Public Relations*, *Painting: Space and Color*, *Innovation Strategy and Digital Media Communication*, *Creativity and Design Thinking*, *Digital Transformation and Social Media*, *Innovation and Creativity in Entrepreneurship*, *Coaching, Mentoring and Supervision*, *Financial Management and Project Cost Control*, among others. This approach supports the creation of a personalised academic trajectory and the development of interdisciplinary competencies.

JMSP content is systematically updated, taking into account the rapid development dynamics of the audiovisual art sector and the shift in technological paradigms, which determine the demand for a new type of creative competence. The study content integrates digital technologies, including virtual reality, augmented reality and artificial intelligence segments, which are currently being further integrated into AMSP *Audiovisual Arts and Immersive Technologies* part B study modules. The acquisition of these technologies enables students to operate in synergy between creativity and entrepreneurship, developing skills needed in the context of contemporary digital culture, experience design, and the creation of interactive content.

**3.2.3. Assessment of the study programme including the study course/ module implementation methods by indicating what the methods are, and how they contribute to the achievement of the learning outcomes of the study courses and the aims of the study programme. In the case of a joint study programme, or in case the study programme is implemented in a foreign language or in the form of distance learning, describe in detail the methods used to deliver such a study programme. Provide an explanation of how the**

## **student-centred principles are taken into account in the implementation of the study process.**

The methods used to implement the study programme are aimed at achieving the specific objectives of the study programme, i.e.: to educate highly qualified, research-based specialists who are able to work independently in the field of audiovisual and immersive technology arts in both academic (including continuing studies in doctoral programmes) and professional environments and who have in-depth theoretical and practical knowledge, a strong understanding of the field of audiovisual and immersive technology arts, and advanced research skills, a refined ability to critically analyse and evaluate phenomena related to the development of the field, as well as the ability to independently create innovative works of art using virtual, augmented and mixed reality, artificial intelligence or game design tools - integrating the latest theoretical insights and an interdisciplinary approach.

The descriptions of the methods for implementing study modules are included in the study module descriptions, which are published both in students' personal profiles and in the Moodle e-learning environment [e.riseba.lv](http://e.riseba.lv). Furthermore, at the beginning of each module, students are introduced to the credit acquisition requirements, theoretical knowledge to be acquired, and the list of practical tasks to be completed to receive a grade.

The principle of student-centered education is one of the cornerstones of the programme and is manifested in various ways throughout the study process. High availability of RISEBA and RTU Liepaja Academy study department staff, technical staff, including teaching staff, to students both during consultations and informal discussions, providing a supportive environment for students' individual development, because, although the number of students in the programme is large in the scale of Latvian higher education, it is also such that the Programme Director knows and gets to know every student of the programme and monitors their study results, and provides consultative support in choosing independent work orientations, supervisors, consultants. Also during the admission process, during the creative interviews, when the committee, which is mainly composed of the lecturers involved in the programme, reads the applicants' motivation letters, creative biography and the application for a potential Master's thesis topic, examines their creative abilities and theoretical knowledge and establishes an individual contact with each student, clearly understanding their personal goals in the study process.

In turn, regular feedback serves as a tool for self-assessment of students' individual progress. At the end of each semester, students are invited to evaluate a study segment in a specific study module, and a student survey is organised, the results of which are taken into account when organising the further study process. Also, at the end of the semester, informal discussions are usually organised between a group of students, programme lecturers and programme directors to evaluate the study process of the previous semester and to listen to students' suggestions for improvement.

The objectives of the study modules are structured in such a way as to facilitate students' in-depth understanding of the overall concept of the study programme and the outcomes to be achieved, while the formulation of the outcomes is designed to facilitate a high quality academic dialogue between lecturers and students on current issues in the study content.

In the majority of study modules, a summative assessment principle is applied, enabling students to progressively complete all assignments required for earning credits, ensuring an even academic workload throughout the semester. According to students' preparedness level, tasks with increased

complexity are also integrated into the study process, within which students are offered the opportunity to choose an individually relevant research topic for their master's thesis, fostering targeted competence development in their chosen field.

The JMSP *New Media and Audiovisual Art* study programme is implemented (also planned to be implemented by AMSP *Audiovisual and Immersive Technology Art*) in a full-time evening study format, where classes are held on Thursday and Friday evenings from 18:00 to 21:10, as well as on Saturdays from 9:00 to 12:00. In certain cases, such as when involving guest lecturers from abroad or due to the specifics of the study content, classes may also be scheduled on Monday, Tuesday, or Wednesday evenings. The academic year in the full-time study format is structured into semesters, and the full programme lasts two years (four semesters), ensuring 32 working weeks annually with an academic load of 40 hours per week. The training process is continuous, taking place every week throughout the academic year.

The student-centered approach is further demonstrated also by the fact that the RISEBA infrastructure is available to students 24/7—an uncommon practice in the European higher education ecosystem.

JMSP The first semester of studies is conducted on-site at RISEBA in Riga, providing students with the basic modules. In the following study periods, students also start the optional Part B modules and the thematic strand. According to the chosen specialisation, studies are:

- Riga (RISEBA), if students have chosen the RISEBA-administered audiovisual media arts specialization (*Audiovisual Media; Multimedia Stage Art*);
- (only for JMSP) in Liepaja and online, if students have chosen the RTU Liepaja Academy administered specialisations in digital arts and sound art and electronic music (*Digital Art, Sound Art and Electronic Music*).

### **Study programme and study module implementation methods and their assessment**

**Lectures** form a system for presenting theoretical concepts and ideas, in which academic theory is integrated with practical illustrations and visual teaching resources, using technological solutions such as computers, multimedia projectors, and sound systems. These lectures are often structured as creative laboratories, allowing students to actively participate in the knowledge creation process by analyzing and interpreting new media art phenomena.

**Seminars** – a supplement and deepening of theoretical and practical knowledge, in which audiovisual and new media art, artifacts, and other works from the arts and creative industries are analyzed; theoretical texts are read, and creative tasks are completed. Seminars enhance students' skills in independently acquiring and analyzing information, develop argumentation abilities, and support the process of knowledge and skill acquisition.

**Group work** – promotes students' ability to collaborate and work in teams, helps develop skills in organizing and implementing collective work, and strengthens students' capacity to argue and justify individual opinions during group decision-making processes. Depending on the specifics of the programme, group work is often organized interdisciplinarily, thus fostering understanding across different fields and professional majors.

**Independent and practical work** – including creative projects and research, is implemented using interactive approaches such as discussions, problem-oriented research, and individual work methods, which encourage students' intellectual autonomy and artistic expression.

**Tests** – regular knowledge assessments designed to ensure students' personal development progress, comprehension of acquired topics, and mastery of necessary terminology. These tests can be conducted with or without the use of additional materials and can be held as part of or

during the full duration of a class session.

**Extracurricular activities** – in certain study courses, attendance at current theater productions, films, and art gallery exhibitions is a mandatory requirement. Students participate in and develop their professional competencies through residencies, workshops, performances, and films beyond the RISEBA institution, such as the annual UPDATE Festival in Liepaja, where digital, immersive, and new media artists share their experiences. Master's students are also offered the opportunity to publish in **RISEBA ADAMarts** (Architecture / Design / Audiovisual Media Art), which brings together academic and scientific research from the Faculties of Media and Communication, and Architecture and Design within the Baltic Sea region.

The **study results evaluation system** is structured so that students gain experience with various assessment methods, developing skills in professional outcome analysis. The RISEBA grading system is based on clearly defined assessment criteria (students are informed in advance about the course content and requirements), qualitative evaluation (a 10-point grading scale), and quantitative indicators – the number of credit points. The lowest passing grade in the study programme is four points.

The quality of the study process is monitored by the programme director in close cooperation with the students, regularly analyzing student survey results regarding the relevance of the course content and the performance of the teaching staff. In each course, a course representative (focal point) is appointed, who communicates with the programme director at least once a week, providing reflections, observations, and suggestions for improving the quality of the study process. The programme council, which includes academic, administrative, and student representatives, conducts an in-depth analysis of the study process and ensures its strategic development in line with the current demands of the creative industries labor market.

**3.2.4. If the study programme envisages an internship, describe the internship opportunities offered to students, provision and work organization, including whether the higher education institution/ college helps students to find an internship place. If the study programme is implemented in a foreign language, provide information on how internship opportunities are provided in a foreign language, including for foreign students. To provide analysis and evaluation of the connection of the tasks set for students during the internship included in the study programme with the learning outcomes of the study programme (if applicable).**

Not applicable.

**3.2.5. Evaluation and description of the promotion opportunities and the promotion process provided to the students of the doctoral study programme (if applicable).**

Not applicable.

**3.2.6. Analysis and assessment of the topics of the final theses of the students, their**

**relevance in the respective field, including the labour market, and the marks of the final theses.**

The commencement of the study programme, course sequence, and requirements for successful completion are defined by the normative documents approved by the RISEBA Senate. At the conclusion of the master's studies, students must develop, write, and defend a master's thesis consisting of two parts – a scientific research component (Part A) and a practical component (Part B).

To ensure the quality and final assessment of the master's thesis, a special State Examination Commission is established, approved by the programme director and the faculty dean. The State Examination Commission includes both the programme's academic staff and professionals from the audiovisual sector outside higher education institutions, including nationally recognized artists.

The master's thesis (30 ECTS) consists of two interrelated components – the theoretical (Part A) and the practical (Part B). The practical component involves the development of a full-length audiovisual work, which may be a feature film, short film, documentary film, television programme, TV series pilot project, public video installation, animation film, 3D video graphics, multimedia performance, virtual reality work, or an artificial intelligence and 3D interactive installation.

The theoretical component is a master's level research paper (45–60 pages), which must be at least indirectly connected to the work implemented in the practical part. The thematic scope may include analysis of Hollywood industry structures, global auteur and avant-garde cinema, synthesis of camera movement, development of video editing art history and aesthetics in the Baltic region, use of audiovisual effects, experimental sound installations, studies on film narratology principles in national cinema contexts, as well as aspects of immersive technologies and artificial intelligence in creative industries, such as:

#### **A Theoretical Part (45 to 60 pages)**

(Master thesis topic directions, some possible examples):

- Hollywood production and studio system
- Auteur Cinema and Avant-garde film
- Interdisciplinary media: cinema and photography
- Camera movement aesthetics in American cinema
- History of film editing and philology
- Cinematic narratology and film adaptation
- Global film distribution
- Integration aspects of the European and North American film markets
- Film structure in new media
- 3D cinema and its trends
- 360-degree video visualization
- Application of multimedia technologies

#### **B Practical Part**

- Feature film (60 to 90 min) or Documentary film (15 to 60 min), or Experimental film (up to 45 min), or
- Music video with complex technical construction (no less than 3 min) or Video installation, or
- Animation film (3 to 20 min) or Audiovisual internet media project, or 360-degree video film (3 to 20 min), or



- Short or feature-length film script (30 to 120 min) or multimedia performance (15 to 30 min), or
- 3D and/or AI-based experimental audiovisual work (10–30 minutes)

The topics of students' final theses, structured into the theoretical (Part A) and practical (Part B) components, align with the strategic directions of cultural, media, and digital economic development both in Latvia and the European Union. The topicality of these themes confirms the programme's ability to provide a high-quality, future-oriented education in the field of audiovisual arts and media.

Topics related to Hollywood production models, avant-garde cinema, film aesthetics, editing history, and film adaptations provide the theoretical and cultural-historical framework for understanding the creative industries. These aspects correspond to the [Cultural Policy Guidelines 2021–2027](#) (*Kultūrvalsts*) with an emphasis on artistic diversity and the strengthening of international competitiveness.

Themes concerning interdisciplinary media, 3D cinema trends, 360-degree video, as well as the application of multimedia technologies, are directly related to the transformation processes of digital culture, as reflected in documents such as the [Latvian National Development Plan 2021–2027 \(NAP2027\)](#), the [Digital Transformation Guidelines 2021–2027](#), and the EU's strategic guidelines for the development of creative industries. These topics enhance students' competencies in the digital culture sector and prepare them for careers in media, design, advertising, and technology companies.

Moreover, topics that analyze cinema market integration, distribution models, and film structures in new media improve students' understanding of global cultural and media processes, as emphasized by the priorities of the [EU Audiovisual and Media Policy](#) and the *Creative Europe MEDIA* programme.

The practical part covers a wide spectrum of professionally oriented work – from feature films, documentaries, and short films to experimental multimedia and AI projects, video installations, animations, interactive media, and audiovisual solutions intended for internet platforms.

These forms of work reflect the convergence of industries and the role of new media platforms in the creative industries, identified as a priority in the [European Digital Compass 2030](#), as well as in OECD reports on competencies in the creative industries. The diversity of topics promotes the development of practical skills required for work in audiovisual production, advertising, digital storytelling, UX/UI design, game development, and media strategy. Especially important are works using 360° video technologies, 3D modeling, artificial intelligence (AI), and immersive environments, which form the foundation of experience design and are highly demanded competencies in the digital economy and entertainment industry.

Students may take the final examinations if: they have successfully completed the study courses as required by the programme. If the study programme has been successfully completed and a positive evaluation has been received in the final assessment (minimum passing grade – 4), the student is awarded a **Master's degree in Audiovisual and Media Arts** (JMSP *New Media and Audiovisual Art*) or, respectively, a **Master's degree in Audiovisual and Immersive Technology Art** (AMSP *Audiovisual and Immersive Technology Art*).

During the reporting period, the State Examination Commission, after evaluating the quality of the JMSP works, concluded that they met both the requirements of the master's level and the conceptual guidelines of the JMSP program *New Media and Audiovisual Art*. The Commission assessed the execution of the master's theses as positive, ranging from nearly good to excellent results. For example, RISEBA master's theses vividly reflect the merging of technological innovation and cultural narrative. M. A. thesis *The Need for Optimization of 3D Object Files for Virtual Reality*

combines photogrammetry data with manual mesh modeling to improve 3D object quality for VR environments, emphasizing both texture precision and workflow efficiency. M.P. *AI-Driven Data Sculpture* offers a multisensory approach to interpreting Latvia's collective memory, using AI tools such as YOLO and FER, enhanced by haptic feedback via SonicSurface technology, creating dynamic and ethically grounded cultural artifacts. V. Zaikovskis's research on *Specifics of Latvian Film Export* highlights the country's digital infrastructure and EU-supported niche film production, positioning Latvia as a smaller-scale but competitive player in global markets. I.B. *Aesthetics of Metamodernism in Music Videos* analyzes the fluctuations between modernist sincerity and postmodern irony in works by directors like Gondry and Jonze, interpreting metamodernism as a cultural bridge. Theoretical and collaborative approaches are central to L. K. thesis *Representation of Self-Perception in Digital Art Through the Prism of Otherness*, in which she uses autoethnography to explore fractured identity. Her practical work *Defected Woman* utilizes Cinema 4D surrealism to visualize the protagonist's struggle with borderline personality disorder, linking social exclusion with mental health decline. A. L.L. documentary *Hané's Story* chronologically portrays a Finnish teacher's efforts to turn his community into a support hub for Ukraine. Hané organized aid trips, created a school for refugees, and overcame bureaucratic barriers, leaving a lasting impact during the war. The film highlights the resilience of community-driven humanitarian aid and the challenges of ensuring long-term support. Other notable works by RTU Liepaja academy include M.M. *Erotic Ecology in Contemporary Art*, which explores erotic and ecological themes in modern art, and J.J. *Liminal Space Experience in VR: Emotional Representation of Childhood Memories*, which analyzes the use of VR technology to depict childhood memories and emotional experiences in liminal spaces.

These projects demonstrate RISEBA's commitment to integrating academic research with practical application, significantly contributing to the development of digital culture. Artificial intelligence, augmented and virtual reality - as seen in the works of P. and J. - enable students to create immersive and interactive experiences aligned with current digital trends.

Global media platforms are becoming essential tools for artists - helping to reach wider audiences, build communities, and amplify artistic messages. B. work on metamodernism shows how digital channels can broaden the impact of art. Finally, works like *Hané's Story* and *Defected Woman* address pressing societal issues - from humanitarian crises to the stigmatization of mental health - affirming RISEBA's role as a socially conscious and technologically progressive platform for art education.

### 3.3. Resources and Provision of the Study Programme

**3.3.1. Assessment of the compliance of the resources and provision (study provision, scientific support (if applicable), informative provision (including libraries), material and technical provision, and financial provision) with the conditions for the implementation of the study programme and the learning outcomes to be achieved by providing the respective examples.**

A full and detailed provision of resources of the RISEBA H2O6 Faculty of Media and Creative Technology for all study direction programmes is given previously.

As for H2O6, all auditoriums at the RISEBA H2O Media Centre are equipped with visual demonstration equipment. The teaching rooms have powerful stationary video projectors, and the larger auditoriums are equipped with additional monitors to improve visibility from the back rows. The study process is provided by 344 computers with Windows operating systems installed, including 75 laptops and 92 Apple computers. There are 309 computer-aided workstations available for study purposes, of which 268 are directly accessible to students. Computers are built on the basis of Intel Core processors and equipped with installed MS Windows and MS Office or Apple MacOS X software. Portable computers and high-capacity Wi-Fi equipment allow classrooms to be quickly transformed into computer labs, facilitating dynamic planning of the study process. Computer equipment is regularly inspected and gradually updated. All RISEBA computers are connected to the university's local network and the Internet. Wireless Internet (Wi-Fi) is provided in all university buildings, with an Internet speed of 200 Mbps (Durbes Street 4).

RISEBA uses 12 multifunctional network printers with scanners, four of which support colour printing. Staff and students have access to a copy centre (this function is provided by the library) for printing, binding materials and submitted works.

Specific resources available for the implementation of the JMSP New Media and Audiovisual Arts RISEBA fully comply with the study results set out by the JMSP programme, where the available technologies, laboratories and e-environment solutions ensure a high level of interdisciplinary education, promoting the development of digital, creative and research competences in accordance with the requirements of contemporary media and audiovisual arts. This environment allows students to develop skills in audiovisual technologies and software management to create high-quality multimedia content and creative products that are in demand in the market. The availability of VR, 360° video and artificial intelligence technologies allows for practice-based research, the development of critical thinking, creativity and interdisciplinary problem-solving in changing conditions.

For the implementation of the JMSP New Media and Audiovisual Arts, RISEBA Architecture and Media Centre H2O 6 (Durbes street 4, Riga) provides a comprehensive studio, research and technological environment. The total area of the building – 11,350.61 m<sup>2</sup> – provides multifunctional spaces for interdisciplinary art, technology and research practices. The available infrastructure contributes to the integration of theoretical knowledge with practice-based creative activity that fully corresponds to the study results of the programme. It is important to note that the premises at 4 Durbes Street are adapted for people with special needs.

Professionally equipped video and sound studios are available for the development of audiovisual practice. The video studio is equipped with ARRI and Mole-Richardson-Co spotlights, an interchangeable background system (black, green, blue), a makeup room and a costume warehouse. The sound studio uses Yamaha N16 and Allen & Heath Q16 mixers, as well as BOSE F1 acoustic systems. Rooms with 59 Apple computers equipped with Adobe Creative Suite, Final Cut Pro, Reaper, Logic Pro, etc., are available for editing work. This infrastructure provides a technological basis for the implementation of professional and creative tasks, in accordance with the requirements of digital competences of study results.

Specialised equipment is available for the development of digital innovation skills: RedBox VR5 Pico 4 Enterprise glasses (4 sets), HTC Vive, Shining Einstar 3D scanner, 3D printer, Huion KAMVAS 16 graphics tablets, as well as Avtek TS 7 (75-inch) interactive whiteboard. This equipment contributes to the digital

In addition to the RISEBA infrastructure, Liepaja MPLab laboratory is used as an additional resource, the involvement of which focuses on certain specialisation directions, such as Sound Art and Electronic Music and Digital Art. Its resources – a sound lab (Mac Pro, Fireface, Doepfer), photo and

video studio (Nikon cameras, Flycam stabilizers, Kino Flo lights), as well as a 3D room with a projector and polarization glasses – expand creative possibilities for students, while maintaining the primary foundation in the RISEBA resource range.

AMSP Audiovisual and Immersive Technology Art will also be implemented at RISEBA Architecture and Media Centre H2O 6 (Durbes Street 4, Riga). The structure of the premises and equipment is specially adapted for the integration of the latest media technologies and interdisciplinary artistic research, ensuring full compliance with all the study results of the program.

In addition, RISEBA H2O 6 Media Laboratory (71.6 m<sup>2</sup> and 48.6 m<sup>2</sup>), dedicated to master's studies, is equipped to work with immersive and digital media. The lab offers Capital NEO Design R i9-11900KF workstations with NVIDIA RTX 3060 and Apple iMac 24" Retina 4.5K with M1 chip. The resources are designed for real-time 3D visualisation, generative art, and the implementation of XR projects. Pimax Vision 8K X VR glasses (4K CLPL displays, 200° FOV) are available in the laboratory, as well as software tools: Runway ML, DALL·E 2, Cinema 4D, Unity, Insta360 Studio. These tools are included in both theoretical and research modules, according to the results of studies concerning theory, empiricism and the integration of digital creativity. In addition to this, RISEBA's infrastructure also includes high-end audiovisual equipment for recording and broadcasting. Students have access to Sony FS700 cameras with 4K and Slow Motion capabilities, DJI Phantom 4 Pro Plus, and DJI Inspire 2 Premium Combo drones with CinemaDNG & Apple ProRes support. For the realization of multi-camera broadcasts, Live GV Director Nonlinear Live Production System is used, which allows you to control up to eight cameras at once.

Information and scientific base – RISEBA and RTU Liepaja Academy libraries with access to international databases (Scopus, EBSCO, Web of Science, etc.) provide a strong basis for research and theoretical work. Libraries, methodological materials, e-platforms and interlibrary collaboration allow students to develop media literacy, academic ethics and digital competence. The understanding of creative industries and entrepreneurship is complemented by the opportunity to participate in projects together with RISEBA Production and the Creative Business Incubator.

As to the fact that the implementation of the RISEBA academic master's study programme Art of Audiovisual and Immersive Technologies is planned to be carried out independently in the future, the impact of the changes on the availability of resources of RTU Liepaja Academy for students will be minimal. Until now, most of the practical classes, laboratory work, filming, editing, VR/XR activities, etc. were carried out in the RISEBA infrastructure. The use of RTU LA resources was already mainly theoretical or at the level of separate courses, which is now fully taken over by RISEBA University, as RISEBA has purposefully continued to invest in infrastructure, for example, investing more than EUR 170,000 in the academic year 2024/2025, including more than EUR 120,000 in the modernisation of the computer class at Durbes Street 4 (optical network, acoustic materials, multimedia equipment, 25 workstations with the latest generation Apple Mac Studio M2 computers) and EUR 50,000 in DaVinci Resolve in the creation of a studio with Blackmagicdesign solutions. In addition, VR cameras Insta360 X3 and KanDao Obsidian R 8K for advanced 3D VR work, XR Unity-based programs and Ambisonic Design programs have been purchased, which provide a competitive studio environment.

Thus, when switching to independent implementation of the program, the unavailability of resources of RTU Liepaja Academy will not affect student opportunities or the quality of studies, because RISEBA is able to fully provide all the needs of the program with its own efforts.

The succession of full study cycles (bachelor, master's, doctor) created by RISEBA is based on the use of the same infrastructure, thus providing students with constant or even improved access to all the necessary resources. All premises and exhibition halls of the RISEBA H2O Media Centre are available for research and organization of exhibitions/conferences, in coordination with the

administration of the study program, with access 24/7.

**3.3.2. Assessment of the study provision and scientific base support, including the resources provided within the framework of cooperation with other science institutes and higher education institutions (applicable to doctoral study programmes) (if applicable).**

Not applicable.

**3.3.3. Indicate data on the available funding for the corresponding study programme, its funding sources and their use for the development of the study programme. Provide information on the costs per one student within this study programme, indicating the items included in the cost calculation and the percentage distribution of funding between the specified items. The minimum number of students in the study programme in order to ensure the profitability of the study programme (indicating separately the information on each language, type and form of the study programme implementation).**

To ensure the study process of the academic master's study programme *Audiovisual Arts and Immersive Technologies* (currently titled *New Media and Audiovisual Art*), the primary source of funding is tuition fees. The amount and payment procedures for each academic year are determined and approved by the RISEBA Senate. RISEBA offers the following tuition fee payment options: payment for the entire academic year, per semester, or according to the payment schedule specified in the study contract (monthly payments).

Tuition fees are covered by the students' personal funds, though in some cases, they may be paid by the student's employer. Local students have the opportunity to apply for a state-guaranteed study loan. RISEBA provides consultations to students regarding the process of obtaining study loans. It should be noted that a significant number of students actively use state-guaranteed study and student loans, a trend supported by the fast and simplified procedure for obtaining such loans introduced in Latvia during the 2020/2021 academic year.

Students can apply for various types of tuition fee discounts, including: Alumni, Honorary Alumni, Good Academic Performance, Student Achievements, Family Members, Cooperation Partners, Social Support, among others. Tuition discounts are granted in accordance with the NL0026 *Regulation on the Allocation of RISEBA Budget Places and Tuition Fee Discounts* approved by the Senate.

For students enrolled in the academic master's study programme *Audiovisual and Immersive Technology Art* (currently titled *New Media and Audiovisual Art*) for the 2024/2025 academic year, the annual tuition fees are as follows:

- EUR 4,000 for full-time studies in English – applicable to citizens and permanent residents of the EU, EEA, Switzerland, and EU candidate countries (Ukraine, Moldova, Georgia, Serbia, Bosnia, etc.);
- EUR 4,700 for full-time studies in English – applicable to citizens of other countries.

If the study program will also be implemented in Latvian, then the planned tuition fees in Latvian and English will be the same.

The funding of the study programme is used for staff remuneration and related taxes, maintenance and development of IT and physical infrastructure, development and improvement of the study programme, purchase and maintenance of material and technical resources, and student support activities, including tuition fee discounts.

Both faculty members and students of the programme have the opportunity to participate in various projects, including ERASMUS+, which fosters knowledge transfer and the development of skills and competencies.

Information regarding the per-student cost within the study programme, the cost components included in the calculation, and the percentage distribution of funding across these components is provided in the attached appendix 20A.

To open a group for the academic master's study programme Audiovisual and Immersive Technology Art (currently titled *New Media and Audiovisual Art*), the minimum number of students required is 8. However, there are cases when a group is opened with fewer applicants. In such instances, the overall profitability of the study programme and its impact on the overall profitability of the study direction and the university's overall budget are assessed, i.e. the implementation of the study program is ensured from the total income of this study field or other RISEBA income (other study programs or other income from economic activities). The university's management makes the decision to open a group with a smaller number of students, considering financial considerations, study continuity opportunities, and long-term strategic goals.

### 3.4. Teaching Staff

**3.4.1. Assessment of the compliance of the qualification of the teaching staff members (academic staff members, visiting professors, visiting associate professors, visiting docents, visiting lecturers, and visiting assistants) involved in the implementation of the study programme with the conditions for the implementation of the study programme and the provisions set out in the respective regulatory enactments. Provide information on how the qualification of the teaching staff members contributes to the achievement of the learning outcomes.**

The JMSP "New Media and Audiovisual Arts" is designed to combine theoretical knowledge with practice-based artistic creation, thus the specifics of the program determine that both academic lecturers and specialists in the field of art with great practical experience and authority are attracted to its implementation. In accordance with the legislation of Latvia and RISEBA regulatory documents, an open competition is announced for the positions of academic staff, the staff is elected or re-elected for a period of six years. The evaluation of candidates for the position of docents, lecturers and assistants takes place at a meeting of the RISEBA Senate, in compliance with internal regulatory enactments, but the evaluation and election of candidates for the positions of professors and associate professors is carried out by the Council of Professors of the Latvian Academy of Culture, and it takes place in accordance with the Cabinet Regulation No. 129 adopted in 2021 "Procedures for the Assessment of the Results of the Scientific and Pedagogical Qualification or Artistic Creation Work of an Applicant for the Position of Professor or Associate Professor and of a Professor or Associate Professor in the Position'.

When evaluating candidates for positions in study programmes related to artistic creation, special attention is paid to the candidates' creative work experience, their contribution to the artistic culture of Latvia and international achievements. In open lectures organized before the elections, the ability of applicants to transfer their knowledge and skills to the student audience is tested and analyzed, which allows to make sure that the qualification of the permanent lecturers of the JMSP "New Media and Audiovisual Arts" and the planned AMSP "Audiovisual and Immersive Technology Art" will meet the conditions for the implementation of the study program and the requirements of regulatory enactments.

Currently, 34 academic staff are involved in the implementation of the joint master's study programme, representing both RISEBA and RTU Liepaja Academy. Of these, 18 have a doctoral degree, 6 are professors, 5 are associate professors, 3 are docents, 2 are elected lecturers, while 10 visiting lecturers have a professional master's degree (Mg.art. or Mg.music.). In addition, one lecturer holds a Master of Arts (M.F.A.) degree, and two visiting lecturers are industry professionals with high international recognition, whose artistic activities and achievements contribute to the growth of the creative and professional potential of the program. Among the permanent teaching staff of RISEBA, 2 professors and 3 associate professors have been elected directly to RISEBA, fulfilling the requirements laid down in Section 55, Paragraph one, Clause three of the Higher Education Law. At the same time, 3 visiting lecturers are currently studying in the joint professional doctoral study programme "Art" of the Latvian Academy of Culture and plan to obtain a professional doctoral degree in art in the near future. Thus, the qualification of the academic staff of the JMSP and the AMSP complies with the laws and regulations of Latvia and the European Union guidelines for the quality of higher education.

The implementation of the program is based on the modular study principle, which integrates the expertise of experienced audiovisual media professionals and academic lecturers. RISEBA academic staff provides the theoretical and practical basis of the program, as well as research methodology, while visiting lecturers from Latvia and abroad provide in-depth practical experience and an international perspective. Special attention is paid to creativity, entrepreneurship and critical thinking, represented by lecturers such as RISEBA assistant professor Dr. C. Hales ("Visual Culture and New Media Aesthetics" A3) and RISEBA associate professor Dr. M. Veide ("Creative Industries" A4). While talking about audiovisual arts technologies and research applications, examples include J. Nīmani ("Audio Culture" A2), an internationally recognized composer and multiple laureate of the "Night of the Gamblers" in the field of theatrical music. His professional activity includes composing music for more than ten animated and documentary films, including "Māra" (directed by Krista Burāne) and "Minotaur" (directed by Kārlis Vītols). The regular presentation of J. Nīmanis' works at international festivals provides students with high-level examples of professional practice. In turn, P. Buravickis ("Sound Art and Electronic Music" B2), a composer of the new generation, is studying the integration of new technologies into music. In 2023, P. Buravickis received the National Film Award for music for the film "Restless Minds" (in collaboration with H. Hernandez). His compositions have been performed at festivals such as "Sound Forest," "Dominante" and "Art and Communication."

For an in-depth understanding of the JMSP specialization, Dr. P. Giolie (France) conducts master classes for master's students, studying the aesthetic boundaries of sound space in installation projects. His works, exhibited in international museums of contemporary art, expand students' understanding of the experimental possibilities of sound space. D. LaVein (USA) ("Audiovisual Media Arts" B1), an internationally acclaimed film and theater director, has directed more than 300 stage productions in Los Angeles theaters. Her professional accomplishments include the Ovation Awards, the Drama-Logue/Back Stage Garland Awards, and the NAACP Image Awards. Meanwhile, the internationally recognized producer A. Cilinska, who represents "Jurs Podnieks studija" and is a

doctoral student, leads the study module "Creative Industries" (A4), developing students' entrepreneurial competencies in the context of creative industries, thus ensuring the competitiveness of graduates of the program in the changing labor market.

In the context of research-based transversal competences and practice-based artistic research methods, RISEBA lecturer Dr. E. Pearlman ("Digital Art" B4) – a new media artist and artificial intelligence researcher – holds a PhD from the School's Creative Media Program at the City University of Hong Kong. Her international achievements include the Fulbright Fellowship in Arts and Technology, as well as EU Horizon 2020 Vertigo STARTS laureate status. E. Pearlman's project "Noor: A Brain Opera" is considered the world's first interactive brain opera in a 360-degree theater, combining art and neuroscience. As editor of the Performance Arts Journal (PAJ) (MIT Press), she promotes academic discourse in the field of media art. Her second new media opera – an emotionally intelligent AI-based brainwave opera – premiered in the black box of the Estonian Academy of Music and was presented at Vertigo STARTS Days in Paris a week before the pandemic began. The third opera, "Language Is Leaving Me – An AI Cinematic Opera Of The Skin", premiered on October 7, 2023 at the Copernicus Science Centre in Warsaw.

Meanwhile, Dr. R. Šmite, winner of the Purvis Prize, leads the module "Conceptual Thinking and Practice-Based Research" A1, "Digital Art" B3. Her research activities, which began in the mid-1990s, span the field of contemporary media art, combining artistic practice with the study of science and technology. Her project "Global Xchange Internet Radio Network", which won the ARS Electronica Award, is included in the collection of the future Latvian Museum of Contemporary Art.

RISEBA Associate Professor Dr. I. Gintere ("Audio Culture" A2) specializes in digital game development and immersive aesthetics research; She holds a Ph.D. in Arts Sciences. Scientific articles in the Scopus and Web of Science databases on trends and creativity in digital art

The development of industries forms the theoretical basis of the program. RISEBA assistant professor Dr. Aigars Ceplītis ("Visual Culture and New Media Aesthetics" A3) specializes in 360-degree virtual reality narrative research. His academic activities include a dissertation on VR technologies, active participation in international conferences and involvement in Erasmus mobility. In 2021, he organized a European Network of Narrative (ENN6) conference in Latvia, and in 2022, together with RISEBA/RTU doctoral students and visiting lecturers S. Durling-Jones (USA), he created an AI installation at IEDC Bled in Slovenia. Currently, S. Jones teaches AI visualization methods at RISEBA.

Latvia's leading Cinema 4D expert A. Dzērve ("Audiovisual Media Art" B1) conducts courses on the use of interactive technologies in digital art and Cinema 4D visualization methods. His expertise in the integration of 3D mapping technologies improves students' professional skills for working with visual materials.

Finally, guest lecturer A. Gauja ("Audiovisual Media Art" B1), a doctoral student in film studies at the Latvian Academy of Culture and a well-known documentary film director, is currently working on scientific documentary projects. His short film "The Art of Looking" (2025) premiered at the Jihlava International Documentary Film Festival (Czech Republic) and was selected for participation in 12 festivals. The next full-length project "Beautiful Void" (co-production with Estonia and Bulgaria) is in development, while the film "Beautiful Death" was selected for the initiative of the Documentary Campus Masterschool (Germany).

Taking into account that the study programme "Audiovisual and Immersive Technology Art" is also planned to be implemented in English, an assessment of the foreign language skills of the teaching staff, especially English, has been carried out in order to ensure that the academic staff meets the requirements for the implementation of the programme in a foreign language. It is planned to



involve both Latvian and foreign teaching staff in the implementation of the programme, who have proven experience in conducting study courses in English. Of particular note should be noted foreign lecturers from France and the USA, whose mother tongue is English or who regularly operate in the international academic space and conduct study courses only in English. Similarly, teaching staff who receive or have received higher education abroad or are engaged in research with an international dimension have demonstrated at least C1 level English language skills necessary for full academic activity in a foreign language. For example, foreign lecturers (Dr. P. Jolivet (France), D. LaVine (USA), S. Durling-Jones (USA), etc.) implement study courses directly in English, which ensures the authenticity and high quality of the language. Elected faculty with international experience (e.g. Dr. E. Pearlman (USA), Dr. C. Hales (Great Britain), Dr. I. Gintere, Dr. A. Ceplītis), who have obtained degrees or successfully worked in an international environment, regularly lecture and participate in conferences in English, and lecturers such as A. Ceplītis or Professor Z. Lilas have obtained academic degrees in the USA.

Annex 58 - a certification that the academic staff of the academic study programme conforms to the requirements laid down in Section 55, Paragraph one, Clause three of the Law on Higher Education Institutions.

### **3.4.2. Analysis and assessment of the changes to the composition of the teaching staff over the reporting period and their impact on the study quality.**

During the review period between 2022 and 2025, *JMSP New Media and Audiovisual Art* underwent significant positive changes in its academic staff composition, which are directly linked to the programme's development, research and academic renewal, and structural reorganization. These changes encompass both the qualitative advancement of academic personnel (e.g., newly obtained doctoral degrees in arts), greater involvement of RISEBA in the provision of study courses previously under the responsibility of RTU Liepaja Academy, and a marked strengthening of interdisciplinarity and research components, which manifest in several interconnected directions.

Firstly, programme internationalization, through the inclusion of foreign and internationally recognized lecturers, has substantially broadened the academic outlook and strengthened the programme's visibility within the European Higher Education Area. Secondly, the composition changes have enabled closer collaboration between students and faculty, emphasizing an individually tailored and research-based approach. An important observation relates to institutional shifts: while in the 2022 plan the primary responsibility for course delivery lay with Liepaja University, the 2024./2025. document shows that most courses are now provided by RISEBA in cooperation with RTU Liepaja Academy. These changes point to a redistribution of functions that potentially contributes to more efficient use of resources and improved quality in study process coordination.

Notably, the 2025 programme has attracted a significant number of new high-level academic staff whose academic and research qualifications meet quality assurance standards in higher education and who are affiliated specifically with RISEBA. Among them are RISEBA lecturers such as Associate Professor Dr. I. Gintere, Dr. J. Žakemo, Dr. J. Korpalk, Dr. I. Gabelaia, Dr. E. Pearlman, R. Jupijn, V. Dombrovskis, I. Kozlovskā, M. Matvejenko, Professor Z. Lilas, and film directors A. Gauja and E. Gauja, as well as composer J. Nīmanis. The international and professional profiles of these academic staff demonstrate the programme's alignment with the demands of the contemporary job market.

At the same time, continuity with the programme's core academic leadership is maintained through

figures such as Dr. A. Cepītis, Dr. K. Heils, Dr. R. Šmite, Dr. R. Šmits, K. Dintere, A. Dzērve, D. LaVine, Dr. Š. Pičbeks, composer P. Buravickis, and Dr. M. Demitere, who recently obtained a Ph.D. These individuals ensure academic stability and the ongoing development of the programme's long-term research direction.

Changes in academic staff have also significantly impacted the methodological quality of studies. The programme's modules emphasize practice-based research, project-based learning, and individual student development. For instance, Dr. I. Gintere's research in digital aesthetics and game studies, and Dr. E. Pearlman's internationally recognized work at the intersection of AI and interactive art (Fulbright Fellow, *Horizon 2020 Vertigo STARTS laureate*), meaningfully expand the theoretical and research foundation of the programme. In parallel, internationally renowned directors A. Gauja and E. Gauja (doctoral students at the Latvian Academy of Culture), exemplifying RISEBA's inter-university collaboration, along with leading industry professionals such as A. Dzērve, D. LaVine, and Z. Lilas, ensure high-quality professional integration into the study process. The presence of these academic staff promotes students' creative growth, balances theoretical knowledge with practical skills, and offers direct access to international expertise and innovation — significantly enhancing programme quality and alignment with global educational standards.

**3.4.3. Information on the number of the scientific publications of the academic staff members, involved in the implementation of doctoral study programme, as published during the reporting period by listing the most significant publications published in Scopus or WoS CC indexed journals. As for the social sciences, humanitarian sciences, and the science of art, the scientific publications published in ERIH+ indexed journals or peer-reviewed monographs may be additionally specified. Information on the teaching staff included in the database of experts of the Latvian Council of Science in the relevant field of science (total number, name of the lecturer, field of science in which the teaching staff has the status of an expert and expiration date of the Latvian Council of Science expert) (if applicable).**

Not applicable.

**3.4.4. Information on the participation of the academic staff, involved in the implementation of the doctoral study programme, in scientific projects as project managers or prime contractors/ subproject managers/ leading researchers by specifying the name of the relevant project, as well as the source and the amount of the funding. Provide information on the reporting period (if applicable).**

Not applicable.

**3.4.5. Assessment of the cooperation between the teaching staff members by specifying the mechanisms used to promote the cooperation and ensure the interrelation between**

**the study programme and study courses/ modules. Specify also the proportion of the number of the students and the teaching staff within the study programme (at the moment of the submission of the Self-Assessment Report).**

Collaboration within the study process is not confined solely to individual study modules but extends across all three programmes under the study field *Arts*. This fosters both content continuity and qualitative development across advanced-level study programmes. Specifically, cooperation among academic staff within the JMSP is realized at all stages of programme implementation—from module planning and content development to execution, regular review, and student performance evaluation. This collaboration occurs both vertically (within individual programmes) and horizontally—across specializations.

The content of study modules is regularly reviewed during JMSP council meetings, which include academic staff from RISEBA and the RTU Liepaja Academy. Furthermore, communication between programme directors from both institutions takes place at least biweekly. These coordination processes ensure that the curriculum remains aligned with industry demands, integrates theoretical and practical elements in a balanced manner, and refines criteria for evaluating student performance. Additional support for academic cooperation includes peer observation of classes and analysis of the outcomes, as well as a system involving course coordinators and class leaders. Each course has an assigned “focal point” responsible for maintaining direct communication with programme leadership and compiling student feedback regarding the study process and its outcomes.

JMSP directors closely collaborate to review and align study modules, agreeing on the logic of tasks, coherence of assessment systems, and content continuity throughout the programme structure. Intermodular coordination is facilitated through shared final projects, cross-module assignments, and unified assessment formats. Student work is publicly presented—in exhibitions, on digital streaming platforms, or via performative presentations—encouraging not only peer collaboration but also deeper inter-instructor coordination. Modular assessments are conducted collectively, with all involved academic staff participating and agreeing on unified evaluation criteria.

Students are granted the opportunity to choose thesis supervisors not only within their specialization but also from other areas of the programme, other faculties, or even from different institutions such as RTU or the University of Latvia. This significantly enhances interdisciplinary and inter-institutional cooperation, fostering the development of academic dialogue across fields.

At the time of the programme’s self-assessment report submission, the student-to-teacher ratio was approximately 1:1. This proportion allows for a highly individualized approach to the study process, enabling instructors to provide personalized support during the development of master’s theses and to participate regularly in consultations throughout the evolution of students’ research and creative projects. This ratio is a key factor contributing to students’ higher academic achievements and active engagement in both theoretical and practical activities.

Faculty collaboration is further strengthened through specific innovative modules and international projects that serve as best-practice examples. Professor Ž. Lilas leads the interdisciplinary module *Multimedia Stage Art I*, B2, *Multimedia Stage Art II*, B2, where students develop art films and 3D scanning projects in cooperation with RTU Liepaja’s *UPDATE* festival—creating a synergy between cinematic art and digital technologies.

Lecturer Dr. E. Pearlman, in the module *Digital Art*, B4, enables students to explore the integration of interactive technologies and neuroscience in artistic research, drawing on her international

experience through the Fulbright Scholarship and Horizon 2020 Vertigo STARTS programme.

Dr. I. Gintere, alongside Lecturer R. Jupijn, delivers the module *Interactive Art and Multimedia Performance*, A5, which includes the international research project *EcoMind xR* in collaboration with the École Supérieure d'Art et de Design d'Orléans (France). This project focuses on the development of digital game design and aesthetics, addressing themes such as ecology, mental health, and cognitive states within contemporary art. It cultivates students' ability to engage in the field of creative technologies and to develop innovative artistic practices using WebXR technologies.

Dr. R. Šmite, a leading researcher in the field of media art and technology, ensures a close integration between her pedagogical work (in modules: *Conceptual thinking and practice-based research*, A1 and *Digital Art*, B4) and the internationally recognized research platform **RIXC Open Fields**. As a co-organizer and curator of the conference, she incorporates its content into the study process, engaging students in the analysis of current technological, social, and cultural issues. Students are given the opportunity not only to participate in the conference discussions but also to publish their research and artistic work, thus promoting the programme's research and international development component.

# Annexes

III - Description of the Study Programme - 3.1. Indicators Describing the Study Programme		
Sample of the diploma and its supplement to be issued for completing the study programme	50. Annex. Sample of the diploma and its annexes to be issued by the KMSP AMSP for completing the study program.zip	50. pielikums. KMSP AMSP par stud. progr. apgošanu izsniedzamā diploma un tā pielikumu paraugs.zip
For academic study programmes - Opinion of the Council of Higher Education in accordance with Section 55, Paragraph two of the Law on Higher Education Institutions (if applicable)		
Compliance of the joint study programme with the provisions of the Law on Higher Education Institutions (table) (if applicable)	53. Annex KMSP compliance with req. of the Law.pdf	53. pielikums. KMSP atbilstība Augstskolu likuma prasībām.pdf
Statistics on the students in the reporting period	52. Annex_ Statistics on students in the reporting period_ AMSP.pdf	52. pielikums_ Statistika par studējošiem pārskata periodā .pdf
III - Description of the Study Programme - 3.2. The Content of Studies and Implementation Thereof		
Compliance with the study programme with the State Education Standard	54.pielikums_KMSP_AMSP_State_education_standart_ENG.pdf	54.pielikums_KMSP_AMSP_Studiju programmas atbilstība Valsts izglītības standartam.pdf
Compliance of the qualification to be acquired upon completion of the study programme with the professional standard or the requirements for professional qualification (if applicable)		
Compliance of the study programme with the specific regulatory framework applicable to the relevant field (if applicable)		
Mapping of the study courses/ modules for the achievement of the learning outcomes of the study programme	55. pielikums_AMSP_kartejums_ENG.pdf	55. pielikums_AMSP_kartejums_LV.pdf
The curriculum of the study programme (for each type and form of the implementation of the study programme)	56. Annex_JMSP_AMSP_plan_ENG.zip	56. pielikums_KMSP_AMSP_Plans_LV.zip
Descriptions of the study courses/ modules	57. Annex Descriptions of the modules_ Immersive.pdf	57. pielikums_AMSP Modulu apraksti_LV.pdf
Description of the organisation of the internship of the students (if applicable)		
III - Description of the Study Programme - 3.4. Teaching Staff		
Confirmation that the academic staff of the doctoral study programme includes not less than five doctors, of which at least three are experts approved by the Latvian Council of Science in the branch or sub-branch of science in which the study programme intends to award a scientific degree (if applicable)		
Confirmation that the academic staff of the academic study programme complies with the requirements specified in Section 55, Paragraph one, Clause 3 of the Law on Higher Education Institutions (if applicable)	58. Annex Attestation 55.p. RISEBA_AMSP_JMSP_ENG.edoc	58.pielikums_Apliecinājums - 55.p._AMSP_KMSP_LV.edoc

# Audiovisual Arts and Media Arts (43213)

Study field	Arts
ProcedureStudyProgram.Name	<i>Audiovisual Arts and Media Arts</i>
Education classification code	43213
Type of the study programme	<i>Academic bachelor study programme</i>
Name of the study programme director	<i>Keitija</i>
Surname of the study programme director	<i>Grende</i>
E-mail of the study programme director	<i>keitija.grende@riseba.lv</i>
Title of the study programme director	<i>Mg. art.</i>
Phone of the study programme director	<i>(+371) 25410564</i>
Goal of the study programme	<i>To provide an opportunity to pursue an academic education and obtain a Bachelor degree in Audiovisual Arts and Media Arts, ensuring the acquisition of specific competences in the creation of works of art and innovative products, research and implementation of creative projects, thus preparing competitive, audiovisual arts and media arts specialists who are able to operate taking into account the development of modern technologies in the domestic and international labor market.</i>
Tasks of the study programme	<ol style="list-style-type: none"> <li><i>1. To provide an appropriate scientific, methodological and material base for obtaining academic education.</i></li> <li><i>2. To provide knowledge in the fields of humanities and arts necessary for the full functioning of audiovisual arts and media arts.</i></li> <li><i>3. To stimulate the creative potential of students in the development of ideas, the ability to independently explore the new tendencies in the field, critically analyze, draw conclusions, develop the skills and abilities necessary for research work.</i></li> <li><i>4. To promote students' experience of learning and collaborating by engaging, creating, presenting and managing projects to understand audiovisual arts and media arts processes and create artworks and products in various mediated communication environments (mobile, online, locatory, virtual and augmented reality, etc.).</i></li> <li><i>5. To provide studies with teaching methodological materials, library services and a material and technical base that meet modern requirements.</i></li> <li><i>6. To provide a study programme that ensures students with the necessary skills in creative thinking and theoretical process.</i></li> <li><i>7. To promote the acquisition of skills and abilities necessary for the audiovisual arts and media arts by using different methods and forms of study work, creating a close link between theoretical and practical courses.</i></li> <li><i>8. To ensure the acquisition of a bachelor's degree, which would give the right to continue studies at higher level in order to receive a master's degree.</i></li> </ol>

Results of the study programme	<p>1. Know the concepts and regularities of creative industries, technical and creative aspects of audiovisual production.</p> <p>2. Are able to critically evaluate the work of artistic creation, explain, argue and discuss it.</p> <p>3. Are able to acquire new knowledge independently, effectively plan and organize the professional development of both themselves and their subordinates.</p> <p>4. Are able to take responsibility while working in a team in a multicultural environment, organize work with personnel, in accordance with the set goals, in the interests of customers, creative team and society.</p> <p>5. Show initiative and take responsibility, performing work individually or working in cooperation with others, can make decisions and look for creative solutions by independently selecting and analyzing the information necessary for the performance of work.</p> <p>6. Demonstrate an understanding of general ethics, professional ethics, responsibility and sustainable development, taking into account the ethical and public benefit principles of the audiovisual and media industry.</p> <p><i>Specialization: Film and Multimedia Cinematographer</i></p> <p>7. Know the principles and development trends of the audiovisual and media industry, as well as hold the basic and specialized knowledge characteristic to the specialization of a Film Cinematographer, according to the situation in the labor market.</p> <p>8. Know how to develop the visual concept of audiovisual works, manage the filming and video post-production process, ensuring the operation of visualization of audiovisual works.</p> <p><i>Specialization: Film and Multimedia Producer</i></p> <p>7. Know the principles and development trends in the audiovisual and media industry, as well as basic and specialized knowledge characteristic to the specialization of a Film Producer, according to the situation in the labor market.</p> <p>8. Know how to develop audiovisual projects, plan them, manage them and organize distribution, ensuring efficient operation of the audiovisual production company.</p> <p><i>Specialization: Film and Multimedia Director</i></p> <p>7. Know the principles and development trends of the audiovisual and media industry, as well as basic and specialized knowledge characteristic to the specialization of a Film Director, according to the situation in the labor market.</p> <p>8. Know how to develop the visual concept of audiovisual works, the director's script, manage the filming and video post-production process, ensuring the effective operation of the creative team of audiovisual production.</p> <p><i>Specialization: Audiovisual Journalist</i></p> <p>7. Know the principles and development trends of the audiovisual and media industry, as well as basic and specialized knowledge characteristic to the specialization of an Audiovisual Journalist, according to the situation in the labor market.</p> <p>8. Know how to develop the concept of "screen journalism" for audiovisual works, conduct research and apply the necessary visual means of expression, ensuring the effective operation of the audiovisual content creation team.</p>
Final examination upon the completion of the study programme	Bachelor thesis

# Study programme forms

## Full time studies - 3 years - latvian

Study type and form	<i>Full time studies</i>
Duration in full years	3
Duration in month	0
Language	<i>latvian</i>
Amount (CP)	180
Admission requirements (in English)	1. Secondary education; 2. Entrance examination.
Degree to be acquired or professional qualification, or degree to be acquired and professional qualification (in english)	<i>Bachelor`s degree in Audiovisual Arts and Media Arts</i>
Qualification to be obtained (in english)	-

## Places of implementation

Place name	City	Address
RISEBA University of Applied Sciences	RĪGA	MEŽA IELA 3, KURZEMES RAJONS, RĪGA, LV-1048

## Part time studies - 3 years, 6 months - latvian

Study type and form	<i>Part time studies</i>
Duration in full years	3
Duration in month	6
Language	<i>latvian</i>
Amount (CP)	180
Admission requirements (in English)	1. Secondary education; 2. Entrance examination.
Degree to be acquired or professional qualification, or degree to be acquired and professional qualification (in english)	<i>Bachelor`s degree in Audiovisual Arts and Media Arts</i>
Qualification to be obtained (in english)	-

## Places of implementation

Place name	City	Address
RISEBA University of Applied Sciences	RĪGA	MEŽA IELA 3, KURZEMES RAJONS, RĪGA, LV-1048

## Part time studies - 3 years, 6 months - english

Study type and form	<i>Part time studies</i>
Duration in full years	3
Duration in month	6
Language	<i>english</i>
Amount (CP)	180
Admission requirements (in English)	1. Secondary education; 2. Knowledge of the English language at least B2 level 3. Entrance examination.
Degree to be acquired or professional qualification, or degree to be acquired and professional qualification (in english)	<i>Bachelor`s degree in Audiovisual Arts and Media Arts</i>
Qualification to be obtained (in english)	-

## Places of implementation

Place name	City	Address
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RISEBA University of Applied Sciences	RĪGA	MEŽA IELA 3, KURZEMES RAJONS, RĪGA, LV-1048
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### Full time studies - 3 years - english

Study type and form	<i>Full time studies</i>
Duration in full years	3
Duration in month	0
Language	<i>english</i>
Amount (CP)	180
Admission requirements (in English)	<i>1. Secondary education; 2. Knowledge of the English language at least B2 level; 3. Entrance examination.</i>
Degree to be acquired or professional qualification, or degree to be acquired and professional qualification (in english)	<i>Bachelor`s degree in Audiovisual Arts and Media Arts</i>
Qualification to be obtained (in english)	-

### Places of implementation

Place name	City	Address
RISEBA University of Applied Sciences	RĪGA	MEŽA IELA 3, KURZEMES RAJONS, RĪGA, LV-1048

## 3.1. Indicators Describing the Study Programme

**3.1.1. Description and analysis of changes in the parameters of the study programme made since the issuance of the previous accreditation form of the study field or issuance of the study programme license, if the study programme is not included on the accreditation form of the study field, including changes planned within the evaluation procedure of the study field evaluation procedure.**

At the outset, this section provides an overview of the changes implemented in RISEBA's academic bachelor's programme *Audiovisual Arts and Media Arts* (hereinafter – BMM) following the previous accreditation decision. The analysis addresses adjustments to the programme's objectives, tasks, intended learning outcomes, its name, and the awarded degree title, detailing the rationale behind decisions and the evaluation process. These modifications aim to meet regulatory standards, improve educational quality, and enhance the programme's relevance to current academic and labour market demands.

The following text describes the decisions, their rationale, and the outcomes, with a particular focus on the measures undertaken by the University to implement the decision of the Study Quality Committee and to support the further development of the programme.

The study field *Arts* implemented by RISEBA was accredited by the Study Quality Committee on 17 January 2024, by Decision No. 2024/02-A, for a period of two years, with conditions that RISEBA must fulfil within the deadlines set by the Committee.

According to Clause 8.7 of this decision, RISEBA was required to align the name of *BMM*, the awarded degree, intended learning outcomes, objectives, and tasks within six months and submit an application for modifications to the study field in accordance with Cabinet Regulation No. 793 (Clause 7.5.1 of the decision).

In Clause 7.5.1 of the decision, the Study Quality Committee stated that, in accordance with the new principles for naming academic degrees, the degree awarded upon completion of the study programme was not entirely appropriate and did not align with the programme's objectives, tasks, intended learning outcomes, or its name. As a result, the University implemented changes to refine the programme's name, awarded degree, as well as its objectives, tasks, and intended learning outcomes.

To evaluate the implemented changes, expert Mg.art. Dainis Juraga was invited. Following the expert's visit and the review of the submitted documents, the Study Quality Committee, during its meeting on **13 November 2024** (Decision No. 2024/32-I), **decided approve the proposed changes to the accredited study field *Arts* within the corresponding first-cycle higher education (academic bachelor's) study programme *Audiovisual Media Arts* (the study programme), as follows:**

- **Approval of changes to the study programme's objectives, tasks, and intended learning outcomes** in accordance with the expert opinion;
- **Changing the study programme name** from *Audiovisual Media Arts* to *Audiovisual Arts and Media Arts*.
- **Changing the awarded degree title** from *Bachelor of Humanities in Audiovisual Arts and Media Arts* to *Bachelor's Degree in Audiovisual Arts and Media Arts*;

- **Assigning the University the task** of submitting the Senate's decision on the change of the study programme name and awarded degree title within the framework of initiating the Study Field Evaluation Process. (The changes were initially approved at the Programme Committee meeting (Protocol No. 24/7-2/2, attached as Annex 33) and later approved by the Senate (Decision No. 24/1.1-7/7, attached as Annex 34)).
- **Allowing** students who complete the study programme between January 2025 and 1 March 2025 to receive diplomas with the previous study programme name and awarded degree title.

More detailed information on the programme parameters and their analysis is provided in Section 3.1.2 of this document.

**As part of this study field evaluation procedure, changes to the names of specialisations are planned to ensure more precise alignment with the programme's objectives and the expert's recommendations.**

**Description and analysis of the planned changes within the framework of the study field evaluation procedure:**

The following text provides an overview of the **planned changes** to the BMM programme, outlining the decisions made and their rationale, with particular attention to the significance of these changes for improving the study process and enhancing the programme's competitiveness.

Currently, after the first year of studies, *BMM* students are offered a choice of one of four specializations:

1. Film Producer
2. Film Director
3. Film Cinematographer
4. Audiovisual Journalist

Taking into account recommendations provided during the expert visit, as well as the recommendation received from the previous accreditation (The experts recommend reprofiling the emphasis of the BA-programme and the specialisations according to the objectives of the BA-programme and widen the scope of exploration into both audio and visual and new media sphere), it was decided to change the titles of three out of four specialisations. These changes aim to more accurately reflect the programme's content and align with its parameters, encompassing both audiovisual art and media art while emphasizing the significance of emerging media technologies.

Based on consultations with academic staff, students, and faculty management, the Programme Council decided during its meeting (Protocol No. 25/7-2/1; attached as Annex 35) to adopt the following specialisations:

1. Film and Multimedia Producer
2. Film and Multimedia Director
3. Film and Multimedia Cinematographer
4. Audiovisual Journalist

These specialisations cover all courses included in the study programme and fully align with the experts' recommendations, ensuring the achievement of the programme's objectives.

The specialisation offerings include both audiovisual art courses, such as Sound Directing, Film Technologies, Directing the Actor, as well as media art and new technology courses, such as Audiovisual Journalism, Multimedia and Immersive Technologies, and 360-Degree Visualisation. New courses have also been developed, such as "Music and Sound Design in Film and Multimedia

Artists in Film: Creative Principles, Film and Multimedia Cinematography, among others.

Thus, it is ensured that the programme content encompasses not only the fundamental disciplines of traditional filmmaking but also reflects the latest trends in audiovisual art and media technologies, thereby enhancing students' creative and academic growth opportunities. The objective of these changes is to broaden students' understanding of multimedia and digital solutions used in audiovisual practice, as well as to strengthen their competitiveness in the job market.

These changes also enrich the academic environment by enabling students and lecturers to undertake interdisciplinary projects and engage in relevant research and artistic initiatives. Overall, reprofiling the specialisations forms the foundation for further development of the programme and boosts its international competitiveness.

**3.1.2. Analysis and assessment of the study programme compliance with the study field. Analysis of the interrelation between the code of the study programme, the degree, professional qualification/professional qualification requirements or the degree and professional qualification to be acquired, the aims, objectives, learning outcomes, and the admission requirements. Description of the duration and scope of the implementation of the study programme (including different options of the study programme implementation) and evaluation of its usefulness.**

BMM (code 43213) is part of a complete study cycle in new media art and creative technologies, offering continuation of studies in the existing master's programme *New Media and Audiovisual Art* (planned future title: *Audiovisual and Immersive Technology Art*). After completing the master's programme, the university offers further studies in the doctoral programme *Media Art and Creative Technologies*, implemented by RISEBA within the study field *Arts*. This provides education unique in Latvia, combining digital competencies, art and media theory knowledge, and expressive forms of visual art and design. Both the content and the title of the study programme correspond fully to the study field *Arts*.

**The awarded degree aligns with the programme's objective:** to provide an academic education leading to a bachelor's degree in Audiovisual Arts and Media Arts. It ensures the acquisition of specific competencies in artistic creation, innovative product development, research, and implementation of creative projects, thereby preparing competitive specialists in audiovisual and media arts who can effectively operate, considering contemporary technological advancements in both local and international labour markets.

**In line with the programme's objectives, the following tasks have been set:**

1. Provide appropriate scientific, methodological, and material resources to support academic education.
2. Offer comprehensive knowledge in humanities and art disciplines necessary for effective audiovisual art and media art practice.
3. Stimulate students' creative potential in idea development, independent inquiry, critical analysis, and conclusions, enhancing their research skills.
4. Foster students' experience in collaborative learning and project work, enabling active participation in creating, presenting, and managing projects to understand audiovisual and media art processes across diverse mediated communication environments (e.g., mobile,

online, site-specific, virtual, and augmented reality).

5. Ensure access to educational materials, library services, and modern technological resources aligned with contemporary standards.
6. Deliver a programme that equips students with essential skills for creative thinking and theoretical analysis.
7. Promote the acquisition of skills essential for audiovisual art and media art through varied study methods, tightly integrating theoretical knowledge with practical application.
8. Provide a bachelor's degree granting eligibility for continued studies at the master's level.

**The overall aim and objectives of the study programme are achieved by implementing the programme content and attaining specific intended learning outcomes.**

After mastering general academic, humanities, and arts courses, students know the concepts and regularities of creative industries, understand the technical and creative aspects of audiovisual production, are capable of critically evaluating artistic creations, independently acquiring new knowledge, effectively planning their own and subordinates' professional development, managing teamwork responsibly in multicultural environments, showing initiative, making informed decisions and finding creative solutions, as well as demonstrating an understanding of general and professional ethics, responsibility, and sustainable development in accordance with ethical standards and public benefit principles of the media and audiovisual industry.

Additionally, after completing courses within the limited-choice component of the study programme, students gain specific knowledge relevant to their chosen specialization; students know the principles and development trends of the media and audiovisual industry, as well as basic and specialized knowledge characteristic to their specialization, according to the labour market demands, and acquire skills to practically apply theoretical knowledge - for instance, students specializing in film production know how to develop audiovisual project concepts, plan, manage, and organize their distribution, ensuring the efficient operation of audiovisual production companies.

#### **Admission requirements:**

The requirements are established in accordance with the Law on Higher Education Institutions and Cabinet Regulation No. 846.

#### **Admission criteria:**

- Secondary education.
- Proof of English proficiency at a minimum B2 level (requirement applies only to applicants for studies in English).

#### **B2 proficiency can be demonstrated by:**

- Centralized exam (CE) results in English.
- International language tests (IELTS, TOEFL, PTE General, etc.).
- Certificate grade (if education was obtained before 2004, abroad, or if the applicant has special needs).
- Previous education conducted in English.

Applicants lacking appropriate documentation or with CE results below B2 must take RISEBA's English language entrance exam. Conditions of this exam are detailed in the *NL0056 Regulations on Entrance Examination in English*.

#### **Entrance examinations:**

1. **Essay:** The applicant selects one of the provided topics to demonstrate creativity,

knowledge, and interest in audiovisual and media arts. Examples include:

- *The three most successful films in the last 5 years, in my opinion. Why?*
- *The impact of new technologies (VR, 360° video, etc.) on audiovisual storytelling.*

1. **Colloquium (interview):** A conversation with programme representatives assessing the applicant's motivation and suitability. Introduced following expert recommendations (*The experts recommend creating stricter admission processes for the BA and admitting fewer students*), this examination has been in place since the 2023/2024 academic year. Its implementation was approved by the Council of Higher Education (included in Annex 36).

### **Duration, type and language of studies:**

The objectives and intended outcomes of the study programme are achievable within the specified duration:

- Full-time studies: 3 years (Latvian and English), totaling 180 CP (ECTS).
- Part-time studies: 3 years and 6 months (Latvian and English), totaling 180 CP (ECTS).

Given that the study programme is offered in two study types - full-time and part-time, it ensures a flexible structure that accommodates the needs and possibilities of diverse student groups. The relevance of both types has been evaluated based on student numbers, applicant demand, and the university's strategic commitment to offering accessible and inclusive higher education.

**Full-time studies** meet the expectations and needs of the majority of applicants and have long been established as the primary form of programme delivery. Full-time groups are consistently formed every academic year, ensuring continuous availability of the programme and stable study planning. This type of study allows students to dedicate their weekdays to academic work and complete the programme within three years. It is also particularly suitable for international students and visiting faculty, thus enhancing the international dimension of the programme and enriching the academic environment.

**Part-time studies** are particularly important for student groups who combine studies with employment or family responsibilities. This format provides a high-quality alternative for applicants for whom full-time studies are not feasible. While a part-time group is not formed every year, In the 2024/2025 academic year, 20 students were enrolled in the part-time studies (Latvian-taught), confirming demand and the viability of this study type. Since this type has previously been licensed and successfully implemented, its continuation is in line with RISEBA's policy to offer diverse and flexible study opportunities.

The on-site delivery format enables students to take full advantage of RISEBA's specialised technical infrastructure - including video and photo studios, editing rooms, and other creative spaces - which supports the integration of theory and practice throughout the learning process. The English-taught track further broadens the programme's international reach by attracting foreign students and lecturers, thereby strengthening intercultural communication and global perspectives in the academic environment.

This is the only programme in Latvia offering the opportunity to study Audiovisual Arts and Media Arts in both Latvian and English. This approach enhances students' competitiveness in the international labour market and supports RISEBA's mission to provide high-quality, internationally oriented, and inclusive education.

Graduates of the programme acquire knowledge, skills, and competences in creativity, digital innovation, and research, which enable them to continue at the Master's level, pursue employment or self-employment, or establish ventures in the creative industries. Within 180 CP (ECTS), students

develop a broad theoretical foundation and gain the practical abilities required to work in the fields of Audiovisual Arts and Media Arts. These are essential conditions for achieving the intended learning outcomes.

Annex 37 - a sample of the diploma and its annexes to be issued for completion of the study programme.

Annex 38 – a sample of study agreement.

### **3.1.3. Economic and/ or social substantiation of the study programme, analysis of graduates' employment.**

Despite economic challenges, the fields of audiovisual and media arts continue to grow. New technologies, such as artificial intelligence and virtual reality, provide opportunities and increase the demand for creative, professionally trained specialists capable of producing unique content.

A 2022 study on [Latvian regional media](#) (Latvian only) revealed stable demand for original content, confirming the need for new specialists. [The Cultural Policy Guidelines](#) for 2021–2027 *Kultūrvalsts* state that creative industries, including audiovisual arts, generate products and services with high added value based on intellectual property, having the potential to create new jobs and enhance societal well-being. Additionally, a 2023 study on [Latvian media consumption](#) (Latvian only) indicated a growing demand for digital content, particularly among younger audiences, highlighting the need for high-quality content.

#### **Graduate employment and labour market opportunities:**

According to RISEBA's 2024 graduate survey (graduation period 2021-2024, Annex 4), the BMM programme offers strong career opportunities in both local and international job markets:

- 76,9 % of graduates were already employed at the time of graduation;
- 57,1 % work in fields corresponding to their educational specialization.

These statistics confirm that the programme equips graduates with essential skills and knowledge needed in the dynamic environment of the creative industries. Students acquire both technical skills, including working with advanced technologies, and creative and conceptual abilities for creating audiovisual content.

The programme provides comprehensive understanding of the industry ecosystem, including production, scriptwriting, and visual storytelling. Emphasis is placed on teamwork and adaptability in interdisciplinary projects. Graduates are competitive in local and international markets, where demand for creative and technologically proficient specialists continues to grow. Feedback indicates that the experience gained during studies helps graduates address challenges, adapt to new projects, and foster innovation.

To ensure programme quality and alignment with market needs, periodic **monitoring of graduate employment** is conducted. Data analysis for the graduation period from 2022 to 2024 (Annex 4) reveals that a total of 98 students have graduated from the *BMM* programme, and **70% of them are working in positions corresponding to their education**. Among these graduates, 38% are self-employed, indicating strong independence and entrepreneurial potential, while 32% are employed in various Latvian and international companies.

Moreover, **8% of graduates continue their education at the next academic level, with 77%**

**choosing RISEBA programmes** and 23% enrolling in other universities, often selecting related but distinct fields of study. Another 9% successfully build careers in other art-related industries, including roles such as cultural managers, actors, musicians, and digital content creators. Notable examples include K.K., head of the *Berģi* Cultural Centre, and popular influencer E.P., who has 82.9 thousand followers on *TikTok*. Another prominent graduate is V. R. B. working as a short-film director and producer (project: *Polar Pilots* and short film: *Nulle grādu*).

This data demonstrates the programme's effectiveness in preparing graduates for diverse creative careers, offering extensive professional development opportunities both locally and internationally.

Graduates pursue roles as digital and visual content creators, directors, and creative leaders, participating in both individual and collaborative projects. Some examples are provided below:

#### **Digital Content Creators and Videographers:**

- A.V. – professional digital content creator and videographer (self-employed), collaborates with *Volvo centrs* to deliver high-quality video projects.
- A.M. – digital content creator and videographer, founder of the creative platform *AnnaMgdesjana Visual Arts*, engaged in various creative projects (self-employed).

#### **Photographers and Visual Content Creators:**

- A.Č. – photographer and digital content creator at DELFI SIA, contributing to the creation of visual materials and media content.
- K.F. – photographer and videographer specializing in creative and commercial projects (self-employed).

#### **Directors and Creative Leaders:**

- A.M. – director and creator of the film *Sirdsapziņa* (self-employed), involved in significant creative projects.
- K.K. – director at Latvijas Televīzija, creating high-quality media projects and visual narratives.

These examples highlight the programme's effectiveness in preparing competitive professionals capable of adapting to the dynamic creative industries environment and contributing to high-quality local and international projects.

To ensure **academic continuity** and **sustainable development**, graduates actively engage in creative activities and academia, contributing to the training of future specialists. Notably, alumni such as Mg.art. V. Zaikovskis and Mg.art. L. Kovaļova, who graduated from RISEBA, now teach specialized courses, providing students with both theoretical and practical knowledge. V. Zaikovskis teaches *Film and Multimedia Production 3 CP* (ECTS) and *Film and Multimedia Production III 6 CP* (ECTS), while L. Kovaļova teaches *The Dramatic Construction and Production of the TV series 6 CP* (ECTS). This academic continuity strengthens ties with industry trends, ensuring the study programme remains contemporary and practically oriented.

**Analysis of companies** employing programme graduates shows successful integration into leading Latvian media and creative industry enterprises. **Latvijas Televīzija** employs graduates as videographers and directors, involved in significant TV projects. **DELFI SIA** employs graduates in digital content creation, photography, and visual production. **TV24** offers opportunities for skill development in digital content creation and editing. **GreyFlow Media**, founded by alumni, successfully operates in visual content production, advertising, and digital campaigns. Additionally, 38% of graduates work as self-employed individuals or have founded their own companies, engaging in diverse projects ranging from short films to visual campaigns and photography.



The programme prepares highly qualified specialists capable of:

- Integrating technical and creative skills to produce competitive content.
- Operating effectively in local and international professional environments.
- Conducting interdisciplinary projects individually and collaboratively.

Overall, the programme supports sustainable development by offering opportunities in both traditional media environments and innovative, independently driven projects.

### **3.1.4. Statistical data on the students of the respective study programme, the dynamics of the number of the students, and the factors affecting the changes to the number of the students. The analysis shall be broken down into different study forms, types, and languages.**

Analyzing student enrollment trends from the 2022/2023 academic year to the 2024/2025 academic year reveals significant patterns highlighting program stability and adaptability to changing demands within the education sector. Full-time study programs consistently maintain high demand, while anticipated growth in part-time studies demonstrates effective provision of flexible educational formats. This evaluation explores both the strengths of the programs and the factors influencing shifts in student enrollment across various study modes and formats. Detailed total student enrollment figures are provided in Annex 39.

Continuing the analysis, below is detailed information on students in full-time and part-time study groups.

1. **2022/2023 Academic Year: 204 students** (176 full-time, 28 part-time). This year saw enrollment of **204 students**, with **176 opting for full-time studies**, contributing to a dynamic and active academic environment. The remaining **28 students chose part-time studies**, reflecting stable interest in flexible learning opportunities. Overall, this academic year was characterized by a high number of students, demonstrating program competitiveness and institutional effectiveness in attracting new students.
2. **2023/2024 Academic Year: 175 students** (158 full-time, 17 part-time). Though the **total student enrollment** decreased to **175**, substantial demand for **full-time studies** persisted with **158 enrolled students**. The **part-time student count** was **17**, indicating continued relevance for individuals seeking to balance studies with other commitments. The academic environment remained stable and of high quality, adapting effectively to evolving educational needs.
3. **2024/2025 Academic Year: 180 students** (149 full-time, 31 part-time). This academic year experienced positive growth, with **total enrollment** rising to **180 students**. While the number of **full-time students registered was 149**, **part-time enrollment** increased to **31**, underscoring growing interest in flexible study options. This trend highlights the programs' capacity to adapt to contemporary educational demands and provide high accessibility for diverse student profiles.

### **Analysis and assessment of factors influencing changes in student numbers - evaluation of dropout reasons:**

The data shown in Figure 3.1. reflect the primary reasons for student dropout. Most of these are related to personal circumstances, health issues, changes in the field of study, and other individual

situations.

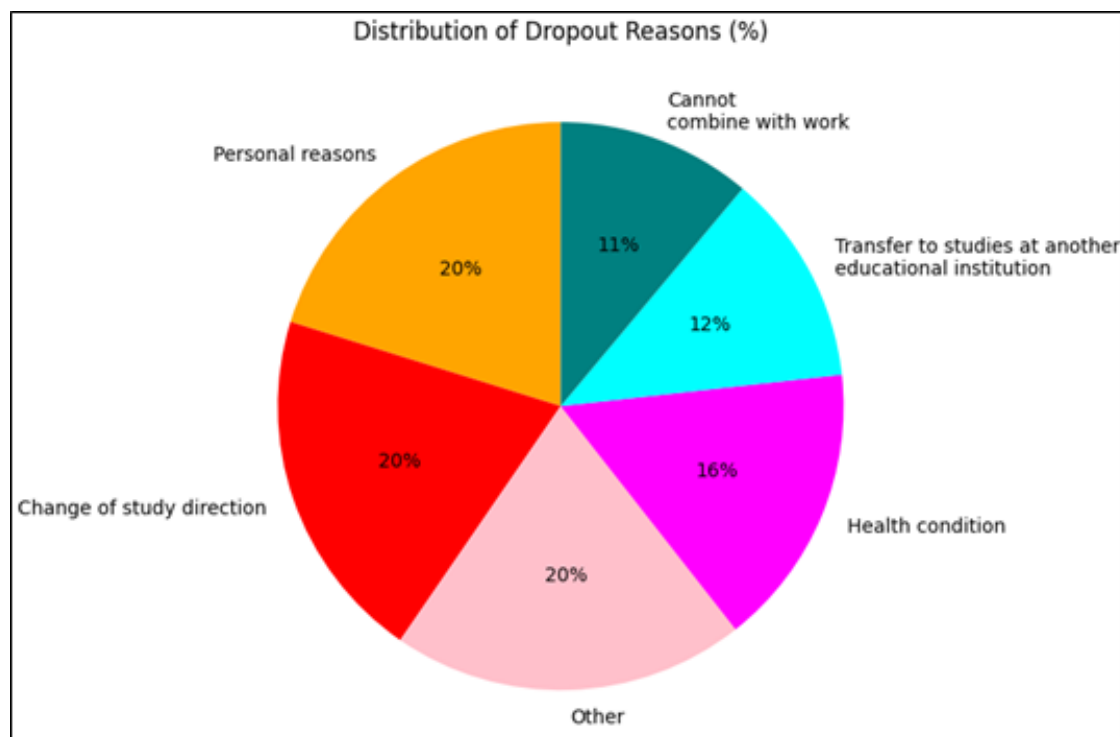


Figure 3.1. Distribution of dropout reasons (%) in the programme *Audiovisual Arts and Media Arts*.

#### 1. Personal reasons (20%)

This category includes academic debts and cases where students voluntarily discontinue their studies without specifying a particular reason. It should be noted that the RISEBA **provides support** to reduce dropout due to academic debts through consultations offered by representatives of the Career Development and Alumni Centre. Additionally, **mentoring** with its 98 experienced mentors, helps students overcome academic and personal difficulties. Among the mentors are also 9 alumni from RISEBA's study field *Arts*. Students of the Bachelor's study program *Audiovisual Arts and Media Arts* have actively utilized these opportunities.

#### 2. Change of study direction (20%)

This category includes students who withdraw due to a decision to change their study direction. A significant proportion of students who switch programs may have initially chosen a program less suited to their interests or needs. To assist students in making well-informed decisions about their career and education, RISEBA offers **career coaching**, including consultations with coaches on career development and study choices. As a result, students can better assess their opportunities and avoid unnecessary changes in their study direction.

#### 3. Other reasons (20%)

This category includes external factors such as denial of study loans, visa issues, or relocation abroad.

#### 4. Health-related reasons or associated circumstances (16%)

16% of students discontinue their studies due to health issues. It should be noted that RISEBA provides **psychological counseling** to help students overcome psycho-emotional difficulties and maintain emotional well-being. Additional support is provided through **supervisor consultations**, which can be crucial for students experiencing emotional strain related to their professional or academic life.

## **5. Transfer to another educational institution (12%)**

Students who discontinue their studies to transfer to another educational institution often do so in search of more suitable study programs or conditions. Additionally, RISEBA's support mechanisms, such as **mentoring** and **career counseling**, can help these students better understand their needs and potentially prevent transfers by providing personalized support in study and career planning.

## **6. Unable to combine studies with work (11%)**

Students who discontinue their studies due to workload face challenges in balancing their job and academic responsibilities.

The analysis of dropout reasons shows that without the five types of support provided by the RISEBA Career Development and Alumni Centre, student dropout rates could be significantly higher. These support mechanisms, including individual assistance, mentor consultations, and career coaching, are essential for addressing both personal and academic challenges, helping students successfully overcome difficulties and make well-informed decisions. More detailed information about the available support can be found in the [brochure](#).

### **3.1.5. Substantiation of the development of the joint study programme and description and evaluation of the choice of partner universities, including information on the development and implementation of the joint study programme (if applicable).**

Not applicable.

## **3.2. The Content of Studies and Implementation Thereof**

### **3.2.1. Analysis of the content of the study programme. Assessment of the interrelation between the information included in the study courses/ modules, the intended learning outcomes, the set aims and other indicators with the aims of the study course/ module and the aims and intended outcomes of the study programme. Assessment of the relevance of the content of the study courses/ modules and compliance with the needs of the relevant industry, labour market and with the trends in science on how and whether the content of the study courses/ modules is updated in line with the development trends of the relevant industry, labour market, and science.**

**Evaluation of the interconnection between the information included in study courses and modules, intended learning outcomes, set objectives, and other indicators with the objectives and learning outcomes of the study program:**

BMM is designed to equip students with diverse knowledge and skills aligned with industry requirements and current trends in scientific development. Study courses are closely connected with the program's objectives, which include providing academic education, enhancing professional

skills, and fostering creative thinking.

The structure of the study programme includes four specialisations - *Film and Multimedia Producer*, *Film and Multimedia Director*, *Film and Multimedia Cinematographer*, and *Audiovisual Journalist*. All students, regardless of their chosen specialisation, follow a common core of study courses, the content of which is closely aligned with the programme's overall aims, objectives, and intended learning outcomes. This shared foundation ensures that all students acquire the necessary knowledge, skills, and competences defined by the programme. At the same time, each specialisation includes in-depth study courses that complement the overarching goals and enable students to develop the specific knowledge and abilities relevant to their specialisation, taking into account the specifics of the field and the professional context. The differentiation between specialisations is implemented while maintaining a strong alignment with the general learning outcomes of the programme and is structurally grounded in a detailed course-to-outcome mapping. The courses defined within each specialisation are linked to specific learning outcomes, ensuring that all students achieve the common core outcomes, as well as acquire advanced knowledge and skills necessary for work in the field of audiovisual arts and media arts. In this way, a coherent connection is ensured between the programme's goals, learning outcomes, and the academic content of each specialisation.

Analyzing the compliance of the content of the Bachelor's study programme *Audiovisual Arts and Media Arts* with the requirements of the Regulations of the Cabinet of Ministers of the Republic of Latvia No. 240 [Regulations on the State Academic Education Standard](#) (available only in Latvian), it can be concluded that the study programme of the university RISEBA in general complies with the requirements of the State Standard:

- the number of contact hours in full-time studies is more than 43%;
- the study content includes study courses that ensure the achievement of professional competence in business;
- topics such as civil protection, environmental protection and sustainability are also integrated into the content of the study programme;
- When starting studies in the undergraduate program, students are informed about the rules of work and electrical safety.

The abilities, skills and knowledge expected in the processes of academic work are acquired during the studies of the corresponding study courses of the study programme, by developing independent study papers and tests, as well as during internships in professional local and foreign media, cinema, television, Internet portals, and news services.

The study programme is implemented in two study types – full-time (3 years) and part-time (3.5 years) on-site studies, and in two languages - Latvian and English. This structure allows the study process to be adapted to the needs of different student groups: full-time studies are suitable for those who can dedicate their weekdays to academic work, while the part-time format is intended for working students or those with other commitments. The English-taught track enhances the programme's internationalisation and expands accessibility for international students and lecturers.

[According to Latvia's Cultural Policy Guidelines 2022–2027](#) *Kultūrvalsts* (Latvian only), creative industries, including audiovisual arts, are recognized as a significant economic driver, promoting job creation and improving societal well-being. Additionally, statistics from the Ministry of Culture indicate a growing demand for qualified professionals in these fields. The content of the study program is regularly updated based on feedback from industry experts and global trends.

**Connections with program objectives and intended learning outcomes (examples):**

### 1. Theoretical knowledge and its application:

- Courses such as *Film History* (lecturers I. Augstkalna, A. Uzulniece) and *Philosophy* (lecturer O. Brūvers) provide foundational knowledge on historical and philosophical concepts that are essential for understanding creative processes and industry developments. This knowledge also enhances students' ability to adapt to dynamic media and audiovisual art markets (*The Impact of Film History in Modern Cinema*, Lismore & Higgs, 2021).

### 2. Practical skills and understanding of industry requirements:

- Courses such as *360-Degree Visualization* (lecturer M. Mežulis) and *Principles of Photographic Image Creation* (lecturer R. Balodis) provide practical skills aligned with current labor market demands. A study on the [Latvian media market](#) (2023) (Latvian only) emphasizes the need for specialists proficient in modern technologies, such as virtual and augmented reality, which are also integrated into the content of the program's courses.

### 3. Creative thinking and project management:

- Courses such as *Acting* (lecturers J. Galera, M. Liniņa), *Acting II* (lecturer A. Ceplītis), and *Composition and Psychology of Color* (lecturers A. Cimiņa-Bleja, I. Viese-Viguļa) promote creative thinking and artistic expression, preparing students for successful careers in the international creative industries. According to the [Global Media Intelligence Report 2023](#), the demand for creative and versatile specialists in this sector is increasing worldwide, demonstrating that the content of these study courses aligns well with current labor market needs.

### The content of study courses is regularly updated to meet the evolving demands of the industry and market:

- **New technologies and scientific trends:** Courses such as *Audiovisual Montage Aesthetics and Production Processes* (lecturer A. Ceplītis) and *Legal Aspects of Intellectual Property* (lecturers J. Rušenieks, J. Mašošins) incorporate current technological developments and legal practices essential for contemporary audiovisual art and media industries.
- **Labor market demand:** The content of courses is adjusted based on feedback from industry professionals and employer requirements to prepare competitive specialists.
- **International perspective:** Courses taught in English, such as *English for Audiovisual Arts and Media Arts* (lecturers R. A. Buckmaster, N. Brižjāne), promote international collaboration and prepare students for the global market.

RISEBA Career Development and Alumni center **actively monitors industry developments and regularly organizes** guest lectures featuring program alumni, industry specialists, and company representatives. These lectures provide students with relevant and practical insights into labor market requirements and trends. Recent guest lecturers and topics include:

1. **Academic Year 2024/2025:** On October 23, 2024, G.R., head of *Grey Group* and *Young & Rubicam*, delivered a lecture on trends in digital marketing. More information [here](#).
2. **Academic Year 2023/2024:** On April 25, 2023, in cooperation with Riga Airport, personnel project manager S.Š. conducted a guest lecture on the topic *A Safe Start: Tips for a Successful Career Launch*. More information (images) [here](#).
3. **Academic Year 2022/2023:** On November 16, 2022, in collaboration with Altero Ltd., company director A.K. led a seminar titled *From an Idea to Creating a Company and Entering Forbes Before the Age of 40*.

These guest lectures strengthen students' connection with the real job market and industry professionals, helping them prepare for successful professional growth.

**Content updates - the content of study courses is regularly reviewed and improved based on:**

1. **Feedback from employers and industry experts:** Courses are updated with the latest technologies and methods to ensure that practical skills align with market demands.
2. **Student surveys:** Student feedback on course content and teaching methods is taken into account to improve learning experiences.
3. **Developments in science and technology:** For example, the BMM course *Artificial Intelligence in Journalism and Art* reflects current trends, including the use of AI in the creative industries - [an especially relevant topic in light of recent research](#) (Latvian only) highlighting the role of technology in creative processes.

Annex 40 - table on the compliance of the study programme with the national education standard;

Annex 41 - study programme plan (for each type and form of study programme implementation);

Annex 42 - descriptions of study programme courses (modules);

Annex 43 - mapping of study courses for the achievement of study outcomes of the study programme.

**3.2.2. In the case of master's and doctoral study programmes, specify and provide the justification as to whether the degrees are awarded in view of the developments and findings in the field of science or artistic creation. In the case of a doctoral study programme, provide a description of the main research roadmaps and the impact of the study programme on research and other education levels (if applicable).**

Not applicable.

**3.2.3. Assessment of the study programme including the study course/ module implementation methods by indicating what the methods are, and how they contribute to the achievement of the learning outcomes of the study courses and the aims of the study programme. In the case of a joint study programme, or in case the study programme is implemented in a foreign language or in the form of distance learning, describe in detail the methods used to deliver such a study programme. Provide an explanation of how the student-centred principles are taken into account in the implementation of the study process.**

Considering that the programme is implemented in two study types (full-time and part-time on-site studies), in different languages (Latvian and English), and with different durations (3 or 3.5 years), its structure is designed to ensure consistent academic quality, content alignment, and achievement of learning outcomes across all implementation formats. The study courses are based on a common academic foundation, and regardless of the mode of delivery, students are provided with access to the same study resources, including RISEBA's material and technical infrastructure.

After the first year of studies, all students are offered the opportunity to choose a specialisation, regardless of the language or type of study. This coordinated yet flexible approach ensures the achievement of the programme's objectives and allows adaptation to students' diverse needs - for example, part-time studies are suitable for those who combine studies with work or family responsibilities, while studies in English create opportunities to attract international students and strengthen the programme's international profile.

The BMM program is implemented using a variety of methods focused on active student engagement and individual progress. The program combines both traditional and modern teaching approaches, ensuring a strong connection between theoretical knowledge and practical experience, while also adhering to the principles of student-centered education.

**Course and module implementation methods.** The program offers a rich and diverse approach to the implementation of courses and modules (examples):

**1. Information Design:**

- **Methods:** Seminars, practical classes, and project work where students create content for audiovisual and print media while analyzing journalism ethics.
- **Outcomes:** Enhances students' critical thinking, media literacy, and practical content creation skills.

**2. Acting II:**

- **Methods:** Application of Stanislavski and Meisner techniques, scene analysis, staging, and practical camera work sessions.
- **Outcomes:** Develops students' adaptability to different formats and teamwork abilities.

**3. Legal Aspects of Intellectual Property:**

- **Methods:** Discussions, case studies, and practical application of legal knowledge.
- **Outcomes:** Builds understanding of commercial law and legal aspects of business management.

**4. Multimedia and Immersive Technologies:**

- **Methods:** Interactive lectures, presentations, and podcast creation analyzing media communication effectiveness.
- **Outcomes:** Improves students' understanding of multimedia technologies and creative thinking.

**5. Civil and Environmental Protection:**

- **Methods:** Lectures and practical sessions on safety and action in critical situations.
- **Outcomes:** Equips students with essential knowledge of civil and environmental protection - especially important in international contexts.

**6. Production of 360-Degree Cinematic VR:**

- **Methods:** Creative assignments in VR production, working with 360-Degree cameras and ambisonic sound.
- **Outcomes:** Provides students with the opportunity to master innovations in VR

technologies.

## 7. Film and Multimedia Production IV:

- **Methods:** Hands-on projects covering all stages of production - from script analysis to post-production - involving students in the entire production process.
- **Outcomes:** Develops skills in leading a film crew, organizing workflows, and making decisions in dynamic situations.

## Principles of Student-Centered Education

The structure of the study program is designed to ensure a balance between individual learning and group collaboration, promoting students' holistic growth and professional development:

- **Individual and Personalized Learning:** each student has the opportunity to tailor their educational path according to their interests and academic or professional ambitions. This includes choosing a specialization (after the first year of study), integrating elective courses (totaling 6 CP (ECTS)) credits, with the option to attend C-section courses at a partner institution – the Latvian Academy of Culture, under a cooperation agreement, annex 44), as well as [access to mentoring](#) - one of the support services provided by the RISEBA Career Development and Alumni Centre.
- **Flexibility and Adaptability:** the study process offers both full-time and part-time study options, allowing students to choose the pace that best fits their lifestyle. This flexibility supports effective learning organization, increases motivation, and ensures a balance between studies and other daily activities, making the educational process optimally suited to various individual needs.
- **Critical Thinking and Research-Based Approach:** students are encouraged to develop the ability to analyze, explore new ideas, and create theoretically grounded solutions through courses such as *Art History and Cultural Theory* and *Film History*. They engage in research projects and discussions that foster a deeper understanding of the field.
- **Practical Orientation and Industry Connection:** students gain hands-on knowledge and experience through internships, working on real-life projects, and participating in the Creative Business Incubator, where entrepreneurship and innovation skills are developed. Practical courses such as *Film and Multimedia Production*, *360-Degree Visualization*, *Basics of Computer Graphics*, and others prepare students to meet current labor market demands.
- **Teamwork and Collaboration Skills:** group projects are an integral part of the study process, helping students develop the ability to collaborate within interdisciplinary teams, plan, and implement creative projects alongside professionals from various fields. For example, in the course *Directing the Actor* during the 2024/2025 academic year, first-year students participated as actors, while second-year students specializing in film directing guided them through practical projects.
- **International Perspective and Intercultural Collaboration:** the study program includes courses taught in English, with participation from international guest lecturers and students. This fosters a global understanding of the industry and develops the ability to collaborate in diverse, intercultural environments - preparing students for careers in both local and international markets. For example, from October 9 to October 20, 2023, the *Acting* course was led by guest lecturer H.B. from the company *Smarthome Integrated Technologies OG*, Austria.
- **Innovation and Technology Integration:** the study process incorporates the use of cutting-edge technologies such as 360-degree visualization, virtual and augmented reality, artificial intelligence, and digital editing tools. This fosters the development of students' creativity and their ability to adapt to technological changes within the industry. For example,



courses like *360-Degree Visualization* and *Production of 360-Degree Cinematic VR* directly reflect this innovative and tech-forward approach, e.tc.

It should be noted that the implementation of student-centered education principles - such as personalized learning, practical orientation, and integration of innovation - contributes to the fact that 38% of graduates establish their own businesses or work as self-employed professionals, a trend typical of the arts industry. In 2016, the RISEBA [Creative Business Incubator](#) was established to support students and graduates in launching and developing new businesses. It offers participants motivational mentoring, sessions with experienced business trainers, consultations and advice on business model selection, business plan development, project management, accounting and legal solutions, valuable experience through networking events, inspiring guest lectures and seminars, as well as infrastructure support.

Between 2022 and 2024, several students from the *Audiovisual Arts and Media Arts* program participated in the Creative Business Incubator, developing their own ideas. Examples:

**Project:** Animation Studio

**Participant:** S.K.

**Description:** Establishment of an animation studio providing young animators and industry newcomers with their first professional experience in a supportive studio environment. The project prioritizes their growth and readiness for the job market without compromising on quality.

**Project:** [Pandemonium](#)

**Participant:** V.B.

**Description:** A space for artists to meet - for workshops, coffee breaks, artistic activities, discussions, as well as shared leisure. Such methods and this approach help achieve the goals of the program by making students competitive in both local and international job markets, while also developing their creative potential and research skills.

**3.2.4. If the study programme envisages an internship, describe the internship opportunities offered to students, provision and work organization, including whether the higher education institution/ college helps students to find an internship place. If the study programme is implemented in a foreign language, provide information on how internship opportunities are provided in a foreign language, including for foreign students. To provide analysis and evaluation of the connection of the tasks set for students during the internship included in the study programme with the learning outcomes of the study programme (if applicable).**

Internships in the BMM programme are an essential part of the study process, fostering students' professional growth and ensuring a strong connection with labor market requirements. A detailed description of the internship, including regulations, requirements, and evaluation criteria, is provided in Annex 45. An overview is provided below:

#### **Offered internship opportunities and support**

- **Internship location:** Internships can take place both in Latvia and abroad. For example, during the 2023/2024 academic year, BMM student A.S. completed her internship in Croatia through the opportunities provided by Erasmus+. Internship placements are typically

recommended within companies involved in audiovisual and media content production.

- **Internship management:** The Faculty of Media and Creative Technologies is responsible for overseeing internships and approves the internship supervisor. Within the company, a mentor is assigned to the student to assist with tasks and provide an evaluation.

### **Internship organization and requirements**

- **Study years and internship volume:**
  - In full-time studies, internships take place in the 2<sup>nd</sup> and 3<sup>rd</sup> year (a total of 240 academic hours).
  - In part-time studies – also in the 4<sup>th</sup> year (a total of 240 academic hours).
- **Internship tasks:** Students learn about the operations of the internship placement, analyze projects, and carry out specific tasks such as audiovisual content development or the use of media technologies. Tasks are adapted to the chosen specialization (film and multimedia production, audiovisual journalism, etc.).

### **Internship opportunities in foreign languages**

- **International students:** Internship are also available in English, and international students can choose placements where foreign languages are used, ensuring access to an international professional environment.

### **Analysis of the link between internships and learning outcomes**

- **Achievability of outcomes:** During internships, students demonstrate their understanding of theoretical knowledge and its application in real work environments. Particular emphasis is placed on:
  - The ability to work in a team and within interdisciplinary projects.
  - The use of technological tools and analytical skills.
  - Creative organisation and self-assessment.

### **Evaluation criteria**

Internship results are assessed based on several criteria, including the quality of creative work, relevance to the field of study, compliance with formal requirements, and the company's evaluation. This structure ensures that the internship is effectively aligned with the objectives and intended outcomes of the study program.

### **Internship offer provision and communication:**

Internship offers are regularly sent out to students in both Latvian and English-speaking groups. Information about internship opportunities is provided by both the Head of the RISEBA Career Development and Alumni Centre and the Program Director. Offers are delivered directly to students via email and are also posted on the faculty notice board, located in an easily accessible area – immediately upon entering the university premises.

### **Analysis of the Link Between Internship Tasks and Learning Outcomes:**

Internship tasks are directly aligned with the learning outcomes set out in the study program, such as the development of students' creative and technical skills, the ability to collaborate in interdisciplinary teams, and the application of theoretical knowledge in real industry situations. During internships, students gain experience that strengthens their competencies in areas such as:

- **Film and multimedia production**, where planning and project management skills are essential.
- **Virtual reality projects**, where students develop technical and innovation-related skills.

- **Art project management**, which relies on teamwork and communication abilities.

Internship outcomes are regularly evaluated through student reports and feedback from internship supervisors and mentors, ensuring improved application of knowledge in both academic and professional contexts. Overall, the structure of internship support, the strong connection with employers, and the university's guidance create a solid foundation for students' successful professional integration and competitiveness in both the Latvian and international job markets.

Additional recommendations include encouraging closer collaboration with industry representatives and placing greater emphasis on individual project development. This fosters graduate self-growth and provides opportunities to showcase their skills in professional settings. It is worth noting that these recommendations are already being actively implemented in the study process. For example, under the guidance of lecturer Mg. art. L. Kovaļova, students are involved in internships and projects carried out in close cooperation with industry professionals, providing both practical experience and competitive career opportunities.

#### **These are just a few examples of successful internships:**

- A.R. began her internship at a company in 2022 and, since 2023, has been working as a script supervisor on two consecutive projects, receiving competitive pay for each (35 days per project).
- A.K. started his internship as a RISEBA student in 2020-2021 and has been working as a sound director's assistant for the past three years, participating in several stable projects.
- V.K. has worked as a lead camera assistant since 2019, becoming a key team member regularly invited to new projects.

These examples demonstrate that high-quality internships during studies provide students with valuable professional opportunities, including stable income and participation in significant projects. This approach not only supports students' professional development but also strengthens the program's reputation within the industry, fostering long-term collaboration between the university and employers. **A sustainable culture of cooperation with the industry** includes both strategic partnerships with companies that offer long-term opportunities for student internships and career starts, as well as collaboration with alumni employers and mentors. This helps build a strong community culture and ensures consistent support for future professional growth. Below is a list of significant cooperation agreements signed between 2022 and 2024:

- 11.2024 Cooperation agreement No. 24/1.1-12/10 with the Science and Innovation Park Foundation regarding information on internship and job opportunities ([Latvian employment platform](#)).
- 03.2024 Cooperation agreement No. 24/1.1-12/1 with the State Agency for Social Integration.
- 28.03.2023 Cooperation agreement No. 23/1.1-12/5 with SIA SCHAEFER for internship and job placements.

#### **3.2.5. Evaluation and description of the promotion opportunities and the promotion process provided to the students of the doctoral study programme (if applicable).**

Not applicable.

### 3.2.6. Analysis and assessment of the topics of the final theses of the students, their relevance in the respective field, including the labour market, and the marks of the final theses.

The developed final theses reflect a wide range of topics closely aligned with current industry trends and labor market needs. The topics chosen by students often explore innovative approaches in audiovisual art, the application of modern technologies, and the exploration of new formats - thereby preparing students for both creative and professional careers.

#### Relevance of topics and connection with the industry:

The selected thesis topics frequently focus on significant areas of development within the audiovisual art and media sector:

#### Innovative Technologies and New Approaches:

- **Generative AI in Movie Making: A New Era of Cinematic Experience**
  - Author: M.B. (2024)
  - Practical part: Documentary film *The Untold Stories of Labourer Children*
  - Industry relevance: A study on the potential of generative artificial intelligence in filmmaking, reflecting current trends in the use of advanced technologies in the industry.
- **Drones as a Cinematic Tool in Shaping the New Grammar in Visual Content**
  - Author: T.Š. (2024)
  - Practical part: Short film *Echo of Time*
  - Industry relevance: Analyzes the use of drone technology, which is becoming a standard in visual storytelling and the film industry.

#### Exploration of Culture and Visual Aesthetics:

- **Layered Compositions in Wim Wenders Paris, Texas**
  - Author: A.K. (2024)
  - Practical part: Video installation
  - Industry relevance: An in-depth analysis of composition, highlighting the significance of artistic expression tools.
- **The Use of Color in Wes Anderson's Film: The Grand Budapest Hotel**
  - Author: S.Š. (2023)
  - Practical part: Analysis of visual elements
  - Industry relevance: Demonstrates the impact of color and aesthetics on the viewer's experience.

#### Practical Contribution to the Industry:

- **Multicamera Filming Technique as a Budget Optimization Tool in the Latvian Film Industry**
  - Author: N.T. (2024)
  - Practical part: Music video *OFF LINE*
  - Industry relevance: Enhancing efficiency under limited resource conditions.
- **Aesthetics and Visual Elements in BTS Music Videos**
  - Author: O.B. (2024)
  - Practical part: Music video *Seize the Moment*
  - Industry relevance: A study on the visual impact of contemporary pop culture and

music videos.

## Final Project Evaluations

The quality of students' final projects is rated highly, with the majority receiving grades between 6 and 9. Higher evaluations are often awarded to works that demonstrate in-depth theoretical analysis, offer original solutions, and include the development of practical audiovisual products aligned with current industry innovation trends. Research shows that graduates of the creative industries whose work reflects an interdisciplinary approach and effective use of technology have greater chances of successfully entering the job market ([Preparing Students for Careers in the Creative Industries](#), 2021).

## Current Labor Market Needs

The topics chosen by graduates and the competencies they acquire fully align with the demands of the modern job market. According to the [World Economic Forum](#) (WEF) 2023 report on the future of work, creative and technology-based professions - particularly in areas such as visual communication, artificial intelligence, and digital multimedia production - are expected to be among the most in-demand by 2027.

Key trends and labor market requirements:

- **The demand for creative professionals** with advanced knowledge in technology and visual arts continues to grow. Digital content creation and the development of interactive media have become essential sectors, as confirmed by a [UNESCO study on the economic impact of the creative industries](#).
- **The importance of practical skills**, developed through both theoretical and hands-on projects, makes graduates competitive in both local and international job markets.

The BMM programme prepares graduates who are capable of creating innovative solutions and delivering high-quality projects that meet the rapidly changing needs of the industry. This approach also aligns with the goals set out in the [European Union's Creative Europe programme](#), which emphasizes the importance of digital transformation, creativity, and entrepreneurial skills in today's work environment.

## 3.3. Resources and Provision of the Study Programme

**3.3.1. Assessment of the compliance of the resources and provision (study provision, scientific support (if applicable), informative provision (including libraries), material and technical provision, and financial provision) with the conditions for the implementation of the study programme and the learning outcomes to be achieved by providing the respective examples.**

### Computer and Audiovisual Equipment Provision

#### A new computer lab

**Significant investment in students' technological skills.** RISEBA continues to enhance its technical infrastructure by making substantial investments in the modernization of the student

learning environment. In 2023, the university established a new high-performance computer lab (only in Latvian), with an investment of 120,000 EUR. This initiative provides students with access to the latest technologies required to meet the demands of the audiovisual art and media industry. The new infrastructure enables students to master advanced techniques in video editing, animation, 3D modeling, and digital graphic processing - skills that are essential for professionals working in both the creative industries and the technology sector.

### Sound Studio

There is a plan to modernize the existing sound studio by 01.09.2025 in order to improve sound quality and adapt the studio to current requirements, particularly ensuring compliance with *Dolby Atmos* audio standards. The current sound studio is equipped with both stationary and mobile audio recording and editing equipment, including *Yamaha N16*, *ALLEN&HEATH Q16*, *BOSE 2x F1 Model 812 Flexible Array loudspeakers with 2x F1 Subwoofer*.

Planned upgrades to the existing sound system include:

- **Front speakers - 2x SC208**
  - Will ensure accurate and balanced sound reproduction in the front sound field.
  - Required for high-precision mixing and sound source localization.
- **Surround speakers - 2x SC205**
  - To be placed at the sides or rear of the studio to create a spatial sound experience.
  - Will aid in simulating realistic acoustic space effects more precisely.
- **Center speaker - SC208**
  - Responsible for clear and accurate rendering of dialogue and main sound sources.
  - Will provide a stable sound center, essential for film mixing processes.
- **Height speakers - 2x SC204**
  - To be installed in the ceiling area to support *Dolby Atmos* spatial sound effects.
  - Will help accurately reproduce overhead sound elements.
- **Subwoofer - TS110**
  - Will provide deep and precise low-frequency reproduction, which is critical for low-end frequencies in film, music, and gaming.
  - Will enhance overall sound balance, ensuring accurate bass control.
- **Dolby Atmos system integration**
  - A complete *Dolby Atmos* configuration will be implemented, requiring appropriate speaker placement and signal processing adjustments.
  - This technology will allow for accurate positioning of sound elements in 3D space, creating an immersive audio experience.

The goal of this modernization is to enhance the studio's functionality and provide high-quality audio processing capabilities in line with the latest industry standards. A new TV monitor and a sound card/signal splitter (*Direct Box*) will also be purchased to ensure optimal signal transmission and compatibility with the new equipment.

### DaVinci Resolve Studio

In March 2025, work began on the creation of a new, modern DaVinci Resolve studio that will provide top-level training and hands-on experience for students. The studio is planned to be fully equipped by the end of April 2025. This studio will be equipped with a globally recognized set of technologies, specifically designed to train creative professionals working in color grading and visual effects for film, television, and digital content. The studio will feature the **Blackmagic Design DaVinci Resolve** system, considered an industry standard in color correction and editing. The setup will include the **DaVinci Resolve Advanced Trackball Panel**, **DaVinci Resolve**

**Advanced Search Dial Panel, DaVinci Resolve Advanced T-bar Panel**, as well as necessary additional components such as the **Activation Key** and **Power Supply**. This equipment will give students access to cutting-edge technologies and help them develop the skills essential in today's creative industries (detailed equipment information available at [Blackmagic Design](#)).

Thanks to this DaVinci Resolve studio, students will acquire practical skills directly linked to current industry needs and developments. **DaVinci Resolve**, used in some of the world's largest audiovisual projects, offers unmatched precision and powerful tools for creating visual effects and performing color correction. Students will not only gain technical proficiency but also enhance their creative abilities needed to succeed in audiovisual arts and media arts.

The newly established DaVinci Resolve studio will support high-level education, preparing students for careers in the creative industries by allowing them to master modern technologies and innovations that are essential in this rapidly evolving field. The planned cost for this equipment is EUR 34,095, which will serve as a foundation for future investments in creative education and industry development.

Additionally, students have access to a range of facilities at the Architecture and Media Centre H206, located at Durbe iela 4. These include a photo studio equipped with mobile lighting equipment *BOWENS Gemini 750* and *400Rx*; a video studio equipped with fixed lighting systems *ARRI* and *MOLE-RICHARDSON-CO* spotlights, a dressing room, makeup room, props and costume storage, and black, green, and blue backdrops; an acting hall; three video editing studios, including 40 workstations with *Apple* computers and software such as *Apple Final Cut*, *Apple Logic*, *Adobe Creative Suite*, and *DaVinci Resolve*, and 16 workstations with *Windows* computers running *Adobe Creative Suite* and *DaVinci Resolve*; and one additional video editing room with 2 *Apple* workstations equipped with *Apple Final Cut*, *Apple Logic*, *Adobe Creative Suite*, and *DaVinci Resolve*. For detailed information on the software and programs, see section 2.3.4 of the specialization overview.

The **editing studios** include 5 *Cinema4D* workstations. For classes and independent work, both students and academic staff have access to a range of professional equipment, including the *Thomson Video Networks VS7000* video transmission system and the multi-camera *Live GV Director Nonlinear Live Production System* with 8-camera recording and broadcasting capability, paired with *Sony FS700* series cameras known for their *SLOW MOTION* function and 4K video format. The technical provision also includes other professional video cameras with additional accessories, digital video cameras, digital photo cameras and DSLRs, photo and video lighting kits, professional microphone sets, and other audiovisual equipment. A detailed list of technical equipment is provided in Annex 46.

### General Description of the Library

The RISEBA Library provides access to information necessary for studies, research, and academic work by offering information resources available in its collection as well as through interlibrary loan services, allowing materials to be requested from other libraries for a specific period. The library uses the integrated library information system *ALEPH 500* and contributes to the creation of the [national library union catalog](#). The library supplies the required study and reference literature for the academic process, access to databases and press publications, and services for students, academic staff, and employees. These services include computer workstations for daily study needs, consultations on using e-services, training to improve information search skills, bibliographic references, and the development of a [final thesis database](#).

The library collection is developed in accordance with the content of the university's study programs, in collaboration with program directors and academic staff. The total area of the RISEBA

Library is 453 m<sup>2</sup>, including a reading room with 50 user workspaces. RISEBA has one affiliated library branch located at the RISEBA Architecture and Media Centre H206 in Riga (Durbes iela 4). RISEBA Library is listed in the Library Register of the Ministry of Culture (BLB0528) and received its Library Accreditation Certificate on June 17, 2016.

For detailed information about the Library and its resources for students of the bachelor's study programme "Audiovisual Arts and Media Arts", see section 2.3.3. , which includes a list of information resources in the field of art in English (see Appendix 72 in the section "Other Appendices"), as well as information on resources specific to the programme being evaluated, including databases.

### **3.3.2. Assessment of the study provision and scientific base support, including the resources provided within the framework of cooperation with other science institutes and higher education institutions (applicable to doctoral study programmes) (if applicable).**

Not applicable.

### **3.3.3. Indicate data on the available funding for the corresponding study programme, its funding sources and their use for the development of the study programme. Provide information on the costs per one student within this study programme, indicating the items included in the cost calculation and the percentage distribution of funding between the specified items. The minimum number of students in the study programme in order to ensure the profitability of the study programme (indicating separately the information on each language, type and form of the study programme implementation).**

To ensure the study process of the BMM, the main source of funding is tuition fees. The amount and payment procedure for each academic year are determined and approved by the RISEBA Senate. RISEBA offers the following tuition fee payment options: payment for the entire academic year, payment per semester, or monthly payments according to the tuition fee schedule specified in the study contract.

Tuition fees are covered by the students' personal funds, although in some cases, they may be paid by the student's employer. Local students have the opportunity to apply for a state-guaranteed study loan. RISEBA provides consultations to students regarding the process of obtaining study loans. It should be noted that a significant number of students actively use state-guaranteed study and student loans, a trend supported by the fast and simplified procedure for obtaining such loans introduced in Latvia during the 2020/2021 academic year.

Students can apply for various types of tuition fee discounts, including: RISEBA-funded budget places, Excellence, Good Academic Performance, Student Achievements, Family Members, Cooperation Partners, Social Support, among others. Tuition discounts are granted in accordance with the *NL0026 Regulation on the Allocation of RISEBA Budget Places and Tuition Fee Discounts* approved by the Senate.

For students enrolled in the BMM for the 2024/2025 academic year, the annual tuition fees are as follows:



- For citizens and permanent residents of the EU, EEA, Switzerland, and EU candidate countries (Ukraine, Moldova, Georgia, Serbia, Bosnia, etc.):
  - EUR 4,200 for full-time studies in English
  - EUR 3,500 for full-time studies in Latvian
  - EUR 3,100 for part-time studies in Latvian
- For citizens of other countries:
  - EUR 5,400 for full-time studies in English

The funding of the study programme is used for staff remuneration and related taxes, maintenance and development of IT and physical infrastructure, development and improvement of the study programme, purchase and maintenance of material and technical resources, and student support activities. These include tuition fee discounts and activities related to career development.

Both faculty members and students of the programme have the opportunity to participate in various projects, including ERASMUS+, which fosters knowledge transfer, and the development of skills and competencies.

Information regarding the per-student cost within the study programme, the cost components included in the calculation, and the percentage distribution of funding across these components is provided in the attached Appendix 20A.

To open a group for the BMM, the minimum number of students required is:

- 12 for full-time day studies,
- 10 for part-time evening studies.

The minimum number of students required for a qualification-specific course to be offered is 5. However, there are cases when a group is opened with a smaller number of students. In such instances, the overall profitability of the study programme and its impact on the overall profitability of the study direction and the university's overall budget are assessed, i.e. the implementation of the study program is ensured from the total income of this study field or other RISEBA income (other study programs or other income from economic activities). The university's management makes the decision to open a group with a smaller number of students, considering financial considerations, study continuity opportunities, and long-term strategic goals.

## 3.4. Teaching Staff

**3.4.1. Assessment of the compliance of the qualification of the teaching staff members (academic staff members, visiting professors, visiting associate professors, visiting docents, visiting lecturers, and visiting assistants) involved in the implementation of the study programme with the conditions for the implementation of the study programme and the provisions set out in the respective regulatory enactments. Provide information on how the qualification of the teaching staff members contributes to the achievement of the learning outcomes.**

### **Involvement of Academic and Professional Staff in the Study Programme**

The implementation of the BMM programme involves a total of 56 teaching staff, including 43 guest

lecturers and 13 elected academic personnel with a permanent affiliation to the university. This structure ensures a balanced combination of academic expertise and up-to-date industry experience provided by practicing professionals.

Among the teaching staff, 19 hold doctoral degrees across a wide range of disciplines - including Art Studies (Dr.art.), Pedagogy (Dr.paed., Dr.psych.), Philosophy (Dr.phil., Dr.theol.), Economics and Business Management (Dr.oec., Dr.sc.administr.), Social Sciences (Dr.sc.soc., Dr.philol.), Law (Dr.iur.), etc. Several faculty members hold interdisciplinary or dual doctoral degrees, particularly in psychology and pedagogy, further reinforcing the programme's cross-disciplinary approach.

The remaining staff predominantly hold master's degrees in fields such as arts, business, education, psychology, and communication, ensuring the necessary academic and professional competencies for high-quality teaching. Their qualifications are further enhanced by substantial practical experience in the creative industries - including television, film, design, digital media, business, and innovation - enabling students to acquire not only theoretical knowledge but also practical skills applicable to real-world industry challenges. A detailed list is provided in Annex 47.

The teaching staff involved in the programme combine academic excellence with real-world experience in the creative industries, ensuring alignment with current sectoral demands. Their expertise covers areas such as audiovisual art, film, television, multimedia, and digital media. Faculty selection is based on their subject-specific qualifications, integrating both theoretical and practical perspectives. For example, Dr.psych. Solveiga Blumberga teaches the course Creative Work Analysis and Criticism, drawing on her academic research; Mg.art. Matīss Kaža, an internationally recognised director and producer, teaches Screenwriting and Directing; while Mg.art. Andrejs Grebņevs and Mg.art. Jānis Rēdlihs provide hands-on training in cinematography and lighting, based on their professional experience in the film industry.

### **Professional Experience and Academic Qualification of Teaching Staff Support the Achievement of Learning Outcomes**

The professional experience and academic qualifications of the teaching staff contribute significantly to the achievement of learning outcomes. Faculty members involved in the implementation of the study program regularly participate in international conferences, seminars, and training sessions to enhance their expertise and integrate the latest trends into the study process. Their international experience supports students' global understanding of industry development and collaboration opportunities. For example, in the 2024/2025 academic year, teaching staff gained international experience through Erasmus+ mobility: L. Kovaļova in Ireland, S. Durlins-Jones in Belgium, A.Uzulniece in Germany, and P. J. Jolivet in Ireland. Such experiences help students understand global trends and opportunities in audiovisual and media art.

The program implementation process includes close collaboration among teaching staff and ongoing professional development:

- **Faculty meetings** are held regularly to discuss graduation work outcomes and the quality of reviews.
- **Methodological seminars** and peer evaluations are organized to promote teaching quality and the effectiveness of learning approaches.
- **Pedagogical conferences and seminars** to support pedagogical development, the university organizes monthly thematic Methodological Seminars addressing topics such as the study process, innovative teaching methods, pedagogy, diversity management, and other relevant issues. An overview of the Methodological Council's organized seminars during the reporting period is provided in Annex 8.

RISEBA implements incoming mobility by engaging international industry experts and guest

lecturers, fostering transnational knowledge exchange and intercultural experience within the study process. The involvement of professionals from various sectors provides students with practical insights and prepares them for careers in the global creative industries.

For example, Hall Brook from *Smarthome Integrated Technologies OG* (Austria) led acting classes for first-year students in October 2023, providing in-depth insight into stage performance and the expression of emotion in audiovisual media. These lectures were especially significant as they not only helped students deepen their understanding of acting techniques but also enabled them to apply these techniques in practice, creating authentic and convincing characters - an essential skill in today's audiovisual industry. Meanwhile, Roberta Brown, representing the same company, visited RISEBA in February 2023 with a masterclass for all *BMM* students, offering an introduction to acting methods that incorporate elements of martial arts and their application in the creative industries. This masterclass was particularly valuable as it expanded students' perspectives on various acting approaches and helped them understand how physical expression and martial arts techniques can be used to enrich character development and create more powerful visual and emotional impact in films and other audiovisual or media projects.

### **Achievement of Study Program Objectives and Graduate Competitiveness**

The academic and professional experience of the teaching staff ensures that students acquire both theoretical and practical knowledge required for work in the creative industries, such as film and television production, digital media art, and startup development. Graduate employment outcomes are presented in Annex 4. Thanks to close collaboration with industry experts and international guest lecturers, graduates are well-prepared for careers in various fields where both creative and technical competencies are essential. This cooperation enhances students' intercultural understanding and equips them to work in the global creative industries, where theoretical knowledge, practical skills, and the ability to contribute to diverse projects using various technologies and innovations are crucial. The professional experience and academic qualifications of the teaching staff support the achievement of learning outcomes and ensure the competitiveness of graduates in the job market.

Annex 48 - a statement that the academic staff of the academic study programme meet the requirements set out in the third paragraph of the first paragraph of Section 55 of the Law on Higher Education Institutions.

#### **3.4.2. Analysis and assessment of the changes to the composition of the teaching staff over the reporting period and their impact on the study quality.**

During the reporting period, the composition of the teaching staff within the program has been expanded, significantly strengthening the academic and professional expertise of the study process. For example, Associate Professor I. G., a recognized expert in visual culture, aesthetics, and digital art, has also joined the academic team. Her academic research and teaching experience ensure a high level of theoretical preparation for students, especially in the context of the interaction between audiovisual art and technology.

The academic staff of the programme has also been joined by RISEBA Associate Professor E. D. - an internationally experienced scholar with extensive academic background and an interdisciplinary approach, particularly in the fields of humanities and cultural theory, media history, and visual communication. He has completed postdoctoral studies in Boston and earned a doctoral degree

through joint studies in Turkey and Germany. E. D. active engagement in research and pedagogy, as well as his experience working with students in various cultural contexts, contributes to high-quality studies and a globally competitive academic environment.

On January 17, 2025, a Program Council meeting was held (protocol no. 25/7-2/1, attached in Annex 49), during which Acting Dean of the Faculty Aigars Ceplītis informed participants about two additional lecturers to be appointed to the faculty: P. J. J. (*Music and Sound Design in Film and Multimedia*) and R. Š. (*Research Work, Coursework II*).

In addition, several guest lecturers have joined the program, enriching the study process with their unique experience and knowledge, including:

- G.Z. theatre scholar and critic, Doctor of Arts. Author of several books on theatre, including *Ernests Feldmanis* and *Marija Leiko*. Her deep knowledge of theatre history and criticism offers students valuable insights into the development of stage arts and their connection to audiovisual media.
- I.A. an emerging film critic with academic training in audiovisual and performing arts theory from the Latvian Academy of Culture. She has published several film reviews, including critiques of films from the Riga IFF program. Her academic background and practical experience in film criticism offer students a deeper understanding of film theory and analysis.
- L.R. costume designer with more than 25 years of experience in theatre, film, and advertising. She has designed costumes for productions at the Latvian National Theatre, Dailes Theatre, Liepaja Theatre, and others. Her practical experience and creative approach to costume design give students valuable insight into the importance of costume art in audiovisual projects.
- Z.O. journalist and media expert. Her academic education and hands-on experience in journalism provide students with a deeper understanding of media theory and analysis, as well as practical knowledge of the journalistic process in audiovisual media.

The involvement of these new academic and guest lecturers not only enhances the quality of study courses but also contributes to the development of scientific research within RISEBA. Their diverse experiences and expertise broaden students' perspectives, promote interdisciplinary approaches, and prepare them for work in the dynamic contemporary field of audiovisual arts and media arts.

**3.4.3. Information on the number of the scientific publications of the academic staff members, involved in the implementation of doctoral study programme, as published during the reporting period by listing the most significant publications published in Scopus or WoS CC indexed journals. As for the social sciences, humanitarian sciences, and the science of art, the scientific publications published in ERIH+ indexed journals or peer-reviewed monographs may be additionally specified. Information on the teaching staff included in the database of experts of the Latvian Council of Science in the relevant field of science (total number, name of the lecturer, field of science in which the teaching staff has the status of an expert and expiration date of the Latvian Council of Science expert) (if applicable).**

Not applicable.

**3.4.4. Information on the participation of the academic staff, involved in the implementation of the doctoral study programme, in scientific projects as project managers or prime contractors/ subproject managers/ leading researchers by specifying the name of the relevant project, as well as the source and the amount of the funding. Provide information on the reporting period (if applicable).**

Not applicable.

**3.4.5. Assessment of the cooperation between the teaching staff members by specifying the mechanisms used to promote the cooperation and ensure the interrelation between the study programme and study courses/ modules. Specify also the proportion of the number of the students and the teaching staff within the study programme (at the moment of the submission of the Self-Assessment Report).**

Collaboration among BMM teaching staff is actively encouraged with the goal of improving study quality and fostering students' professional and creative growth. This cooperation is a key element in strengthening the program's development and competitiveness, especially in light of recent updates to the study program's content and specialization offerings.

#### **Mechanisms of Staff Collaboration**

##### **Updating of program content:**

1. Faculty members work together to adapt course content to new specializations, such as *Film and Multimedia Producer* and *Film and Multimedia Director*, which require integration of both traditional cinema disciplines and new technological solutions like 360-degree visualization and multimedia technologies.
2. Learning outcomes for courses are analyzed and refined to ensure alignment with the updated program objectives.

##### **Adaptation of specialization content:**

1. Interdisciplinary cooperation among lecturers ensures that courses such as *Audiovisual Journalism* and *Multimedia and Immersive Technologies* are meaningfully integrated with more traditional subjects like *Directing the Actor* and *Film Technologies*.
2. Joint working groups develop assignments that promote an interdisciplinary approach.

##### **Implementation of joint research projects:**

1. Faculty collaborate on international research and artistic projects related to digital technologies and the latest multimedia methods.
2. This cooperation not only enriches the academic environment but also ensures that staff qualifications remain aligned with current industry demands.

##### **Monitoring and development of study quality:**

1. Regular Program Council meetings allow faculty to discuss student feedback, program effectiveness, and areas for improvement.
2. Outcomes from peer evaluation and class observations (hospitation) are used to enhance

course methodology.

### **Impact on Study Quality**

Collaboration among teaching staff contributes to:

- **Consistency and integrity in course content:** All courses and specializations are integrated within a program that offers both theoretical knowledge and practical skills.
- **International competitiveness:** By integrating cutting-edge technologies and interdisciplinary methods, the program attracts students from a variety of countries.
- **Students' creative growth:** Close collaboration among staff allows students to engage in current projects and initiatives that develop their skills and foster creative problem-solving.

Collaboration between teaching staff is essential for the program's development and its ability to prepare qualified and creative professionals in the fields of audiovisual art and media technologies. This cooperation enables the program to respond effectively to industry changes and supports continuous improvement in academic quality.

Based on student statistical data compiled during the reporting period and submitted at the time of submission of the Self-Assessment Report, the study programme had a total of 180 students: 93 full-time students (studies in Latvian), 56 full-time students (studies in English), and 31 part-time students (studies in Latvian). The study process was supported by 55 teaching staff members, resulting in an approximate student-to-staff ratio of 3.3:1. This proportion contributes to a high-quality study process by ensuring a supportive learning environment and the possibility of an individual approach to each student, which is particularly important in audiovisual arts and media arts studies, where practical work, creative development, and regular feedback from lecturers play a crucial role.

# Annexes

III - Description of the Study Programme - 3.1. Indicators Describing the Study Programme		
Sample of the diploma and its supplement to be issued for completing the study programme	37. Annex. Sample of the diploma and its annexes to be issued by BAV_ed.zip	37. pielikums. BAV izsniedzamā diploma un tā pielikumu paraugi_ed.zip
For academic study programmes - Opinion of the Council of Higher Education in accordance with Section 55, Paragraph two of the Law on Higher Education Institutions (if applicable)		
Compliance of the joint study programme with the provisions of the Law on Higher Education Institutions (table) (if applicable)		
Statistics on the students in the reporting period	39. Annex_BMM-statistics.xlsx	39. pielikums BMM-statistikas dati par studējošiem pārskata periodā.xlsx
III - Description of the Study Programme - 3.2. The Content of Studies and Implementation Thereof		
Compliance with the study programme with the State Education Standard	40. Annex_State Education Standard_BAV.pdf	40. pielikums_Atbalstība valsts izglītības standartam_BAV.pdf
Compliance of the qualification to be acquired upon completion of the study programme with the professional standard or the requirements for professional qualification (if applicable)		
Compliance of the study programme with the specific regulatory framework applicable to the relevant field (if applicable)		
Mapping of the study courses/ modules for the achievement of the learning outcomes of the study programme	43.Annex_BAV_Mapping_EN.zip	43. pielikums_BAV_Studiju kursu kartējums_LV.zip
The curriculum of the study programme (for each type and form of the implementation of the study programme)	41. Annex_BAV_Study_plan_ENG.zip	41. pielikums_BAV_Programmas Plans_LV.zip
Descriptions of the study courses/ modules	42.Annex. BAV study programme course descriptions.zip	42.pielikums. BAV studiju programmas studiju kursu apraksti.zip
Description of the organisation of the internship of the students (if applicable)	45.Annex_NL0087-01_Regulations for the Internship of the Academic Bachelor's Study Program.pdf	45. pielikums_NL0087-01_Akadēmiskās bakalaura studiju programmas "Audiovizuālā māksla un mediju māksla" prakses nolikums LV.pdf
III - Description of the Study Programme - 3.4. Teaching Staff		
Confirmation that the academic staff of the doctoral study programme includes not less than five doctors, of which at least three are experts approved by the Latvian Council of Science in the branch or sub-branch of science in which the study programme intends to award a scientific degree (if applicable)		
Confirmation that the academic staff of the academic study programme complies with the requirements specified in Section 55, Paragraph one, Clause 3 of the Law on Higher Education Institutions (if applicable)	48. Annex_BAV_Compliance_with_Law_55.p.(3).edoc	48. pielikums Par atbilstību Augstskolu likuma 55. panta 1.d. 3.p. prasībām.edoc

# Media Art and Creative Technologies (51240)

Study field	Arts
ProcedureStudyProgram.Name	<i>Media Art and Creative Technologies</i>
Education classification code	51240
Type of the study programme	
Name of the study programme director	Aigars
Surname of the study programme director	Ceplītis
E-mail of the study programme director	<i>aigars.ceplitis@riseba.lv</i>
Title of the study programme director	<i>Ph. D</i>
Phone of the study programme director	<i>(+371)25620270</i>
Goal of the study programme	<i>To prepare competitive, research-oriented professionals – artists who manage versatile knowledge of new technologies, audio-visual arts and digital cultural processes, who have acquired specific skills in the arts in the creation of works and innovative media products, scientific research and the implementation of creative projects, and who are competitive in the labour market of arts, innovation technologies and creative industries, or who are successful academics in higher education institutions, and who carry out original and independent research – the creation of new knowledge – in digital media and audio-visual arts and innovations in the creative use of technologies with an impact on the culture, economy, politics and social sphere both in Latvia and beyond.</i>



Tasks of the study programme	<p><i>1.To ensure a purposeful and high-quality study process by providing students with the necessary support in expanding their knowledge and skills and in research, and by attracting professionals and academics in the fields of media arts and creative technologies to the study program and research.</i></p> <p><i>2.To develop a creative environment appropriate to the study and research of media arts and creative technologies and to offer multifaceted, interdisciplinary academic education, to continuously supplement the material and technical base, and to develop cooperation with creative industries and contemporary culture organizations.</i></p> <p><i>3.To stimulate students' creative potential in the development of innovative ideas, to improve the skills and abilities necessary for professionalism and research work, and to offer versatile opportunities for the presentation of research projects.</i></p> <p><i>4.To provide students with versatile opportunities to participate in the cooperation network of partner universities and partner organizations and projects initiated by it, to stimulate the integration of art research projects in other scientific fields, as well as international recognition.</i></p> <p><i>5.To strengthen the understanding of the culture-based economy, to provide students with the necessary support in the development of knowledge and skills and research, providing students with opportunities to acquire entrepreneurial knowledge alongside the skills and experience of cultural project management.</i></p> <p><i>6.To ensure the acquisition of the highest level of knowledge for students who, upon graduation, can become experts, authors of recommendations and project evaluators in national, European Union and international organizations.</i></p>
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Results of the study programme	<p>1. <i>Knows and understands the most up-to-date scientific theories and insights, manages research methodology and modern research methods in the field of media arts and creative technologies and in the interface between different fields;</i></p> <p>2. <i>Is able to independently evaluate and choose methods appropriate to scientific research, contributes to the expansion of the boundaries of knowledge and gives a new understanding to existing knowledge and its applications in practice by implementing a significant amount of original research, part of which is at the level of internationally cited publications;</i></p> <p>3. <i>Is able to communicate both orally and in writing about media arts and creative technologies with the wider scientific community and the general public;</i></p> <p>4. <i>Is able to independently improve their scientific qualification, implement scientific projects, achieving achievements corresponding to the international criteria of the field of science;</i></p> <p>5. <i>Is able to manage research or development tasks in companies, institutions and organizations that require extensive research knowledge and skills;</i></p> <p>6. <i>Is able, by carrying out independent, critical analysis, synthesis and evaluation, to solve significant research or innovation tasks, to independently put forward a research idea, to plan, structure and manage large-scale scientific projects, including international ones;</i></p> <p>7. <i>Is able to make scientifically based decisions in solutions to problems and defend their point of view in a reasoned manner;</i></p> <p>8. <i>Is able to lead, coordinate multidisciplinary media arts and creative technology teams, and work together in an international context;</i></p> <p>9. <i>Is able to demonstrate considerable authority, innovation, autonomy, scientific and professional autonomy and constant commitment to the development of new ideas or processes at the forefront of work or media, including research.</i></p>
Final examination upon the completion of the study programme	Doctoral examinations

## Study programme forms

### Full time studies - 3 years - english

Study type and form	<i>Full time studies</i>
Duration in full years	3
Duration in month	0
Language	<i>english</i>
Amount (CP)	198

Admission requirements (in English)	1.Previous education • Second cycle higher education in humanities and arts (audiovisual and media arts, design, music and performing arts, applied arts, creative industries); Or • Second cycle higher education in other humanities and arts (visual arts, crafts, language studies and programmes, history and archaeology, philosophy and ethics), social sciences, business, law, natural sciences, mathematics, information technology, education; And work experience as an author or self-employed in professional artistic creation/work in the creative industries, culture, art or music (at least 24 months) or study courses in the humanities and arts of at least 18 CP (ECTS): - Art History or Art Theory of at least 6 CP/ECTS, - philosophy, cultural history or cultural theory of at least 6 CP (ECTS), - new media arts, audiovisual arts or design at least 6 CP (ECTS). 2. Knowledge of the English language at least B2 level; 3.Entrance examination.
Degree to be acquired or professional qualification, or degree to be acquired and professional qualification (in english)	Doctoral Degree of Science Doctor of Science (Ph.D.) in Humanities and Arts Sciences
Qualification to be obtained (in english)	-

#### Places of implementation

Place name	City	Address
RISEBA University of Applied Sciences	RĪGA	MEŽA IELA 3, KURZEMES RAJONS, RĪGA, LV-1048

#### Full time studies - 3 years - latvian

Study type and form	Full time studies
Duration in full years	3
Duration in month	0
Language	latvian
Amount (CP)	198
Admission requirements (in English)	1.Previous education • Second cycle higher education in humanities and arts (audiovisual and media arts, design, music and performing arts, applied arts, creative industries); Or • Second cycle higher education in other humanities and arts (visual arts, crafts, language studies and programmes, history and archaeology, philosophy and ethics), social sciences, business, law, natural sciences, mathematics, information technology, education; And work experience as an author or self-employed in professional artistic creation/work in the creative industries, culture, art or music (at least 24 months) or study courses in the humanities and arts of at least 18 CP (ECTS): - Art History or Art Theory of at least 6 CP/ECTS, - philosophy, cultural history or cultural theory of at least 6 CP (ECTS), - new media arts, audiovisual arts or design at least 6 CP (ECTS). 2.Entrance examination.
Degree to be acquired or professional qualification, or degree to be acquired and professional qualification (in english)	Doctoral Degree of Science Doctor of Science (Ph.D.) in Humanities and Arts Sciences
Qualification to be obtained (in english)	-

#### Places of implementation

Place name	City	Address
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### 3.1. Indicators Describing the Study Programme

#### 3.1.1. Description and analysis of changes in the parameters of the study programme made since the issuance of the previous accreditation form of the study field or issuance of the study programme license, if the study programme is not included on the accreditation form of the study field, including changes planned within the evaluation procedure of the study field evaluation procedure.

Changes have been made in the joint doctoral study programme "Media Arts and Creative Technologies" (hereinafter referred to as JMSP ) during the reporting period, coordinating the admission rules, objectives and results of the programme between RTU Liepaja Academy and RISEBA, but the most significant changes are related to the reorganisation of Liepaja University, which has been determined by Cabinet Order No. 482 "[On the Reorganisation of Liepaja University](#)" (available only in Latvian). In accordance with this order, RTU took over the study programmes of Liepaja University, including the academic master's study programme "New Media and Audiovisual Arts" and the joint doctoral study programme "Media Arts and Creative Technologies". RTU Liepaja Academy was integrated into the RTU structure as a separate structural unit, starting from March 1, 2024, taking over all rights and obligations, and indicating that the study programmes to be implemented can be implemented both in the administrative territory of liepaja state city municipality and outside it.

RTU, by protocol No. 01000-1.1/89, has officially announced its intention to implement the study field "Arts" independently, arguing its decision with a number of factors, and, accordingly, inviting RISEBA to further implement the program independently. RTU's unilateral decision was unforeseen and shortly before the deadline for submitting the self-assessment report for the accreditation of the study field. For more details, see Annex 63.

At the moment, the implementation of the joint study programme is being continued and it is planned until all the necessary procedures for changing or excluding its status from the register are carried out, and these changes will have been approved by the Higher Education Quality Commission. Thus, in the self-assessment report of the programme, the programme is still defined as the JMSP "Media Arts and Creative Technologies", while starting from 2026 it is envisaged that it will become a part of RISEBA and independently implemented study programmes and doctoral school (DSP), taking into account the results of the international assessment of the activities of scientific institutions in 2025 regarding the higher education institution.

It should be mentioned that the current JMSP model has not only provided an additional economic effect and optimized the profitability of the program, but has also served as the basis for the development of RISEBA's academic, scientific, and professional capacity, which is reflected in the attraction of new doctors, scientists and art experts and the quantitative indicators of high-quality publications and creative creativity, thus allowing JMSP The ability of "Media Arts and Creative Technologies" to continue to implement the program independently.

Significant changes were made to the procedure for awarding scientific degrees. In accordance with the amendments to the [Law on Scientific Activity](#), which came into force on July 29, 2022, the title of the doctoral degree has been clarified. The degree to be awarded now is *a Doctor of Science (Ph.D.) in the humanities and arts sciences*. This new wording reflects the belonging of the programme to a specific thematic group of education and a group of scientific sectors, as regulated

by Cabinet Regulation No. 595 "[Regulations Regarding Groups of Scientific Disciplines, Branches and Sub-Sectors of Science](#) of Latvia" (available only in Latvian).

During the reporting period, an ambitious project was initiated, which includes the creation of a catalogue of study modules and the consolidation of program structures. Part of this project has ended and RISEBA has made the transition to the ECTS (European Credit Transfer and Accumulation System) credit system. These changes not only improve the transparency and efficiency of RISEBA study programmes, but also contribute to the integration of the university into the European Higher Education Area, facilitating student mobility and recognition of qualifications internationally. The ECTS to be awarded in the JMSP "Media Arts and Creative Technologies" are 198.

There is also a change in the proportion of JMSP teaching staff. Currently, in practice, RISEBA ensures the proportion of qualified teaching staff in accordance with the requirements of the Law on Higher Education Institutions, which stipulates that at least five professors and associate professors must participate in the implementation of doctoral programmes, including the possibility to attract foreign professors or persons with a doctoral degree. More detailed information about the teaching staff and their qualifications is described in the section on the teaching staff of the JMSP "Media Arts and Creative Technologies".

**3.1.2. Analysis and assessment of the study programme compliance with the study field. Analysis of the interrelation between the code of the study programme, the degree, professional qualification/professional qualification requirements or the degree and professional qualification to be acquired, the aims, objectives, learning outcomes, and the admission requirements. Description of the duration and scope of the implementation of the study programme (including different options of the study programme implementation) and evaluation of its usefulness.**

*JDSP Media Art and Creative Technologies* offers the highest level of academic studies, preparing specialists for independent, practice-based, and multifaceted scientific research in the field of art sciences. It is included within the RISEBA study field *Arts*, assigned the code 51213.

The programme code and the degree awarded — Doctor of Science (Ph.D.) in the Humanities and Arts — reflect the core aim of the programme, which is to combine the resources and expertise of both participating higher education institutions to deliver high-quality and innovative doctoral-level academic studies in the humanities and arts, specifically in the scientific subfield of *Music, Visual Arts, and Architecture*.

The degree title is in compliance with the Cabinet of Ministers Regulation No. 595 "[On Scientific Fields, Subfields and Sectors of Science in Latvia](#)" (Latvian only) and aligns with the study field *Arts* within RISEBA. This, in turn, corresponds to the strategy of the joint master's programme *New Media and Audiovisual Arts* and the *JDSP Media Art and Creative Technologies*, jointly implemented by RTU Liepaja Academy and RISEBA, to provide students with opportunities for acquiring high-quality academic education in the humanities and arts. The programme title and code conform with Cabinet of Ministers Regulation No. 322 "[On the Classification of Education in Latvia](#)." (Latvian only) According to this regulation, the thematic group *Humanities and Arts* includes the educational classification field *Arts*, which further encompasses the educational programme groups *Audiovisual Art and Media Art* (code 51213) and *Creative Industries* (code 51217).

At the same time, the ADSP code 51240 – "Interdisciplinary programs and qualifications that include

the arts and humanities" – is more scientifically based and relevant than code 51213 – "Audiovisual Arts and Media Arts", since the program is conceptually and structurally based on an interdisciplinary research approach, integrating art practice with the theoretical frameworks of the humanities and social sciences, which are typically included in interdisciplinary programs, not only creative ones or professional arts (corresponding to 51213). The ADSP code and the degree to be obtained in it – Doctor of Science (Ph.D.) in the Humanities and Arts – clarify the purpose of the program.

The structure of the JMSP (also ADSP) complies with the provisions of the Law on Higher Education Institutions and Cabinet Regulation No. 1001 "[Procedures and criteria for the award of a doctoral degree \(doctorate\)](#)" (Latvian only), providing doctoral students with the opportunity to acquire in-depth theoretical knowledge, develop competences in the field of interdisciplinary research, as well as to develop new knowledge by studying a specific artistic phenomenon chosen by the doctoral student. The study results to be achieved by the JMSP are formulated in accordance with the 8th level of the European Qualifications Framework (EQF) and the Latvian Qualifications Framework (LCF), as well as the qualification level of the third cycle of the European Higher Education Area Qualifications Framework. JMSP and ADSP the objectives and objectives are achievable and the results achievable within the intended duration of implementation (3 years) and in volume (198 ECTS credits), according to [Law on Higher Education Institutions](#) Article 57, which stipulates that the duration of full-time studies in doctoral study programmes in Latvia shall be three to four years.

Such a volume provides an opportunity to plan study courses and scientific research according to each field of research and specifics, where graduates of the study program after defending their doctoral thesis obtain a doctoral *degree in the humanities and arts*. In addition, the usefulness of the duration of full-time on-site studies of 3 years is influenced by the dynamic changes in audiovisual technologies and the creative industry, as well as the requirements of the KSDP and ADSP "low residency", which give adequately sufficient time to develop a qualified doctoral thesis, participate in their art research exhibitions, scientific conferences with reports, prepare publications on the topic of their research work, as well as take qualification examinations, during studies.

Compliance with the study field *Arts* is also confirmed by the study courses included in the program, which provide in-depth theoretical knowledge in the context of art theory, new digital tools and immersive media, promoting dynamic approbation of the "intellectual territories" of media art, which is in line with the current principles of the RISEBA strategy – to offer students the opportunity to practically apply the latest technologies in their creative interdisciplinary research and works of art, as well as to create a professional links with innovation-based entrepreneurship and the creative industries sector. Thus, the joint doctoral study programme of RISEBA and RTU Liepaja Academy provides an opportunity to conclude a cycle of studies in the arts, which can be started at the bachelor's level in both higher education institutions.

Such a comprehensive The approach is closely linked to two important strategic documents: "[National Development Plan of Latvia 2021-2027](#)" and "[Sustainable Development Strategy of Latvia until 2030](#)". These documents place particular emphasis on interdisciplinarity and the concept of creativity education, which is considered an essential component of education, in which education is treated not only as the acquisition of specific competences and qualifications, but also as the development of critical thinking, creativity and collaborative skills, as well as human talents, emotional and social intelligence.

The study programme *Media Arts and Creative Technologies* fully complies with the guidelines of these strategic documents. It is both interdisciplinary and innovation-based in technology and creativity, and provides suitably qualified doctoral candidates with the opportunity to conduct original and independent art research.

The aim of the JDSP, as well as the ADSP, is to prepare competitive, research-oriented professionals – artists who manage versatile knowledge of new technologies, audio-visual arts and digital cultural processes, who have acquired specific skills in the arts in the creation of works and innovative media products, scientific research and the implementation of creative projects, and who are competitive in the labour market of arts, innovation technologies and creative industries, or who are successful academics in higher education institutions, and who carry out original and independent research – the creation of new knowledge – in digital media and audio-visual arts and innovations in the creative use of technologies with an impact on the culture, economy, politics and social sphere both in Latvia and beyond.

According to the objective of the JDSP, as well as the ADSP, *Media Art and Creative Technologies*, the tasks of the study programme are **as follows**:

1. To ensure a targeted and high-quality study process, to provide students with the necessary support in the improvement of knowledge and skills and research, to attract professionals in the field of Media Art and Creative technologies to the study programme and research, and to promote professional development of RISEBA and RTU Liepaja teaching staff.
2. To develop a creative environment appropriate to the study and research of Media Art and Creative technologies and to offer multifaceted, interdisciplinary academic education, to continuously supplement the material and technical base, and to develop cooperation with creative industries and contemporary culture organizations.
3. To stimulate students' creative potential in the development of innovative ideas, to improve the skills and abilities necessary for professionalism and research work, and to offer versatile opportunities for the presentation of research projects.
4. To provide students with versatile opportunities to participate in the cooperation network of partner universities and partner organizations and projects initiated by it, to stimulate the integration of art research projects in other scientific fields, as well as international recognition.
5. To strengthen the understanding of the culture-based economy, to provide students with the necessary support in the development of knowledge and skills and research, providing students with opportunities to acquire entrepreneurial knowledge alongside the skills and experience of cultural project management.
6. To ensure the acquisition of the highest level of knowledge for students who, upon graduation, can become experts, authors of recommendations and project evaluators in national, European Union and international organizations.

The common objective and tasks of the study programme are achieved by implementing the content of the study programme and the individual learning outcomes to be achieved in the acquisition thereof. As a result, upon completion of doctoral studies, students become professional media artists, academic researchers and socially active citizens who have acquired innovative and high-quality media arts education and who are also able to compete in the labor market, as they possess the necessary specific knowledge and skills in working with various creative technologies, as well as acquired management and marketing knowledge.

**The intended study outcomes are:**

1. Knows and understands the most up-to-date scientific theories and insights, manages research methodology and modern research methods in the field of media arts and creative technologies and in the interface between different fields;
2. Is able to independently evaluate and choose methods appropriate to scientific research, contributes to the expansion of the boundaries of knowledge and gives a new understanding to existing knowledge and its applications in practice by implementing a significant amount



- of original research, part of which is at the level of internationally cited publications;
3. Is able to communicate both orally and in writing about media arts and creative technologies with the wider scientific community and the general public;
  4. Is able to independently improve their scientific qualification, implement scientific projects, achieving achievements corresponding to the international criteria of the field of science,
  5. Is able to manage research or development tasks in companies, institutions and organizations that require extensive research knowledge and skills;
  6. Is able, by carrying out independent, critical analysis, synthesis and evaluation, to solve significant research or innovation tasks, to independently put forward a research idea, to plan, structure and manage large-scale scientific projects, including international ones;
  7. Is able to make scientifically based decisions in solutions to problems and defend their point of view in a reasoned manner;
  8. Is able to lead, coordinate multidisciplinary media arts and creative technology teams, and work together in an international context;
  9. Is able to demonstrate considerable authority, innovation, autonomy, scientific and professional autonomy and constant commitment to the development of new ideas or processes at the forefront of work or media, including research.

KDSP, as well as ADSP, "Media Arts and Creative Technologies" is purposefully oriented towards the development of a doctoral thesis based on creative practice, moreover, the acquisition of the program and obtaining a doctoral degree are complementary processes. The proportion of individual research work of the student provided for in the programme and the individualised approach for each student ensures the possibility to acquire the programme also for international students who do not know the Latvian language or know it only at the basic level. Both Latvian and international students are entitled to submit doctoral theses in foreign languages, attaching a detailed summary in the official language.

At the end of the 9th trimester, KDSP, as well as ADSP, doctoral students take a doctoral examination in a foreign language, and at the end of the program – a doctoral examination, in which the results of the development of the doctoral thesis are evaluated. Upon completion of studies, the doctoral student receives a certificate on the implementation of the programme and passing of doctoral examinations in the selected field, sub-sector and foreign language. In turn, a doctoral student acquires the 8th EQF qualification level after completing the doctoral study programme and successfully defending the doctoral thesis.

KDSP, as well as ADSP, "Media Arts and Creative Technologies" admission requirements are regulated by RISEBA "[Admission Rules](#)" (Prot. At the Senate meeting on 11.09.2024. Can. No.24/1.1-7/5), which are coordinated with RTU Liepaja Academy, and which provide for two options:

#### 1.Previous education

- Second cycle higher education in humanities and arts (audiovisual and media arts, design, music and performing arts, applied arts, creative industries);

Or

- Second cycle higher education in other humanities and arts (visual arts, crafts, language studies and programmes, history and archaeology, philosophy and ethics), social sciences, business, law, natural sciences, mathematics, information technology, education; And work experience as an author or self-employed in professional artistic creation/work in the creative industries, culture, art or music (at least 24 months) or study courses in the humanities and arts of at least 18 CP (ECTS):

- Art History or Art Theory of at least 6 CP/ECTS,
- philosophy, cultural history or cultural theory of at least 6 CP (ECTS),
- new media arts, audiovisual arts or design at least 6 CP (ECTS).

2. Knowledge of the English language at least B2 level (only for studies in English);

3. Entrance examination, which consists of a doctoral research application (in the amount of 2500-5000 words), which must include the planned topic of the doctoral research, the justification of its topicality and importance, as well as entrance interviews, during which the applicant must provide a 5-10 minute report on the planned topic of the doctoral research.

The first option of the admission requirements is logically justified and is interrelated with the goals and objectives of the KDSP, as well as the ADSP, since the study program "Media Arts and Creative Technologies" is an interdisciplinary program that focuses on the field of arts sciences and creative industries, where the requirement for a master's degree in humanities and arts ensures that potential doctoral students have the necessary theoretical base and understanding of the industry, which is essential for achieving the objectives of the programme - to create new knowledge in the field of digital or immersive media, audiovisual arts and creative technologies. In turn, the B2 level requirement for English is related to the international dimension of the program and the need to communicate with the wider scientific community, as well as to work in an international context. It should be mentioned here that in the future ADSP Latvian stream English B2 level admission requirements are not set.

The second variant of the admission requirements demonstrates the flexible and interdisciplinary nature of the KDSP, as well as ADSP, which corresponds to the dynamics of today's creative industries. The requirement for practical experience or additional study courses in the field of humanities and arts ensures that specialists from other fields with relevant experience can also participate in a programme consistent with the KDSP, as well as the ADSP, the objective of developing interdisciplinary research and innovation. This approach is in line with the programme's mission to prepare professionals with a multifaceted knowledge of new technologies, audiovisual arts and digital culture processes.

KDSP, as well as ADSP, "Media Arts and Creative Technologies" is implemented in accordance with the Law on Higher Education Institutions of the Republic of Latvia, the Law on Scientific Activity, the Education Law, the Cabinet Regulation No. 1001 "Procedures and Criteria for the Granting of a Doctoral Degree (Doctorate), the RISEBA Constitution, the decisions of the RISEBA Senate and the RISEBA Doctoral Study Regulations, taking into account the topicalities of the art sector in Latvia, Europe and the world. Currently, there is also a transition to a new doctoral model, which stipulates that the acquisition of a doctoral study programme and the development of a doctoral thesis, which results in obtaining a doctoral degree, is a unified process, in accordance with Cabinet Order No. 345 ["On the conceptual report "On the introduction of a new doctoral model in Latvia"](#) (Latvian only).

A sample of the diploma and its annexes to be awarded for completion of the study programme is attached as Annex 59.

Sample of study agreement in Annex 60.

### **3.1.3. Economic and/ or social substantiation of the study programme, analysis of graduates' employment.**

RISEBA and RTU Liepaja Academy's *JDSP Media Art and Creative Technologies* has been developed in line with the strategic objectives for higher education development outlined in the [National Development Plan of Latvia 2021-2027](#), which prioritizes the training of critically thinking, emotionally intelligent, and digitally skilled specialists. It also emphasizes the improvement of systems for transferring creative technologies into innovation, ensuring that scientific intellectual property from universities and research institutions is transformed into high-value-added products for the business sector.

The JDSP aligns with these priorities by integrating the fields of arts, media, and technology and promoting interdisciplinary research approaches, in line with national [Cultural Policy Guidelines until 2027 – Cultural Nation](#), which highlights the need to build competitive, human resource-oriented education ecosystems in culture and arts, actively involve citizens in cultural processes, and ensure sustainable development of the creative industries.

In collaboration between two significant higher education institutions – RISEBA, whose goal is to become a center of international significance for business, creativity, and innovation development in Northern Europe, and RTU Liepaja Academy, whose mission is to promote the development of education, science, innovation, and culture in Liepaja and the Kurzeme region – the mission of JDSP is to provide competitive, nationally and internationally significant studies necessary for the development of Riga city and the Kurzeme region, as well as to implement study-related research recognized both nationally and internationally, thereby promoting the sustainable development of society and simultaneously strengthening the positions of both universities at regional and international levels.

In the contemporary era of digitalization, where technologies have entered all spheres of society, creating new opportunities while also increasing complexity, the need for critically and artistically practice-based digital media studies has become especially relevant. The international dimension of the *JDSP Media Art and Creative Technologies*, including its implementation in English, provides a significant contribution to promoting the internationalization of the Latvian state and strengthening competitiveness on a global scale by preparing highly qualified specialists and artist-researchers for the rapidly growing and dynamically changing creative industries, which nowadays require specific knowledge in the fields of new media, immersive technologies, and artificial intelligence, as well as in achieving the digital transformation goals of Latvia and the European Union. In this respect, the program aligns with the priorities set in the [Digital Transformation Guidelines 2021–2027](#) (Latvian only) promoting the development of digital skills and the creation of innovations, and also fostering the integration of artificial intelligence and new technologies into the educational process, which is in line with the [European Parliament's resolution of 19 May 2021 on artificial intelligence in education, culture and the audiovisual sector \(2020/2017\(INI\)\)](#). Moreover, considering the establishment of the [Latvian National Artificial Intelligence Centre](#) (Latvian only), in the working group of which RISEBA and RTU representatives participate, *JDSP Media Art and Creative Technologies* provides the necessary human capital to achieve the goals of the national digital transformation and to develop artificial intelligence solutions for both the public and private sectors.

The cornerstone of the *JDSP Media Art and Creative Technologies* program is art as a research method, where the artist acts not only as the creator of his work of art, but also as a researcher and reflector of this work on its context, and related new tools, media, technologies, societal processes and scientific discoveries. JDSP covers both traditional and innovative technologies such as augmented and virtual reality, mixed reality, 360° 3D cinema, cultural analytics and artificial intelligence, etc. Nowadays, when the role of information technology has increased in all spheres of human activity, the media arts and creative technology specialists of the program can thus make a

significant contribution to the achievement of the goals and growth priorities of the "[Smart Specialization Strategy](#)", emphasizing the importance of the arts and creative technologies in raising public welfare, building integration and education, creating unique content for art research and addressing current social issues problems, thus providing a critical view of the impact of modern technology on the society in which the art researcher operates. In this aspect, the JDSP *Media Arts and Creative Technologies* corresponds to the RIS3 [Ecosystem Strategy of the Smart Specialization Field Information and Communication Technologies approved on December 29, 2023](#), (Latvian only) which marks an important milestone in the implementation of the Smart Specialization Strategy of Latvia, which is aimed at promoting innovations, strengthening export capacity and developing digital skills in the ICT sector, which also includes the field of media arts and creative technologies. The importance of technology is particularly noteworthy, as it constitutes a resource for digital content and facilitates the interaction of information and communication technologies with other sectors, for example through the development of language technologies and the digitisation of cultural and educational content.

This strategy is also in line with the broader European and Latvian tendency to consider media art and creative technology education, as well as related creative industries, as one of the most promising economic sectors, even taking into account the current economic challenges in 2025. [National Development Plan of Latvia 2021-2027](#), [Digital Transformation Guidelines for 2021-2027](#) and [the Cultural Policy Guidelines until 2027 – Cultural Nation](#), as well as at European level, this trend is supported by the European Parliament's resolution of 16 January 2024 on the implementation of the Creative Europe Programme 2021-2027 (2023/2003(INI)) and the 2024 MEDIA sub-programme call for proposals on innovative tools and business models (CREA-MEDIA-2025-INNOVBUSMOD), which aims to promote the development and dissemination of innovative tools and business models in the European audiovisual sector. Taken together, these documents reflect efforts to strengthen the creative industries by promoting innovation, digitalisation and the competitiveness of the sector on a global scale, while addressing current challenges such as the ethical use of artificial intelligence in creative processes and the sector's green transition.

Finally, in response to [Sustainable Development Strategy of Latvia until 2030](#), where paradigm shift in education is one of the seven main priorities and the strategy emphasizes the need for a high-quality and lifelong education system of one of the best education systems in the EU, the JDSP "Media Art and Creative Technologies" offers to export higher education in cultural and creative professions, especially equivalent "low-residency" doctoral study programs in the arts, exclusively in English, in the Baltic region are not realized.

Here it is important to take into account that the number of doctoral degree holders in Latvia is 2 to 2.5 times less than is necessary for the generation of researchers. As indicated in the survey [Further career of doctors of science of the Ministry of Education and Science \(MoES\)](#) (Latvian only) in 2019 there were 7765 doctors of science in Latvia, which constitutes 0.4% of the total population aged 25-64 years. This indicator is lower than in other European countries and the EU average (1.1%). In the context of these facts, the JDSP *Media Art and Creative Technologies* is innovative in the Baltic and EU educational ecosystem and is acutely needed for the regeneration of researchers,

The first doctoral students of JDSP *Media Art and Creative Technologies* started their studies in February 2022. In the context of the Cabinet Regulation No. 1001 on the [Procedures and Criteria for the Granting of a Scientific Doctoral Degree \(Doctorate\)](#), (Latvian only) the planned doctoral examinations for future doctors are scheduled for January 2025. Although the program has not yet graduated, all prospective graduates are closely associated with the creative industries industry. Doctoral students are already employed in the fields related to the immersive media industry, education and culture, carrying out research or pedagogical work in various institutions. Among the

doctoral students are such individuals as S. D. J., A. P.

**3.1.4. Statistical data on the students of the respective study programme, the dynamics of the number of the students, and the factors affecting the changes to the number of the students. The analysis shall be broken down into different study forms, types, and languages.**

The JDSP *Media Art and Creative Technologies*, which combines the resources of RISEBA and RTU Liepaja Academy to ensure high-quality education in the field of media art and creative technologies, implements *low residency* full-time studies, which means that students attend in-person classes three times a year, each for one week in colloquium format, while the rest of the time, studies take place online or in off-campus locations. This format allows students to combine their studies with professional work and research in their field.

The programme began operating in February 2022, and currently 12 doctoral students are enrolled – 8 from RISEBA and 4 from the RTU Liepaja Academy branch. And since this program is currently only available in English, all of these students are studying in English. This number can be considered optimal for quality doctoral studies in the arts in Latvia. First, this number ensures sufficient diversity in research topics and approaches, while also allowing the maintenance of a high standard of quality in doctoral work and the development of dissertations, as each doctoral student can receive the necessary attention and support from supervisors and programme staff. Second, the current number of doctoral students allows for the effective use of available resources, including the academic staff's time and expertise, as well as technical equipment. Third, such a number promotes productive collaboration, high-quality academic discourse, and exchange of ideas among the doctoral students, while also avoiding excessive competition.

The composition of students is highly international, including students from Latvia, China, Israel, Russia, Iran, and the USA. Some students study in state-funded or sponsored study places, which ensures programme accessibility. RISEBA students pay tuition, with several tuition fee alternatives available.

The student number dynamics in the JDSP *Media Art and Creative Technologies* programme are stable, and in 2025, a steady increase is forecast, partly driven by interest from graduates of the master's programme *New Media and Audiovisual Art*. Although the programme overall shows good results, one case occurred where an RTU Liepaja Academy student took academic leave until February 2025. To reduce the risk of study interruption, additional consultations are offered to students before beginning studies and during the first academic year, especially focusing on the selection and development of the research topic.

Overall, considering industry development trends and the international nature of the programme, the JDSP *Media Art and Creative Technologies* forecasts further stable development and a number of students in line with national development pace. The uniqueness of the programme and its *low residency* format make it especially attractive to international students, who want to combine high-level academic research and practice in the creative technology sector.

Annex 61 - statistics on students during the reporting.

**3.1.5. Substantiation of the development of the joint study programme and description**

**and evaluation of the choice of partner universities, including information on the development and implementation of the joint study programme (if applicable).**

RISEBA and RTU Liepaja Academy JDSP *Media Art and Creative Technologies* was developed within the framework of the SAM 8.2.1.0/18/A/010 project *Reducing fragmentation of study programmes and strengthening resource sharing at Liepaja University*.

The joint programme was developed as the next stage of education for the already successfully operating joint master's study programme *New Media and Audiovisual Arts* of the two universities, the operation of which was launched on the basis of a cooperation agreement in the 2017/2018 academic year. The experience gained was taken into account when developing the JDSP *Media Art and Creative Technologies*

The content of the JDSP *Media Art and Creative Technologies* was based on the previously implemented Liepaja University doctoral study programme *New Media Art*.

The doctoral programme was developed by a working group of teaching staff from both universities with the support of the attracted experts, who were selected to reflect the specifics of the field of audiovisual media and new creative technologies and media art in the programme. The working group included experts from both academic and professional backgrounds, representatives from employers and foreign professionals. In developing the joint programme, the universities took into account the Ministry of Education and Science of the Republic of Latvia's stipulation that the educational programmes offered by Latvian universities should be consolidated in order to avoid overlaps, be more competitive, merge and use resources more efficiently.

**Doctoral Programme Working Group Leaders and Programme Directors:**

- Dr. sc. soc. R. Šmite / professor, RTU Liepaja Academy – Director of the doctoral study program RTU Liepaja Academy.
- Dr. C. Hales / Assistant Professor, Director of Studies
- Ph.D. A. Ceplītis / Assistant Professor, RISEBA / Director of the Doctoral study programme at RISEBA.

**The experts of the working group shall:**

- Dr. philol. I.S. / assoc. prof., Rīga Stradiņš University / RTU Liepaja Academy lecturer;
- Mg. art J.H / docents, RISEBA;
- Mg. art Z.L. / Professor, Academy of Media Arts / Cologne, Germany;
- Ph.D. A.T / lekturer, Rīgas Stradiņa Universitāte;
- Mg. art A.B. / lecturer, RISEBA / director, New Media Culture Centre RIXC;
- Dr. art R.Š. / assoc. prof., creative director of the Latvian Academy of Arts and the Centre for New Media Culture RIXC;
- Dr. E.P. / docente, RISEBA / adj. profesore Parsons School of Design, New School, Ņujorka, ASV;
- R. K. / researcher, Tallinn, University of the Arts

The JDSP *Media Art and Creative Technologies* has been developed on the basis of the following documents:

1. The conformity of the programme with the [Law on Scientific Activity](#), the [Law on Higher Education Institutions](#), as well as the Decision of the Council of Higher Education No. 62 (18.06.1999) of the Republic of Latvia has been assessed. " Regulations Regarding the



Establishment and Implementation of Doctoral Study Programmes';

2. Paragraph 2 of Section 11 of the *Law on Scientific Activity*, [Procedures for Granting a Doctoral Degree](#) determines the general requirements to be set for the doctoral thesis and its author: the applicant for a doctoral degree is able to independently conduct original scientific research, has mastered the methodology for conducting research and the methods necessary for work in the specialty, is able to independently analyze the obtained results and draw conclusions corresponding to them. RISEBA and RTU Liepaja Academy JDSP *Media Art and Creative Technologies* study content, study organization and intellectual and material resources necessary for studies ensure the implementation of the requirements referred to in the law.
3. Article 57 of the Law on Higher Education Institutions stipulates that the duration of the study programme in doctoral studies is 3 - 4 years, which corresponds to the duration of doctoral studies at RISEBA / RTU Liepaja Academy.
4. Studies meet the requirements of the quality management system ISO9001:2008.
5. The JDSP *Media Art and Creative Technologies* has been developed in accordance with the regulations developed by the Council of Higher Education regarding the division of the program into compulsory and elective (specialization) study subjects, as well as types of research and academic work.
6. [Sustainable Development Strategy of Latvia until 2030](#), which places special emphasis on interdisciplinarity of studies and the concept of creativity education. Education in this strategy is treated not only as the accumulation of specific competences and qualifications, but also as the development of critical thinking, creativity and cooperation skills, in general – human talents, emotional and social intelligence. This programme is in line with this strategy, as it is both interdisciplinary and based on creativity and innovation.
7. The National Development Plan, which identifies the importance of culturally educated personalities in the development of the State and emphasises the ability of such personalities to engage in the cultural processes and evaluation of Latvia.
8. The RISEBA Constitution and [the RISEBA Strategy for 2022-2027](#), approved at the RISEBA Senate meeting on 15 June 2022, one of the guidelines set out in the RISEBA development strategy is the promotion of science and innovation by supporting, the publication of qualitative research by RISEBA researchers (indexed by WoS and Scopus) in order to reach the annual number of 25 publications in 2027, the increase of the Hirsch index to have at least 11 researchers with at least 11 researchers in 2027 index above 2, RISEBA journal indexing WoS (Journal of Business Management, ADAM Arts), and promoting postdoctoral research of doctoral programs. One of the tasks in this context is the development of the study field *Arts*, the development of full-cycle studies and the consolidation of programs.

JDSP *Media Art and Creative Technologies* programme is in line with these initiatives. Since the program was developed on the basis of interdisciplinary and dynamic "intellectual territories" of media art and research as an accessible systematized discipline that uses audiovisual media and digital technologies, the program requires both intellectual and material resources of the implementers of the joint program (RISEBA and RTU Liepaja Academy), as well as the sharing of intellectual and material resources of local and international cooperation partners opportunities, as well as the provision of equivalent technical and academic competences. Unlike the joint master's study programme of the two higher education institutions, where there are different B modules, depending on the chosen discipline, in the doctoral study programme, both higher education institutions are not only equal partners, but the training content of this programme – module design, assessment, final examinations, and the procedure for implementing the doctoral thesis are completely identical to both higher education institutions, moreover, colloquiums of both higher education institutions are implemented together. Such an identical implementation of the content

of the programme shall be regulated by the programme council, the scientific council governing documents of both higher education institutions, the same admission rules, a harmonised diploma, etc.

### **RISEBA and RTU Liepaja Academy JDSP *Media Art and Creative Technologies* Program Council and Science Council.**

The commencement, implementation, and quality control of the programme are coordinated by the joint programme councils - the Programme Council and the Science Council, in which the approved teaching staff of the programme, the administration of both universities, financial directors and scientific experts carry out the evaluation of the programmes, how the study process is relied upon, how close cooperation with industry representatives and students is implemented in order to identify current research objects, how it is updated information and technical basis for conducting innovative research, and other issues. Both councils meet no less than 1 time per semester.

### **RISEBA and RTU Liepaja Academy JDSP *Media Art and Creative Technologies* admission rules.**

[\*NT0002 Admission Regulations\*](#) describe the mandatory and additional requirements specified in the study programmes for the previously acquired education of the applicant, as well as entrance examinations. The admission rules of the program for each academic year are approved by the RISEBA Senate and the JDSP *Media Art and Creative Technologies* has been coordinated with the decision of the RTU Liepaja Academy Senate on admission to the joint doctoral program. The parameters of the admission rules in the JDSP are harmonised for both universities.

### **RISEBA and RTU Liepaja Academy JDSP *Media Art and Creative Technologies* costs**

The tuition fee approved by the Council of the Joint Study Programme for full-time studies for incoming students of the 2024/2025 academic year, citizens and permanent residents of Latvia and other EU, EEA countries, as well as EU candidate countries: 4700 EUR per year. For citizens of other countries: 5900 EUR per year. RISEBA also offers support to doctoral candidates in the form of a 30% discount on tuition fees.

At RTU Liepaja Academy branch, the tuition fee for the academic year 2024/2025 is 21,850 EUR per year. JDSP *Media Art and Creative Technologies* has different fees at RISEBA and RTU Liepaja Academy for several reasons. First of all, each higher education institution determines its tuition fees based on the costs of the entire university and the financing models related to the available infrastructure, equipment and resources in each institution. Secondly, RTU Liepaja Academy, being a state institution, receives state funding and can offer budget places, thus covering its high tuition fees from state funds

### **RISEBA and RTU Liepaja Academy JDSP *Media Art and Creative Technologies* Erasmus+ study mobility**

Any full-time student of the doctoral study programme *Media Art and Creative Technologies* who has completed at least one year of study can go to the Erasmus+ exchange programme. The duration of study mobility is 2-12 months. The student does not have to pay for the period spent in the study and internship exchange programme abroad, the tuition fee is covered by the partner university, but the student continues to pay the RISEBA tuition fee. For the period spent abroad during mobility, the student is awarded an Erasmus+ scholarship to cover transport and subsistence costs. As new as the doctoral programme is, the Erasmus+ exchange offer is currently being developed. An ERASMUS+ exchange agreement is currently being signed with the PhD programme of the SMARTlab Research Institute, UCD College of Engineering and Architecture, Research Centre for Inclusive Design, Dublin, Ireland.



## **Diploma coordinated by RISEBA and RTU Liepaja Academy JDSP "Media Art and Creative Technologies".**

As a result of the studies, the diploma of higher education is obtained – a doctoral diploma, an academic degree – a doctor of science (Ph.D.) in the humanities and arts – is identical; The difference is only in the official name and the relevant design of the diploma issuing body.

The conformity of the JDSP with the requirements of the Law on Higher Education Institutions is attached to the Annex 62.

### **3.2. The Content of Studies and Implementation Thereof**

**3.2.1. Analysis of the content of the study programme. Assessment of the interrelation between the information included in the study courses/ modules, the intended learning outcomes, the set aims and other indicators with the aims of the study course/ module and the aims and intended outcomes of the study programme. Assessment of the relevance of the content of the study courses/ modules and compliance with the needs of the relevant industry, labour market and with the trends in science on how and whether the content of the study courses/ modules is updated in line with the development trends of the relevant industry, labour market, and science.**

The innovation of the study program in the art research approach is the creation of an environment in which practice - the active process of (art) creation, critical reflections on it and the resulting new theory and knowledge - is the main element of the research process. The artist who conducts such research is called a "reflective practitioner." Such a designation is very important, as it confirms the special and specific knowledge of the practitioner and, therefore, emphasizes the leading role of practice in the study of the doctoral thesis. It follows, in turn, that the methodology is also 'practice-led'. This means that the practice itself (or some specific aspects of it) can lead to research questions (in relation to the context being studied); may encourage the creative (but therefore no less accurate and no less analytical) use of research methods; and can also make the results of the study "visible" and "tangible" in a creative way. So, the doctoral study process is closely related to the doctoral student's internship in the arts or the field of creative technologies.

The novelty of the doctoral study program is also manifested in its pedagogical aspect, which is inclusive and inviting to discussion, discursive, ambitiously ambitious, open to new ideas and changes. In this program, "reflective practice" is interpreted on the basis of two leading philosophical perspectives - how to "come to knowledge" (or learning) and understanding, i.e. the "experiential" (empirical) and "constructive" perspectives. The empirical perspective involves "studying by doing", delving into and experiencing practical action and creating a critical understanding of it through reflexive processes. The constructive perspective accepts studies as a process created (constructed) according to the previous knowledge and experience of each individual. And finally, studies take place in a socially dynamic environment in which formal and informal interrelationships are involved, providing the possibility of "joint reflection", thus contributing to the process of "joint learning" and the "connection" of knowledge (acquired through independent individual research). The interaction of these two perspectives (learning / understanding) reinforces the formation of a closer link also between action and knowledge, doing

and thinking, action and reflection, practice and theory, thus ensuring the creation of new knowledge - which is the overarching task of this program.

Another important dimension of the study programme is its international orientation. An artist-researcher who completes this programme will be well-positioned within the global media art environment and discourse, and will be capable of making meaningful contributions to the ongoing development of media art both as a scientific discipline and as a field of education.

No significant changes are planned in the structure and substance of the content of the study programme when this programme is not implemented as a joint programme, but, as an independent programme, its content will be regularly updated in accordance with global scientific trends, emphasizing in particular the plurality of research methodologies, strategically orienting it towards a significant improvement of international cooperation and research quality, structuring research processes and diversifying thematic areas. This trajectory of development is already being strengthened by developing closer cooperation with foreign partners, for example through ERASMUS+ mobility programmes and joint research with institutions such as SMARTLab in Dublin, the current doctoral cooperation partner of the Faculty of Media and Creative Technologies.

The aim of the study programme is To prepare competitive, research-oriented professionals – artists who manage versatile knowledge of new technologies, audio-visual arts and digital cultural processes, who have acquired specific skills in the arts in the creation of works and innovative media products, scientific research and the implementation of creative projects, and who are competitive in the labour market of arts, innovation technologies and creative industries, or who are successful academics in higher education institutions, and who carry out original and independent research – the creation of new knowledge – in digital media and audio-visual arts and innovations in the creative use of technologies with an impact on the culture, economy, politics and social sphere both in Latvia and beyond.

The achievement of study results - scientific degree of **Doctor of Science (Ph.D) in Humanities and Arts Sciences** - is ensured by the following included in the content of the program:

**Theory and Creative Research Compulsory Part A:** A1 Foundations of Research - 23 CP (ECTS), A2 Processes and Themes -18 CP (ECTS), A3 Research Criticism - 22 CP (ECTS)

**Doctoral Thesis and Examinations Part B** – B1 Progression Assessment of Artistic Inquiry- 8 CP (ECTS) and B2 Doctoral Thesis – Major Artistic Inquiry - 104 CP (ECTS); B3 Final Exams - 8 CP (ECTS)

**Module B3 "Final Exams"** 8 CP (ECTS) is an essential part of the exmatriculation process, which concludes the study program with a comprehensive academic examination. Module B3 consists of two main components: B3.1. Final exam 8 CP (ECTS) and B3.2. English language exam 8 CP (ECTS). The final exam of the doctoral thesis is a practical test, within the framework of which the student presents to the examination committee a single leading art research developed during three years of studies – a doctoral thesis. This work meets all established academic requirements and is defended publicly, demonstrating the ability to independently develop and defend original, academically significant research, as well as to discuss the results, methodology and insights gained from their work. Savukārt, B3.2. The English language exam assesses the student's ability to use English in an academic and professional context. The exam tests both receptive (listening) and productive (writing, speaking) language skills, with a special focus on the ability to present and discuss research results in an international academic environment.

**C free elective: Peer Esteem** - 15 CP (ECTS)

Pedagogical and organizational activities, conference papers, exhibitions, etc. Since the program is based on individual studies, the largest amount of CP and, accordingly, the time of hours is

intended for the development of a doctoral thesis or Leading Art Research, which takes place between seminars.

**The programme content, in its intended scope, fully ensures the achievement of the expected learning outcomes for doctoral students:**

1. Knows and understands the most up-to-date scientific theories and insights, manages research methodology and modern research methods in the field of media arts and creative technologies and in the interface between different fields;
2. Is able to independently evaluate and choose methods appropriate to scientific research, contributes to the expansion of the boundaries of knowledge and gives a new understanding to existing knowledge and its applications in practice by implementing a significant amount of original research, part of which is at the level of internationally cited publications;
3. Is able to communicate both orally and in writing about media arts and creative technologies with the wider scientific community and the general public;
4. Is able to independently improve their scientific qualification, implement scientific projects, achieving achievements corresponding to the international criteria of the field of science,
5. Is able to manage research or development tasks in companies, institutions and organizations that require extensive research knowledge and skills;
6. Is able, by carrying out independent, critical analysis, synthesis and evaluation, to solve significant research or innovation tasks, to independently put forward a research idea, to plan, structure and manage large-scale scientific projects, including international ones;
7. Is able to make scientifically based decisions in solutions to problems and defend their point of view in a reasoned manner;
8. Is able to lead, coordinate multidisciplinary media arts and creative technology teams, and work together in an international context;
9. Is able to demonstrate considerable authority, innovation, autonomy, scientific and professional autonomy and constant commitment to the development of new ideas or processes at the forefront of work or media, including research.

The table included in Annex 63 demonstrates the programme's full compliance with the requirements of the National Academic Education Standard.

Annex 64. Mapping of study modules to achieve study results.

Annex 65. Study program plan.

Annex 66. Descriptions of study modules.

**3.2.2. In the case of master's and doctoral study programmes, specify and provide the justification as to whether the degrees are awarded in view of the developments and findings in the field of science or artistic creation. In the case of a doctoral study programme, provide a description of the main research roadmaps and the impact of the study programme on research and other education levels (if applicable).**

The study programme provides an opportunity to obtain an academic doctoral degree of science **Doctor of Science (Ph.D.) in Humanities and Arts Sciences**, in the fields "[Music, visual arts and architecture](#)" and "[Other humanities and artistic sciences, including creative industry sciences](#)".

Scientific qualification in the Republic of Latvia is attested by the granting of a doctoral degree. The

degree is awarded for a doctoral thesis independently developed and publicly defended under the guidance of an experienced scientist (hereinafter - the supervisor of the doctoral thesis), which contains the results of original scientific research and provides new insights in science - in the fields "Music, visual arts and architecture" and "Other humanities and artistic sciences, including creative industry sciences".

JDSP *Media Art and Creative Technologies* science degree is coordinated by the RTU branch. At its meeting of 30 September 2024, the RTU Senate decided to establish the "Doctoral Council in the field of music, visual arts and architectural sciences RTU P-17", to approve its by-laws and to set the term of office until 31 December 2025. RTU professor, Dr. habil, was confirmed as the permanent chairman of the council. arch. Jānis Krastiņš. The doctoral council of the field of sciences "Music, Visual Arts and Architecture" RTU P17 (RTU Liepaja Academy) operates in accordance with the Law on Scientific Activity and the Cabinet of Ministers regulations regarding the procedures and criteria for granting a doctoral degree. A person who, prior to defending his doctoral thesis, has successfully completed an accredited doctoral study programme and/or passed examinations in specialization and in a foreign language may apply for the award of a doctoral degree.

The requirements for the acquisition of a scientific degree are determined by Cabinet Regulation No. 1001 "Procedures and Criteria for the Granting of a Scientific Doctoral Degree (Doctoral Degree)", Section 11 of the "Law on Scientific Activity" on "Procedures for Granting a Doctoral Degree", Part 2, which determines the general requirements to be put forward for the doctoral thesis and its author, "Law on Higher Education Institutions" Article 57 stipulates that the duration of the study programme in doctoral studies is 3 - 4 years, which corresponds to the duration intended for doctoral studies of RISEBA and RTU Liepaja Academy, as well as the procedures for successful implementation of doctoral theses of the joint doctoral study programme *Media Art and Creative Technologies*.

The dissertation submitted at the end of three years of study is examined by a specially convened expert commission. Before that, the final draft of the doctoral thesis must be submitted internally *for initial evaluation*. The purpose of the initial assessment is to ensure that it is worth organizing "**Final exams**" (module B3) in such a way that the student has a good chance of success. The internal assessment, in which both universities are represented and which also includes the supervisor, is carried out by an initial assessment. The Panel may or may not recommend a slight extension of time if it is necessary to add missing aspects of the study.

After successful review, defense with an oral examination *Doctoral thesis exam* (module B3.1) is planned. This takes place *in front of the exmatriculation commission*, which includes experts from both universities, but does not include the head of the student's work, and there must be one external member of the jury from another university (note: it must be proved that the student has not recently had contact with any external examiner, nor has he worked closely with them at any stage, there is also no relationship between them). The language of the oral defence (or VIVA) is usually Latvian, although English may also be requested. Other languages are not be taken into account. Defense is basically an expanded interview, starting with a pre-prepared student presentation: full information about the exact format of the advocacy have been provided to students well in advance of its planning. In addition, a separate *English language exam* (module B3.2) must be passed as part of the doctoral examination procedure. After three years of study, the degree candidate is no longer registered as a student and does not pay a fee, but is supported to help finally move towards the award of a doctoral degree. This status is equivalent *to the "write-up"* status at other universities.

The first objective, after the successful implementation of module B3, is to implement all the changes and recommendations made by the former exmatriculation commission. Secondly, it is

necessary to carry out all the incomplete aspects of the study, such as perhaps a case study that has just been completed, so that the thesis approaches its final form and includes all the necessary content and reasoning. During this time, the higher education institution issues a certificate of successfully completed modules. When the changes have been made, the dissertation is submitted to the RTU Doctoral Process Coordinator, which is further directed for defense, in accordance with the "[Procedure for Awarding a Doctoral Degree](#)". In case of successful defense of the thesis and awarding of a scientific degree, the diploma is issued separately by each higher education institution.

With regard to achievements and insights in the field of artistic creation, as well as the impact on research and other levels of education, it should be recalled that the *JDSP Media Art and Creative Technologies* covers broad trends in the development of contemporary digital culture and technologies, focusing on areas such as augmented reality (XR), artificial intelligence (AI), data visualization or acoustic 3D design, and the study of immersive visions, which includes the use of VR and AR technologies in an interdisciplinary Practice. Thus, the program combines artistic creativity with scientific-technological innovations and critical analytical research methods, thus ensuring that the degrees awarded reflect both academic and creative achievements.

**JDSP Media Art and Creative Technologies addresses the following questions:**

1. What can be the role of media arts and creative technologies in imagining and shaping future paradigms and models of future cultural economies, creative entrepreneurship and cross-sectoral concepts, practice models and hierarchies of their values? What tools and technologies can be developed?
2. How can media art, through the creation of works of artistic quality, help develop collective intelligence, a sense of cultural identity and values, individual freedom and self-management, creative expression, imagination and inspiration?
3. What impact can media arts and creative technologies have on interdisciplinary development through engagement in the sciences, natural resources, environmental, climate, policy issues, business model development, administrative systems, etc.?
4. What are the ontological and epistemological implications of augmented reality (XR) and virtual reality (VR) technologies in the metamorphosis of artistic expression, and how do these technologies reconceptualize our understanding of temporal-spatial dimensions and intersubjectivity in the digital age? What are the phenomenological and axiological consistency of these technologies within the framework of artistic and cultural discourse?
5. What is the heuristic and hermeneutical significance of the integration of artificial intelligence (AI) in the context of data visualization, acoustic 3D design and immersive installations, and how can this symbiosis expand the semiotic and ontological boundaries of artistic expression? What are the potential epistemological implications of AI as a creative co-author in the conceptualization and realization of works of art?

**Thus, the program will focus in its content on the following intellectual territories or indicative research directions:**

1. *Interdisciplinary practice* - hybrid media environments, the creation of narratives and non-linear narratives, information and energy networks, art and science, ecology and technology research, the development of critical discourses on observation, subversion and control as integral components of digital technologies, etc.
2. *Sound, image, and immersive environments* - Xanic art, electronic music, responsive environments, networked art, interactive and 3D filmmaking, virtual reality, augmented environment, drone and 360-degree video creation, etc.

3. *Network culture and sustainability* – culture and economy in the digital age, social media and networked communities, participatory culture, media ecology, semantic network, open source approach, intellectual property, etc.
4. *Convergence of art and technology* - the integration of artificial intelligence into creative processes, the artistic study of data visualization in the creative industries, the application of cVR neurotools and cognitive technologies in artistic approbation.
5. *Digital aesthetics and phenomenology* - the study of the ontology of digital media, phenomenological analysis of virtual and augmented realities, the aesthetics of the interaction of cyberspace and physical reality, the materialism of digital objects, the influence of posthumanism and transhumanism concepts on artistic practice and perception in the digital age.

With regard to the impact of the program on other levels of education, doctoral students are involved in academic work, teaching courses and conducting at the bachelor's or master's level. This practice ensures the transfer of knowledge and skills to first and second levels of education, thus enriching the study field *Arts* as a whole and promoting innovation and the spread of creative thinking throughout the higher education system. For example, Sabrina Durling Jones, a RISEBA doctoral student from the USA, who already teaches at Emory University, New Jersey, also teaches artificial intelligence to audiovisual journalism specialists at RISEBA.

**3.2.3. Assessment of the study programme including the study course/ module implementation methods by indicating what the methods are, and how they contribute to the achievement of the learning outcomes of the study courses and the aims of the study programme. In the case of a joint study programme, or in case the study programme is implemented in a foreign language or in the form of distance learning, describe in detail the methods used to deliver such a study programme. Provide an explanation of how the student-centred principles are taken into account in the implementation of the study process.**

The total volume of the JDSP "*Media Arts and Creative Technologies*" is 198 ECTS. The content of study courses is mutually aligned and ensures the achievement of the goals and results of study courses and study programmes (see mapping of study courses attached to Annex 64). Study subjects are taught by teaching staff whose qualifications meet the requirements for the implementation of the programme, internationally recognized scientists and/or artists in the field with relevant research results who participate in the implementation of the programme.

The structure of the content of the program consists of:

**Part A** (compulsory - 63 ECTS) **Theory and creative research**, consisting of three content stages: A1 (23 ECTS) **Foundations of Research**, A2 (18 ECTS) **Processes and Themes**, and A3 (22 ECTS) **Research Critiques**;

**Part B** (limited electives 120 ECTS) **Doctoral thesis and examinations** consisting of three substantive phases B1 (8 ECTS) **Progress Reviews and Assessments** (annual examinations and analysis of the research process and progress), B2 (104 ECTS) **Major Artistic Inquiry** (art research and design and development of the doctoral thesis), and B3 (8 ECTS) **Final exams** (Doctoral thesis exam and English language exam)

**Optional Part C** - 15 ECTS **Peer Esteem** (pedagogical and organizational activities, conference

papers, exhibitions, publications, etc.).

Following the principles of student-centered education, which includes respecting the individual needs of doctoral students, active participation of doctoral students in the learning process, promotion of self-assessment and self-reflection, provision of feedback and support, promotion of cooperation and communication, organization of interactive lectures and seminars that promote active participation and critical thinking among students, JDSP is designed on the basis of an individual approach and the principles of student-centered education, with the greatest emphasis on the development of a leading art research or doctoral thesis 104 (ECTS). During work management, students receive support from experienced art theorists and internationally recognized practitioners who help develop their research and artistic skills.

Study methods are chosen to preserve the methodology of scientific research and introduce modern dynamic changes in the field of art research, including both traditional approaches such as individual research work and modern ways of learning through online resources, "offline" constant consultations, and academic social networks. The principles of student-centered education are also supported by mentors of research work vectors involving specialists from other universities or industries, thus ensuring a broader perspective and knowledge exchange.

During the academic year, three in-person study sessions are planned for all doctoral students: in October (autumn colloquium), February (winter colloquium) and June (summer colloquium). These colloquias host seminar sessions: both one-on-one support and mutual exchange of ideas and topics, as well as a set of colloquiums and seminars designed with the needs of each student in mind. In between colloquiums, studies are facilitated by an online-driven learning environment and/or out-of-university consulting and project development sites (e.g. creative companies, government institutions, research laboratories, simulators, rural research, etc.). Research conducted in cooperation with external institutions (e.g. NGOs, creative industries, research and higher education institutions, network communities, etc.) is discussed individually with the help of a scientific work steering group and coordinated by the administration. The content of study modules is regularly updated according to not only industry, labour market and science development trends, but also according to the individual needs of the academic and professional career of the participants of the particular group of doctoral students.

Each academic year concludes with an Annual Progress Report (APR), which must be successfully completed to ensure progress progress and transition into the next academic year. In order to pass the APR, the expert commission and other doctoral students must present the artistic research at the development seminar of the scientific project.

The academic year of study is divided into three trimesters, in each of which one colloquium is held:

1. the trimester takes place from February 1 to May 31 - includes one week of doctoral colloquium in February;
2. the trimester takes place from June 1 to September 30 and includes one doctoral colloquium week in June;
3. The trimmings take place from October 1 to January 31 and include one doctoral colloquium week in October.

In these colloquia, in person with all students of the doctoral study programme, lecturers of the relevant modules from Latvia and abroad perform dissertation progress assessment and approbation of the relevant modules.

## **1. YEAR OF THE DOCTORAL STUDY PROGRAMME**

**Winter Colloquium I.** Introduction to the doctoral study program: introduction to research

paradigms; artistic research - methodology and research ethics; criteria for obtaining a degree, features of originality. Task - development of a doctoral topic.

**Summer Colloquium I.** Progress review, completion of the doctoral offer, creative workshops of methodologies and methods, such as contextualization, reflection. Task - to identify and evaluate 3 completed practice-led examples of doctoral thesis (case studies) related to the student's research offer.

**Autumn Colloquium I.** Progress report, presentation of doctoral case studies; creative workshops on methodologies and methods, such as project development, research ethics, etc. The task - to prepare an annual progress report (presentation/demonstration and article).

**First Annual Progress Report (FAPR).** Submission of progress report documentation (PRD), which includes a presentation of the work in the process of development, a statement of context, a self-assessment, a bibliography. Task - preparation for presentation/demonstration and critical analysis.

## **2ND YEAR OF THE DOCTORAL STUDY PROGRAMME**

**Winter Colloquium II.** Presentation and feedback of the progress report documentation; creative workshops of methodologies and methods, such as evaluation and analysis, conducting a study; practice fashions; organizational skills. The task - to launch and organize a student-led public forum for the winter symposium.

**Summer Colloquium II.** Student-led public forum, opportunities for conducting the curriculum (according to the needs of the student), consideration of various forms of criticism. The task - reflection and criticism of a public forum.

**Autumn Colloquium III.** Review and development of intensive project work, opportunities for conducting the curriculum (according to the needs of the student). The task - the preparation of the annual progress report.

**Second Annual Progress Report.** Submission of a PRD, which includes a presentation of the work in the process of development, a statement of context, a self-assessment, a bibliography. Task - preparation for presentation/demonstration and critical analysis.

## **3RD YEAR OF THE DOCTORAL STUDY PROGRAMME**

**Winter Colloquium III.** Presentation and feedback of the progress report documentation. Exploring the forms and formats of the presentation (including, for example, writing, demonstration, etc.). Task - a plan for submitting a work.

**Summer Colloquium III.** Progress report - a plan for submitting a thesis, consideration of the criteria for the originality of the doctoral thesis. Task - preparation of the first form of the final submission.

**Autumn Colloquium III.** Doctoral thesis examinations and preparation for the submission of the doctoral thesis *viva voce* (for pre-defense). Task - submission of the first version of the written part of the doctoral thesis and preparation of the doctoral presentation.

Students who have not acquired the requirements laid down in the Environmental Protection Law and the Civil Protection Law in a lower level of study must, in addition to the programme, acquire the study course "State and Environmental Civil Protection" 3 (ECTS), and for foreign doctoral students "Latvian Language for Foreign Students" 3 (ECTS).

Each doctoral degree applicant with a scientific work management group creates an individual study programme according to the nature and context of his or her research, thus actively



participating in the structuring of his or her experience during doctoral studies.

The JDSP is based on an independent study model that allows students to focus on the topic of research according to their interests in relation to the indicative research directions of the program. It is also possible to form part of a wider research programme or cooperation project in an original way, according to the chosen research topic (priority topic or research project).

The JDSP learning model applies a combination of teaching methods that maximize the learning experience of students based on several teaching and teaching methods:

1. lectures (including online lectures), seminars and creative workshops;
2. studies with other doctoral students, forming study teams/pairs/networks;
3. counselling and one-on-one contact with educators online;
4. independent studies, creative work of practical research.

The student-centered methods of learning the program complement discussions between management and students about the organization and improvement of the study process. If the methods are formulated in the context of the ESF project "Support to the EQAR Agency for the fulfilment of the requirements set" No.8.2.4.0/15/I/001 on "[Student-centered education approach in higher education institutions](#)" (2017) (only in Latvian), which regulates the involvement of students in the study process and content improvement, mobility, social dimension, learning environment, and extracurricular activities of students, then the following processes are ensured:

- Students have the opportunity to influence the study process, in regular communication with the program directors, in order to provide feedback on the study process and necessary improvements both in the approbation of modules and in the direct involvement of instructors in the regular distance learning regime, in addition, students are informed about the study results to be achieved at the program level. Feedback is analyzed at regular program and/or science council meetings, not less than once a semester;
- Thanks to the implementation of the study programme in English, the learning environment ensures mobility both by integrating students, taking into account their specific social and cultural nuances, as well as by providing mobility at national level and with a potential ERASMUS partner SMARTLab in the field of art doctoral programmes in Dublin, Ireland;
- RISEBA University of Applied Sciences provides good psychological support infrastructure, as well as support for students with special needs;
- Analysing the social dimension, it should be noted that RISEBA, taking into account and respecting the composition of students and the diversity of their needs, has created a high-quality learning environment for study processes, where RISEBA infrastructure, premises, software, and audiovisual equipment are available to all groups of students 24 hours a day, seven days a week. In addition, students can easily combine study with work, because, with the exception of the colloquium, other studies take place in "offline" mode;
- The study program provides for the use of diverse learning methods, where the competencies of guest lecturers are adapted to the topics of students' doctoral theses;
- RISEBA University of Applied Sciences is considered as a teaching environment, where the audiovisual technology and premises infrastructure is one of the best equipped in the Baltic States. In addition, the H2O Media Lab is only available to doctoral students, providing a personal and comfortable training environment;
- The RISEBA Business Incubator, as well as the RIXC Art Gallery, UPDATE, and the annual "Open Fields" conferences held at the National Library allow students to implement ideas, as well as opportunities to additionally implement art projects outside of research.

A highly qualified faculty member is regularly motivated to improve their competences both within the framework of RISEBA methodological seminars, scientific seminars organized by ELIA European

Universities of the Arts, and financially supporting their participation in international art conferences and publicistics.

Speaking about the mechanisms for the implementation of the study programme, when the study programme "*Media Arts and Creative Technologies*" will not be implemented as a joint one, it should be mentioned that the main changes will affect the process of evaluating and defending doctoral theses, which is transferred from the P-17 Doctoral Council of RTU Liepaja Academy to the Doctoral Council of the Latvian Academy of Culture (LAC). In accordance with the cooperation agreement, LAC undertakes to ensure the process of evaluating and defending the doctoral thesis of RISEBA scientific degree applicants in its doctoral council, while RISEBA covers all costs related to the pre-doctoral and doctoral process. A representative of the LAC participates in the meeting of the RISEBA pre-doctoral process and the defense of doctoral theses takes place in an open meeting of the LAC Doctoral Council, ensuring continuity in the possibilities of the doctorate.

At the same time, although the doctoral process is being moved to the LAC, the basic implementation mechanism of the program - with three annual colloquiums (October, February, June), student-centered education principles and an individual approach - remains unchanged. The structure of study sessions with face-to-face colloquia, online learning environments and out-of-university consultations remains, as well as the annual progress reports (IPPs) and trimester breakdowns continue to operate in the previous format. The structure of the program maintains its 198 ECTS volume division into three parts - Part A (compulsory 63 ECTS), Part B (limited elective 120 ECTS) and Part C (elective 15 ECTS), as well as the development of the **Major Artistic Inquiry** (104 ECTS) is still being carried out under the leadership of RISEBA with the support of experienced art theorists and internationally recognized practitioners, using the RISEBA infrastructure, including the H2O Media Laboratory and other resources. Such mechanisms also help students who have started to study in a joint program to adapt more effectively to formal requirements by changing the status of the study program, allowing to defend the dissertation within the terms set in the original study agreements.

This form of cooperation with LAC serves as a transitional solution until RISEBA establishes its own doctoral council, which is planned for the 2025/2026 academic year. The terms of the agreement stipulate that cooperation with LAC will continue until RISEBA acquires the right to a doctorate in the relevant field of science, giving students more opportunities to defend their dissertations. The development and supervision of the doctoral thesis continues within the framework of RISEBA, using the existing academic and technical resources, while only the final evaluation and defense stage is transferred to the competence of the LAC, ensuring both compliance with quality standards and continuity of program implementation.

**3.2.4. If the study programme envisages an internship, describe the internship opportunities offered to students, provision and work organization, including whether the higher education institution/ college helps students to find an internship place. If the study programme is implemented in a foreign language, provide information on how internship opportunities are provided in a foreign language, including for foreign students. To provide analysis and evaluation of the connection of the tasks set for students during the internship included in the study programme with the learning outcomes of the study programme (if applicable).**

Not applicable (no internship is provided within the program).

### 3.2.5. Evaluation and description of the promotion opportunities and the promotion process provided to the students of the doctoral study programme (if applicable).

RISEBA and RTU Liepaja Academy KDSP "Media Arts and Creative Technologies" degree is coordinated by RTU Liepaja Academy. At its meeting of 30 September 2024, the RTU Senate decided to establish the "Doctoral Council in the field of music, visual arts and architectural sciences RTU P-17", to approve its by-laws and to set the term of office until 31 December 2025. RTU professor, Dr. habil, was confirmed as the permanent chairman of the council. arch. Jānis Krastiņš. The doctoral council of the field of sciences "Music, Visual Arts and Architecture" RTU P17 (RTU Liepaja Academy) operates in accordance with the Law on Scientific Activity and the Cabinet of Ministers regulations regarding the procedures and criteria for granting a doctoral degree. A person who, prior to defending his doctoral thesis, has successfully completed an accredited doctoral study programme and/or passed examinations in specialization and in a foreign language may apply for the award of a doctoral degree.

Until the approval of the doctoral council RTU P-17 established on 30 September 2024, the doctoral processes were ensured by the Latvian Academy of Arts (LMA) on the basis of the tripartite cooperation agreement signed on 17 January 2023 with Liepaja University and RISEBA University of Applied Sciences. "Cooperation Agreement between RISEBA / Liepaja University and the Latvian Academy of Arts on ensuring the evaluation of the doctoral thesis" regulated that the Latvian Academy of Arts undertakes to ensure the doctoral process in its doctoral council. The agreement regulated the cooperation, duties and rights of the parties in the organization of the doctoral process, including covering costs, formation of a council and the procedure for defending doctoral theses. The agreement was in force until the moment when RTU LA or RISEBA acquires its own doctoral right in the relevant field of science.

The requirements for the acquisition of a scientific degree are determined by Cabinet Regulation No. 1001 ("[Procedures and Criteria for the Granting of a Scientific Doctoral Degree \(Doctoral Degree\)](#)") (available only in Latvian) Section 11, Paragraph 2 of the [Law on Scientific Activity](#), which determines the general requirements to be set for the doctoral thesis and its author, as well as the procedures for successful implementation of doctoral theses of the joint doctoral study programme "Media Arts and Creative Technologies".

For the defense of each doctoral thesis, an individual RTU P-17 Council consisting of five experts of the Latvian Council of Science is appointed. At least two of the Council's experts must have a scientific specialisation corresponding to the field of the doctoral thesis and one of them shall be appointed Vice-President of the Council. The staff of the Council is formed and approved after the doctoral student of RISEBA and RTU Liepaja Academy KDSP has submitted an application for a doctorate.

RISEBA and RTU LA cover the costs of the doctoral process from the funds provided for doctoral studies. For each doctoral process, the costs are determined separately by written agreement between the parties not later than one month before the defense of the doctoral thesis. RISEBA and RTU Liepaja Academy, after receiving the decision of the doctoral council to award the degree, issue the Doctor of Science *degree (Ph.D.) in humanities and arts sciences*.

The doctoral procedure in the joint doctoral study programme "Media Arts and Creative Technologies" of RISEBA and RTU Liepaja Academy until receiving the PhD diploma includes the following steps:

1. Preparation of a doctoral thesis (development of a doctoral thesis under the guidance of a scientific supervisor, publication of research results in scientific publications, and participation in scientific conferences with papers);
2. Doctoral thesis process (submission of the doctoral thesis to the RTU Doctoral Council of the field of music, visual arts and architectural sciences RTU P-17, decision of the doctoral thesis on acceptance or rejection of the doctoral thesis, appointment of reviewers of the doctoral thesis, publication of the doctoral thesis, and public defence of the doctoral thesis at an open meeting of the doctoral thesis);
3. Taking of the decision (secret ballot of the doctoral degree council on awarding of a scientific degree and notification of the decision of the doctoral degree council);
4. Issuance of a diploma (in case of a positive decision - sending of the decision to award a scientific degree to the State Commission for Scientific Qualification, after approval of the State Commission for Scientific Qualification - preparation of a doctoral diploma, and issuance of a doctoral diploma).

The doctoral process is coordinated at RTU Liepaja Academy and is implemented by the RTU P-17 doctoral council professor Dr. habil. arch. under the direction of John Krastins. The diploma is signed by the rectors of RISEBA and RTU Liepāja at the respective higher education institution.

Speaking about a more detailed analysis of the doctoral process after this program will no longer be joint with RTU LA, RISEBA's decision to implement the doctoral program independently reflects the university's efforts to strengthen its academic independence and develop specialized expertise in the field of media arts and creative technologies.

On 12 June 2025, an agreement was signed with the Latvian Academy of Culture (LAC) to provide the doctoral programme in the field of arts at RISEBA (see Appendix 16). The cooperation with the LAC in the doctoral processes mentioned in the documents is a strategically justified choice, taking into account the status of the LAC as an internationally recognized university that has the right to award a Ph.D. in the arts sciences. In the first stage, RISEBA doctoral students will have to develop a doctoral thesis in accordance with RISEBA academic standards and the requirements of the LAC doctoral council, i.e. the doctoral thesis can be a dissertation, a thematically unified set of scientific publications or a monograph dedicated to one topic and internationally available in scientific information repositories. RISEBA doctoral students will have to ensure that their works meet both the RISEBA quality standards and the academic requirements of the LAC doctoral council.

In the second stage, at least five scientists with appropriate expert rights are included in the composition of the LAC doctoral council. RISEBA's cooperation with LAC means that academic staff of LAC with specialization in art sciences will participate in the evaluation of doctoral theses, which will ensure a high academic standard. Members of the doctoral degree council may participate in the meeting remotely, observing specific conditions, which include open voting for the acceptance of the doctoral thesis for defense and access to all documents necessary for taking a decision. This flexibility will be especially important in the context of cooperation between RISEBA and LKA, allowing effective coordination of work between the two institutions. Experts from both institutions will be involved in the review process of the doctoral thesis.

In the third stage, the defense of the doctoral thesis will take place at an open meeting of the LAC doctoral council, following the procedure established by the LKA. The defense process will include a presentation by the author of the doctoral thesis, questions from the commission and consideration of the opinions of reviewers. RISEBA doctoral students will have to prepare a comprehensive presentation that demonstrates the importance of their research both in the context of media arts and creative technologies and in the broader framework of cultural theory. The Thesis Committee will evaluate the scientific novelty, methodological justification and contribution of the work to the

relevant field of science. After successful defense, the LAC doctoral council will make a decision on the award of a scientific doctoral degree. This procedure will serve as a transitional solution until RISEBA establishes its own doctoral council, which is planned for the 2025/2026 school year.

The cooperation agreement between RISEBA and the LAC clearly stipulates that after the decision of the LAC doctoral council on the granting of a scientific doctoral degree, RISEBA is entitled to issue a diploma in which the official abbreviation of the doctoral degree, the relevant group of the field of science and the title of the doctoral thesis are indicated. The contract is based on the norms of the Law on Higher Education Institutions and the Law on Scientific Activity, as well as Cabinet Regulations No. 1001 and No. 202, which regulate the procedures for awarding a doctoral degree and issuing state-recognized diplomas.

### **3.2.6. Analysis and assessment of the topics of the final theses of the students, their relevance in the respective field, including the labour market, and the marks of the final theses.**

The topics of students' doctoral theses are topical and original in the context of the Latvian labour market, as well as internationally. Most of the research is devoted to immersive media - VR, XR, 360°, the study of data and digital transformation of narratives. These studies also have great commercialization potential and applicability not only in the arts, but also in the entertainment industry, medicine, sports, and other industries.

By analysing the topics of doctoral students' final theses, several significant trends can be identified, which reflect the directions and problems of contemporary art development in the topic of digital transformation, which are in line with the objectives of the [EU Digital Single Market Directive](#) and [the Cultural Policy Guidelines of Latvia](#). Of particular note are the studies on the aesthetics of recontextualization in the use of digitally found video materials by I.B. and the integration of artificial intelligence into the educational system in the work of V.P. The research demonstrates a strong interdisciplinary approach that aligns with the priorities of the Cultural Policy Guidelines, citing H.D.'s work on the integration of METAHUMAN facial movement technologies into theatrical art, A.S.'s research on the study of digital memory structures in the context of subjectivity, and M.A.'s work on the use of the TouchDesigner platform in the digitization of Iranian musical heritage. The analysed research also signals a high relevance to future trends, with a particular focus on the development of digital skills, international cooperation and the integration of innovative technological solutions into traditional art forms.

For example, I.B. in his dissertation "*The Aesthetics of Recontextualization: Creating New Meanings and Contexts in Video Art and Video Installations Based on Digitally Found Video Media of Videos*", analyzes the use of digitally found video materials in video art and installations, focusing on how artists transform existing media in new contexts. The study covers the theoretical, practical and aesthetic aspects of this practice, focusing on three main issues: recontextualization processes, the impact of technological and socio-political factors on artistic methods, and the balance between originality and appropriation in the use of content obtained on the web. The creative component consists of three parts: video artworks that transform social media content into identity exploration, installations that explore the ethical boundaries of *the Dark Web*, and internet art projects that create virtual entities. Art Research as a whole analyzes the transformative potential of found frames in the digital age, exploring their ability to create new meanings and contexts, thus making an important contribution to understanding the use and transformation of digitally found materials

in contemporary video art and installations.

In her dissertation "Digital Transformation of Latvian Pedagogical Practice: Research of Artificial Intelligence-Enhanced Content Creation and Presentation System", V.P. explores the integration of artificial intelligence technologies in content generation and presentation in the Latvian education system, focusing on the impact of ChatGPT and Midjourney. The study combines theoretical research with art research to develop a comprehensive model for the implementation of AI in education and pedagogical strategies, taking into account national educational programs and learner needs. This research provides a significant contribution to the understanding of digital transformation in the education sector, including the labour market, potentially influencing Latvia's education policy and promoting the introduction of innovative teaching methods.

H.D.'s "Immersive Theatre Research Based on METAHUMAN Facial Motion Capture in China" explores the synthesis of immersive theatre and motion capture technology, highlighting the challenges and opportunities posed by integrating advanced multimedia elements into live performances. The study explores how participants need to adapt to become "technical experts" while managing real-time problems such as latency while maintaining audience engagement. The study also explores the potential of 3D and LED technologies to enhance stage performances without compromising their living essence. In addition, it explores the role of virtual reality in creating a post-human audience experience, as evidenced by productions such as "The Under Presents", which blur the boundaries between living actors and the programmed. The focus of the dissertation is to understand how directors can innovatively incorporate immersive technologies while maintaining narrative coherence and audience engagement, thus seeking to define the future trajectory of theatrical art in an increasingly digitized performance landscape both in China and internationally.

Third-year doctoral student A.S., in his dissertation "*Structures and Subjectivity of Digital Memory as Modern Forms of Knowledge*", explores human subjectivity and authorship in the digital age, exploring the paradox between the abundance of information and digital amnesia. Using an interdisciplinary approach that combines media theory, cognitive science and art practice, the study explains the relationship between the subject and digital media by analyzing the problematics of authorship and the authenticity of representation. The empirical component includes an interactive platform - a digital memory labyrinth, which, based on Eisenstein's concept of the "spherical book", allows to transform individual memories into collective archives. The study provides a theoretical contribution to European digital culture studies and offers a practical tool for creating a holistic self-image in a fragmented digital reality.

Musician M.A. in his dissertation "*TouchDesigner-oriented approach to comprehensive interactive music in the historical elements of Iran (Persia)*" distills a symphony of real-time music processing techniques into virtual reality, harmonizing modern technologies with the traditional Iranian musical heritage through the prism of TouchDesigner. Using advanced algorithms with elements of Iranian music in an immersive VR experience, this interdisciplinary work expands the scientific discourse on the interaction of music, VR, and computational algorithms, offering a practical platform for validating theoretical concepts. The results of the study contribute to the understanding of real-time music processing in virtual environments, offering new perspectives on the digitization of cultural heritage and the composition of interactive music.

V.M. dissertation "*Stereoscopic cinematographic virtual reality scenarios to promote high performance for football professionals*" develops the potential of cinematographic virtual reality 360° technology to improve the performance of football professionals through phenomenological analysis and case studies. The aim of the study is to develop an innovative matrix of consulting models integrating VR technologies with traditional sports psychology methods to optimize the

training process and psychological preparedness. This work provides an empirically based contribution to the understanding of the integration of sports psychology and virtual reality technologies, offering new perspectives in the development of professional sports.

Finally, a very interesting study is "Rituals of Algorithmic Memory: Posthuman Practice in the Context of Psychological Displacement" by American doctoral student S.D.J., which explores the interplay of creative technologies, memory, and emigration, developing an innovative form of memory practice that reconstructs the lost experience as an immersive artistic reunion. Using AI-driven technologies, including virtual and augmented reality, haptic feedback systems, and emotion recognition algorithms, the study seeks to create tangible, on-demand memories of home and community. The work explores the integration of this immersive experience into the physical environment of users, analyzes its potential applications and ethical aspects, combining anthropology, neuroscience, and creative technology perspectives to create a new paradigm in memory studies and support for emigrant individuals.

Evaluations of doctoral theses "very good" or "good" indicate high motivation and quality of research, demonstrating a strong theoretical base, an innovative approach to problem solving and practical applicability in the arts and related fields.

As for the topics planned when the program will be implemented separately from RTU LA, they remain in the context of digital transformation, immersive technologies and media art. However, a significant expansion of interdisciplinarity is planned, especially in cooperation with the RISEBA Faculty of Architecture and Design and the Faculty of Business, as well as with the applications of artificial intelligence in education, art and cultural industries. This approach is in line with the objectives of both the Latvian cultural policy and the EU Digital Single Market Strategy, pointing to the strategic direction of the programme in the development of innovation and digital skills.

Taking into account the relatively recent launch of the program (in 2022) and the fact that so far the defense of theses has not yet taken place, it is not possible to provide full-fledged quantitative statistics on defended doctoral theses. The regulatory framework, including Cabinet regulations, provides for a term for the development of a doctoral thesis of three to four years, but in practice there are significant variations – in some cases, the defense of dissertations can take up to ten years. The doctoral theses of the RISEBA doctoral students are at a high level of development, with several published interdisciplinary results. The first dissertations, S.D.J. and V.M., plan to provide doctoral theses for submission to the doctoral council, evaluation of reviewers and public defense in the fall of 2025.

### **3.3. Resources and Provision of the Study Programme**

**3.3.1. Assessment of the compliance of the resources and provision (study provision, scientific support (if applicable), informative provision (including libraries), material and technical provision, and financial provision) with the conditions for the implementation of the study programme and the learning outcomes to be achieved by providing the respective examples.**

The material and technical base of RISEBA and RTU Liepaja Academy provides a high-quality environment for the implementation of *JDSP Media Art and Creative Technologies*, because both

universities have access to modern premises and equipment that meet the requirements of the study program and promote research activities. Both universities provide a wide range of audiovisual equipment, including professional video/photo cameras, lighting systems, sound recording equipment and editing studios. RISEBA and RTU Liepaja Academy libraries offer a wide range of books, journals and electronic resources, as well as access to international scientific databases that are essential for doctoral level research.

### **RISEBA H2O6 Media Centre**

Since the establishment of the university, RISEBA has significantly expanded the premises for ensuring the study process. In October 2017, the total area of premises was 11350.61 m<sup>2</sup>. The study process at RISEBA is implemented in three buildings in Riga - Meža street 3, Meža street 1/6 and Durbes street 4 (H2O6 RISEBA Architecture and Media Center). It should be noted that 4 Durbes Street is adapted for people with special needs. The advantage of RISEBA H2O6 Media Centre in a global context is that its infrastructure and audiovisual technologies are available 24/7, and doctoral students have access to equipment for all three programmes. In addition to this, a new modern computer classroom has been created with 25 Apple Mac Studio M2 computers, high-quality monitors and a multichannel sound system that allows students to create quality multimedia content. All the premises and exhibition halls of the RISEBA H2O6 Media Centre are available to JDSP doctoral students for research and organization of exhibitions/conferences, having previously agreed with the administration of the study programme, in 24/7 mode.

The basic study process in the doctoral study programme takes place at Durbes Street 4 Media Laboratory, Art Centre *SERDE* in Aizpute and RTU Liepaja Academy MPLab (Kūrmājas pr. 13). *SERDE*, an artist's workshop and residency centre (9 Atmodas Street, Aizpute), whose activity aims to promote the development of professional art in Latvia by developing regional and international cooperation between cultural and art organizations of various industries and offering individuals a realistically functioning environment and infrastructure outside the usual central urban environment, also serves as a place for the implementation of the summer colloquium for the joint RISEBA/RTU KDSP. *SERDE*, doctoral students and teaching staff of the study programme from different countries of the world, engage in formal and informal discussions and lectures, providing the opportunity for *joint reflection*, thus contributing to the *connection* of international processes of *joint learning* and knowledge.

### **Computer equipment at RISEBA H2O6 Media Centre**

H2O6 auditoriums are equipped with visual display devices, 344 computers (including 75 portable and 92 Apple), 309 computerized workstations (268 available to students). Computers run on Windows or MacOS and connected to the university network with WiFi (200 Mbps). There are also 12 printers (4 for colour printing) and a copy centre. In 2024, a modern computer class (room 208) was created with 25 Mac Studio M2 computers, multimedia equipment, sound insulation, Marantz and Acoustic Energy acoustics and laser projection equipment. Audiovisual needs include conference rooms with projectors and sound devices, 5 (five) portable projectors and portable computers. Lecture recording is available in four auditoriums with Panopto and Thomson Video Networks systems

Portable computers and high-power WIFI equipment provide audiences with the ability to transform into computer classes in a sufficiently short period of time, which allows dynamic planning of study processes. Computer equipment is regularly inspected and gradually updated. All RISEBA computers are connected to the local computer network of the university and the Internet. Wireless Internet connection (WiFi) is provided on the premises of the university. Internet connection speed is 200 Mbps (Meža iela 3) and 200 Mbps (Durbes iela 4).



In 2013, RISEBA introduced a new e-platform DreamApply, which is used for receiving, storing and processing data of foreign and domestic applicants. For remote classes, as well as group work and consultations, the Zoom program is subscribed. Often teaching staff also use the platform e.riseba (MOODLE) in communication, which is not only a means of posting information, but also a means of interactive communication, providing doctoral students with feedback on independent papers and exam papers.

During the reporting period, a license has been purchased for the use of Miro (<https://miro.com>) in the study process. Miro website allows you to share a work surface that can be used to perform joint work in the study process, display process diagrams, complete tasks, present the results of your work, etc. During the reporting period, a new study environment UNIMETIS (<https://my.riseba.lv>) has been introduced and is being improved, which allows academic staff to see class schedules, lists of students in a group, etc., while students can see current class times, their own success, financial data, etc. UNIMETIS is also used to record student class attendance, etc.

Once a year, an audit of material resources is carried out and the need for their renewal and supplementation for the next year is determined, and plans for the development of the RISEBA infrastructure in the coming years are updated. Annual investments exceed EUR 120 000. Software versions, computer network antivirus software and firewall provision are also regularly carried out. RISEBA employs 12 multifunctional network printers with scanners. Four of them provide a color print. Employees and students have access to the Copy Center for printing, binding, etc. handouts and submitted works.

### **Support of the doctoral study process in the RISEBA H2O6 Media Laboratory**

In December 2021, RISEBA opened a modern and comfortable two-story (71.6 m<sup>2</sup> first floor, 48.6 m<sup>2</sup> second floor) laboratory for doctoral students with stationary computers Capital NEO Design R i9-11900KF/Z590/500GB SSD M.2 NVMe/RTX3060/1000W Modular/Mouse+Klav/Windows 10 Pro, two BlackMagic DeckLink Quad 2 DeckLink Quad HDMI Recorder systems, two Apple iMac 24" 4.5K Retina, Apple M1 8C CPU, 8C GPU/16GB/512GB SSD/Silver/Magic Keyboard with Touch ID – for workstations and Pimax Vision 8K X VR glasses with 4K CLPL Displays, 200 Degree Field of View, RGB Pixel Matrix Panel for PC VR, Steam VR Videos, KDMAS.~R.

Two professional 360° 3D InstaPro 360 video cameras and Kandao 8K Obsidian 3D R high-definition are available for filming equipment

For example, in the H2O Media Lab, computers are prepared to work with GetIMG, Photo, Runway ML, DALL-E 2, etc., AI applications, as well as Insta Studio, Unity, Cinema 3D applications in research that are approbated in the study of augmented and virtual reality, 360° cinema, and data visualization, which are popular research objects among doctoral students. RTU Liepaja Academy branch also provides Inect stereo cameras (2 pcs.), VR system and HTC Vive control hardware, 3D printer for these processes.

### **General characteristics of the RISEBA Library**

The total area of the premises of the RISEBA library is 453 m<sup>2</sup>, including the reading room, with 32 seats for readers and computers with Internet access in the computer room. RISEBA is one affiliated association - RISEBA Architecture and Media Centre H2O6 6 in Riga (Durbes street 4). In 2010, RISEBA joined the catalogue of the Electronic Union of Libraries of National Significance of Latvia. The RISEBA Library of the Higher School of Business, Arts and Technology has been included in the Library Register of the Ministry of Culture (BLB0528), on 17 June 2016 it received a Library accreditation certificate and has been granted the status of a local library for five years.

## **Library opening hours, availability of information resources and services**

The RISEBA library functions as an essential part of the academic environment, ensuring equal and high-quality access to information for all study programmes and structural units. The library's opening hours are adapted to the academic rhythm of students – it is open six days a week, Monday to Friday from noon. 10.00 to 18.00 and on Saturdays from 10.00 to 15.00. Outside the established working hours, users are provided with the opportunity to hand over books using the infrastructure of the Information Centre. The library's physical collection contains more than 22,000 items, while digital access provides access to a wide range of information resources, including a joint catalogue of libraries of national importance, databases and online periodicals. Users can use 46 workstations, including 14 places for working with a computer and high-quality internet connection (Wi-Fi throughout the building). The library provides access to open-access collections, electronic document reservation, research and information literacy consultations, as well as interlibrary subscription services.

## **Library collection, procedure for replenishing the collection**

RISEBA Library compiles the collection according to the study and scientific work directions of the higher education institution, the requirements of study programmes, thus providing information to all levels of RISEBA studies - bachelor's, master's, doctoral, as well as scientific research fields. The collection is compiled in accordance with the budget of the Library, which is approved annually by the rector of RISEBA. The allocated funding is used to purchase the necessary sources, pay for subscribed databases and subscribe to periodicals. To ensure the purchase of resources, faculty write an application to the program director. The head of the library shall purchase information resources in accordance with the purchase application signed by the director of the study programme. The library's collection is also supplemented by donations from individuals and institutions. The library performs the functions of an archive of final works developed by university students and lecture materials of teaching staff, thus supplementing the provision of library collections and information.

## **Resources available for the study programme at RTU Liepaja Academy.**

RISEBA/RTU Liepaja Academy *JDSP Media Art and Creative Technologies* is implemented in cooperation with MPLab and other units of RTU Liepaja Academy in a unified system. The material and technical base of RTU Liepaja Academy is available to both students and teaching staff. since the study programme is interdisciplinary, then in the study process it is necessary to use the material and technical provision of all faculties for the study programmes implemented by RTU Liepaja Academy: computers - 320, (of which 80 computers not older than 3 years); video projectors - 23; interactive whiteboards - 7; copiers - 6; photo, video cameras - 18 (11 cameras, 7 camcorders).

Students have access to an open-access wireless network in each of the study blocks of RTU Liepaja Academy (Lielais iela 14 and Kūrmājas prosp. 13) (in total 36 wireless network access points are installed). A workstation virtualization solution has been implemented and three computer classes are equipped with workstation clients (63 workstations in total). Students are each created their own virtual computer, which is not tied to the workplace. This solution ensures the mobility and security of the study process. Modern network hardware has been installed that ensures computer network virtualization and a CAMPUS computer network connection has been established between all study blocks.

The resources of RTU Liepaja Academy are financed from the following sources: state grants, RTU Liepaja Academy self-revenue, development projects and small grant projects - VKKF, VKKF Kurzeme Programme, Liepaja Culture Board, etc. 2 large-scale development projects have played a

significant role - the creation and development of new media art education in Liepaja, which received support from the EEA/Norwegian Financial Instrument.

In MPLab, all auditoriums are equipped with audiovisual presentation equipment - video projector or screen, computer, speakers for presentations. RTU Liepaja Academy has 100% wireless Internet coverage (at least 20 Mbps). MPLab is also available for other office equipment - 3 color printers, 2 black and white copiers (A3 and A4), scanner. In Liepaja, Kūrmājas prospekts 13.

### **Facilities and equipment available at MPLab**

Sound studio- 30 m<sup>2</sup> + 15 m<sup>2</sup>. Computer MAC Pro, HD projector, sound card Fireface 800, sound console ProRack H1020, sound monitor set Dynaudio BM12A (4 pcs.), microphones Shure and AKG, M- audio Keystation Pro 88. Sound recorders (4 pcs.), Sound console ZED10, Sound card Motu Traveler, Sound card Motu 828, Sound card Gigaport HD+, Active speakers KV2 audio EX12 and subwoofer, sound amplifiers (3 pcs.), Analog modular synthesizer (Doepfer A-100BS2) + additional modules Software: Apple Logic Pro, Max MSP 5, Adobe CS5 Master Collection, Ableton Live 9 .

Photo/video studio - Photo backgrounds (white, gray, green), photo stands (3 pcs.), video stands (4 pcs.), photo lights (pulse lights, flashlights, umbrellas, reflectors, etc.), video lights – Kino Flo (2 pcs.), LED lights (3 pcs.), stage spotlights (2 pcs.). Video stabilizer (Flycam 6000), Sony HDV recorder GV- HD700, Video mixing console Edirol V-4, Monitor for filming area panasonic BT-LH1700WE17. Cameras: Digital cameras Nikon D90 with various lenses (5 pcs.), Nikon D300s (1 pc.), Nikon D700 (1 pc.). Analog cameras Nikon F100 Video cameras (8 pcs.), Camcorder external microphone.

3D room - 30 m<sup>2</sup> - 3D projector with polarization glasses, IZ3D monitors with polarization glasses (2pcs), Samsung 3D monitor with shutter-type glasses.

Media building 65 m<sup>2</sup>; 30 seats. TV Sony Bravia 54", screen, projector, sound equipment for presentations, work tables (4 – 6 pcs.), 40 seats. External hard drive Lacie 1TB (USB/Firewire)

Other equipment and equipment Electronic book readers (2 pcs.), graphic tablets (2 pcs.), laptops MacBook Pro (16 pcs.), Mac Mini (8 pcs.), iMac (3 pcs.), Workstations Mac Pro (8 pcs.), Apple monitors, projectors (16 pcs.). Kinect stereo camera (2 pcs.), VR system and control (HTC Vive), 3D printer. For lectures – whiteboards, folding screens, portable sound systems.

### **Academic staff and resources**

The doctoral study programme *Media Art and Creative Technologies* is managed and administered according to the general principles of higher education institutions, which are determined by the internal regulatory framework, their cooperation is regulated by RTU Liepaja Academy and the cooperation agreement concluded by RISEBA.

In turn, operational organisational and planning work is ensured by the administrator of the Study Department of the higher education institution, where various internal quality management measures are ensured during the study process, setting certain requirements both for the academic staff and for the result of the students' own teaching work. During the course of the study process, a questionnaire of students is carried out regularly (at the end of each semester) in order to find out their satisfaction with the content of studies and the quality of the work of the academic staff. According to the obtained results of the questionnaire, the necessary adjustments are made both in the content of the study courses and in the activities of the academic staff.

When analyzing the availability of resources of the JDSP "Media Arts and Creative Technologies", there is a certain asymmetry between the two institutions. RISEBA H206 Media Centre in Riga provides a significantly wider and more modern infrastructure that functions continuously 24/7. This

infrastructure includes both exhibition halls and artistic research spaces, as well as high-tech equipment that facilitates creative and academic work. The differences in geographical location and infrastructure became even more pronounced after the COVID-19 pandemic, when most of the colloquiums and academic events were moved to Riga, thus making RISEBA the main place for the implementation of the programs.

Yet, the MPLab of RTU Liepaja Academy, although it offers the necessary basic equipment, is significantly smaller both in terms of premises and in terms of technical support. However, it is important to note that doctoral students, including students of RTU Liepaja Academy, have access to all the premises and exhibition halls of the RISEBA H2O6 Media Centre for research and the organization of exhibitions/conferences, as well as equipment, if it has been previously agreed with the administration of the study programme. This fact allows students to take advantage of the resources of both institutions, as long as the program is common and the students of RTU Liepaja Academy are officially in the status of a joint program.

Structural changes, in particular the process of consolidation of RTU in 2024, create additional uncertainty on the issue of resource allocation. RTU, as a larger and science-oriented university, can prioritize the directions of its core activities. For example, in 2024, the State Culture [Capital Foundation allocated RTU to Liepaja Academy 5000 euros](#) (available only in Latvian) for improving the material and technical base of art studies. Although this funding is positive, it is relatively small, especially considering RISEBA's annual investments into the Faculty of Media and Creative Technologies, which exceed EUR 120 000 per year. This disproportion shows a long-term trend that RISEBA is able to develop its infrastructure faster and implement the academic doctoral program "Media Arts and Creative Technologies" independently. Changes in the availability and quality of its infrastructure and resources will not be significant in such a scenario.

### **3.3.2. Assessment of the study provision and scientific base support, including the resources provided within the framework of cooperation with other science institutes and higher education institutions (applicable to doctoral study programmes) (if applicable).**

RISEBA library ensures the promotion of study processes and scientific activity, as well as provides the necessary information services to students and academic staff. Since 2016 17 June RISEBA Library is accredited by the Ministry of Culture of the Republic of Latvia and has acquired the status of a library of local significance.

The library premises at Meža Street 3 occupy 453 m<sup>2</sup>. The room has a spacious reading room with 32 workstations, as well as a computer room with 6 computerised workstations. For the convenience of students, two branches have been established for the RISEBA library – at the Architecture and Media Centre in Riga at Durbes 4 and at the RISEBA Daugavpils Branch, Daugavpils at Mihoelsa Street 47. In order to ensure the possibilities of independent work of students and the scientific activity of the teaching staff, the library offers databases subscribed to by the university: Ebsco, WOS, Emerald, Leta.lv, Nozare.lv, as well as pilot databases Scopus, Ebrary, Passport GMID, ScienceDirect, RUBRICON, ProQuest, EBSCO eBook, etc.

Since 2010, RISEBA has been included in the State Unified Library Information System. Students also have the opportunity to use the databases offered by the libraries of other higher education institutions (LU, RTU, RSU, EKA, etc.). The library has an electronic catalogue of the ALEPH system. Students and teachers have the opportunity to use the services of the Interlibrary Subscription (SBA) and the International Interlibrary Subscription (SSBA). The RISEBA Library has more than

25,000 sources of information – monographs, reference literature, press publications in Latvian and foreign languages, a collection of digital video discs for reading memory. 60% of the library's books and other information units are in English, 15% in Latvian and 25% in Russian.

The library offers magazines in English – Harvard Business Review, Blumberg Business Week, the Economist, Forbes, Frame, DEiAIL, A10, etc. Periodicals in Latvian and Russian are widely represented. The library has a cooperation agreement with Harvard Business Publishing. Teaching staff have the opportunity to order the resources necessary for the acquisition of the study program. The library collection is supplemented and created according to the specializations to be studied by RISEBA. Special attention is paid to the provision of study programmes with teaching and informative materials, therefore the library also performs the functions of an archive of final works developed by university students and lecture materials of teaching staff.

### **Informative and methodological options at RTU Liepaja academy**

RTU Liepaja Academy uses information systems to ensure the study process: Library information system "Alice", E-learning environment "Moodle"; The information system of Latvian higher education institutions – LAIS.

Support for RTU Liepaja Academy and RISEBA doctoral students and teaching staff in the process of conducting studies and research is RTU Liepaja Academy Library.

The library contains about 67,000 information resources (92% of books, 8% of serial editions and other items of the collection). 72% of the entire collection is on the shelves of open access, which provides an opportunity for faculty and students to choose the most appropriate expenses for themselves.

The library is open to users 55 hours a week (on weekdays until 18.00 or 19.00, on Saturdays until 16.00). On-site visit to the library – on average 150 users per day. Users have at their disposal Subscription (issuing and receiving information resources), Copying (copying, printing, scanning and binding of works), Group discussion room (at the request of users), as well as 96 independent workstations in the Reading Room and Library lobby, 16 computerized workstations with Internet connection in the Electronic Resources Reading Room. During the library's working hours, users can use a *self-check* machine to receive or transfer books. Outside the library's working hours, books can be handed over to the *book-drop box* located in the lobby of RTU Liepaja Academy. Free Wi-Fi is available throughout the Library. To identify and protect library information resources, an RFID security system is used.

Since 1992, the operation of the Library has been automated. The library information system ALISE has automated such librarian processes as processing, compilation, reader registration, issuance/receipt of information units, ordering/booking, remote access to WebPack, mobile WebPAC, etc. RTU Liepaja Academy Library Electronic Catalogue (<http://alise.liepu.lv>) and Joint Catalogue of Higher Education Institutions and Special Libraries (<http://alise.liepu.lv/Alise/lv/federatedsearch.aspx>) are available remotely – both on computers and mobile devices. The library's electronic catalogue provides a unified search for bibliographic information both about the collection and in local databases created by itself. Remote access allows the user to connect to the "My Library" section from anywhere and follow the issuance of books, transfer deadlines, request an extension of the deadline, as well as reserve the necessary literature or join the queue for it.

For the needs of both students and teaching staff, the Library offers the use of free databases, organizing access to subscribed, trial and open access databases in the RTU Liepaja Academy computer network and beyond. Students and faculty have at their disposal such online databases subscribed to RTU Liepaja Academy as "Letonika", "EBSCO eBooks Academic Collection", "EBSCO

Academic Complete", "ScienceDirect", "Cambridge Journals Online", "Scopus" and "Web of Science". In parallel with the collection of RTU Liepaja Academy, the Art Research Laboratory has a wide library of literature in the field – current publications (magazines, catalogues), publications relevant to the industry, books, articles, audio and video collection. Every year, the media library collections are purposefully supplemented and updated (following the development of the industry, the interests of teachers, students and researchers and the areas to be studied).

### **RISEBA Scientific journal "ADAM arts"**

RISEBA publishes the magazine "ADAM arts" (Architecture, Design and Audiovisual Media Art) – an academic peer-reviewed journal with an international editorial board dedicated to architectural and media arts in the Baltic Sea region. ADAM art is published every 1-2 years and is available in print as well as electronic versions.

Scientific articles, theoretical and practical research, reviews and other types of applications can be submitted by academics, master's and doctoral students, architects, designers, designers, media artists, anthropologists, historians, psychologists, sociologists and also other interested persons with a specific interest in the fields of architectural and interior design, urban planning and audiovisual media art.

### **Provision of RISEBA resources in cooperation with other scientific institutions**

The project "Development of Serious Art Games and the Ecology of Mind in the 21st Century" (EcoMind), led by Associate Professor of the Faculty of Media and Creative Technologies Dr. Ieva Gintere, is an interdisciplinary capacity-building and research initiative implemented by Vidzeme University of Applied Sciences (ViA) and RISEBA. The project is implemented from 1 April 2025 to 31 March 2028, and the funding allocated to it is EUR 184 140, which is provided by the European Regional Development Fund and the Latvian Council of Science. The RISEBA Faculty of Media and Creative Technologies ensures the involvement of a postdoctoral researcher, international networking, game development workshops and dissemination events in the project. In addition, the project is being implemented in close cooperation with ESAD Orléans (École Supérieure d'Art et de Design d'Orléans), whose research unit ECOLAB provides expertise in digital art and design. This guarantees the achievement of high-quality results and an innovative approach to digital art and mental health ecology.

Previous RISEBA projects over the past four years confirm a solid experience in international projects and the development of digital education. For example, the Start-Cup Academy (2024, lead partner, EUR 250,000) strengthens entrepreneurship among students through innovative teaching methods. The FIETE project (2023, partner, EUR 250,000) supports the transition from internships to employment in the European labour market by strengthening cooperation between higher education institutions and employers. Project VEHUB4YOU (2022, partner, €349,841) promotes virtual exchanges and entrepreneurial skills among young people, while MEDIA (2023, partner, €967,241) significantly improves the quality of online education. Finally, DIGITEKA (2022, partner, EUR 2,060,395) ensures the development of digitalization of the University of Latvia and other partner universities. It is important that the obtained financial resources are also reinvested in the improvement of the infrastructure and technological equipment of the Faculty of Media and Creative Technologies, which directly contributes to the development of the doctoral program "Media Arts and Creative Technologies", thus, providing a better quality research environment for students and academic staff. The constantly effective work of the RISEBA project department under the leadership of Jurs Asars ensures that the attraction of additional resources will contribute to the increase in the quality of studies and research, even when RTU and RISEBA implement their media programs separately.

**3.3.3. Indicate data on the available funding for the corresponding study programme, its funding sources and their use for the development of the study programme. Provide information on the costs per one student within this study programme, indicating the items included in the cost calculation and the percentage distribution of funding between the specified items. The minimum number of students in the study programme in order to ensure the profitability of the study programme (indicating separately the information on each language, type and form of the study programme implementation).**

To ensure the study process of the doctoral study programme *Media Art and Creative Technologies* the primary source of funding is tuition fees. The amount and payment procedures for each academic year are determined and approved by the RISEBA Senate. RISEBA offers the following tuition fee payment options: payment for the entire academic year, per semester, or according to the payment schedule specified in the study contract (monthly payments).

Tuition fees are covered by the students' personal funds; in some cases, they may be paid by the student's employer. Local students have the opportunity to apply for a state-guaranteed study loan. RISEBA provides consultations to students regarding the process of obtaining study loans.

Doctoral students have the opportunity to study with a 30% tuition fee discount throughout the entire study period. Additionally, they can apply for various types of tuition fee discounts, including: Alumni, Honorary Alumni, Student Achievements, Family Members, Social Support, among others. Tuition discounts are granted in accordance with the *NL0026 Regulation on the Allocation of RISEBA Budget Places and Tuition Fee Discounts* approved by the Senate (see in section 1.2, Annex 2).

For students enrolled in the doctoral study programme *Media Art and Creative Technologies* for the 2024/2025 academic year, the annual tuition fees are as follows:

- EUR 4,700 for full-time studies in English – applicable to citizens and permanent residents of the EU, EEA, Switzerland, and EU candidate countries (Ukraine, Moldova, Georgia, Serbia, Bosnia, etc.);
- EUR 5,900 for full-time studies in English – applicable to citizens of other countries.

If the study program will also be implemented in Latvian, then the planned tuition fees in Latvian and English will be the same.

The funding of the study programme is used for staff remuneration and related taxes, maintenance and development of IT and physical infrastructure, development and improvement of the study programme, purchase and maintenance of material and technical resources, and student support activities, including tuition fee discounts.

Both faculty members and students of the programme have the opportunity to participate in various projects, including ERASMUS+, which fosters knowledge transfer and the development of skills and competencies.

Information regarding the per-student cost within the study programme, the cost components included in the calculation, and the percentage distribution of funding across these components is provided in the attached appendix 20A.

The minimum number of students required to open a group for the doctoral study programme *Media Art and Creative Technologies* is evaluated based on the overall profitability of the doctoral programme, its impact on the profitability of the entire arts study field, and the university's overall budget, i.e. the implementation of the study program is ensured from the total income of this study



field or other RISEBA income (other study programs or other income from economic activities). The university's management makes the decision to open a group, considering financial considerations, study continuity opportunities, and long-term strategic goals.

### 3.4. Teaching Staff

**3.4.1. Assessment of the compliance of the qualification of the teaching staff members (academic staff members, visiting professors, visiting associate professors, visiting docents, visiting lecturers, and visiting assistants) involved in the implementation of the study programme with the conditions for the implementation of the study programme and the provisions set out in the respective regulatory enactments. Provide information on how the qualification of the teaching staff members contributes to the achievement of the learning outcomes.**

The close connection of the study programme with arts and creative industry organisations and artistic creation processes determines that the lecturers include not only a large number of teaching staff with a doctoral degree, but also a large proportion of outstanding art professionals, knowledge transfer and contribute to the achievement of study results.

In accordance with Latvian legislation and RISEBA regulatory documents, an open competition is announced for the positions of academic staff, academic staff is elected and re-elected for a period of 6 years. The evaluation of candidates for the positions of professors and associate professors at RISEBA is carried out externally, by the Council of Professors of the Latvian Academy of Culture and it takes place in accordance with the Cabinet Regulation No. 129 adopted in 2021 *Procedures for Evaluating the Scientific and Teaching Qualifications or Results of Artistic Creation Work of an Applicant for the Position of Professor or Associate Professor and of a Professor or Associate Professor Holding the Position*. Candidates for the academic positions of docent, lecturer and assistant are elected by the RISEBA Senate.

Currently, 23 involved teaching staff (both lecturers of study courses and scientific supervisors of doctoral theses) are involved in the implementation of the study programme, of which there are 22 doctors and 1 professor from the Cologne Media Institute (KHM), being a high-level professional and academician of experimental animation art. Teaching staff: Dr. Christopher Hales, Dr. Ieva Gintere, Dr. Ilva Skulte, Dr. Solveiga Blumberga, Dr. Aigars Ceplītis, Dr. Solvita Zariņa, Dr. Benedikts Kalnačs, Dr. Rasa Šmite, Dr. Raitis Šmits, Dr. Jana Kukaine, Dr. Iveta Ludviga, Dr. Shawn Pinchbeck, Dr. Ellen Lois Pearlman, Dr. Ioseb Gabelaia, Dr. Mārtiņš Veide, Dr. Raivo Kelomees, Dr. Valters Kaže, Dr. Maija Demitere, Dr. Pierre Jolivet, Dr. Sandra Veinberga, Dr. Efe Duyan, Dr. Vygandas Šimbelis, and Professor Zilvinas Lilas (M.F.A.), four of whom are experts approved by the Latvian Council of Science in the Humanities and Arts - Music, visual arts and architecture: Dr. Ieva Gintere, Dr. Benedikts Kalnačs, Dr. Jana Kukaine, and Dr. Solvita Zariņa.

During the reporting period, 7 (seven) professors and 6 (six) associate professors participate in the implementation of the mandatory (A) elective part of the KDSP "Media Arts and Creative Technologies" and in the implementation of the limited (B) elective part, of which 2 (two) professors and 4 (four) associate professors have been elected from riseba higher education institution, in total 13 (thirteen). Thus, the programme complies with the requirements laid down in Section 55,



Paragraph one, Clause 3 of the Law on Higher Education Institutions, which stipulates that not less than five professors and associate professors elected to the relevant higher education institution (6 in total) participate in the implementation of the mandatory part A and the limited optional part B of academic study programmes.

The research and artistic activity of RISEBA lecturers is high – the most internationally important researchers and artists of their disciplines are involved in the study process of the program, who actively participate in research, artistic creation and interdisciplinary projects, at the intersections of art and technology, development of immersive aesthetics and analysis of postcolonial literature.

For example, Dr. Vygandas Shimbelis (Processes and Themes I A2.1) has participated in several exhibitions, including the Réseaux-Mondes Center at the Pompidou in Paris in 2022, the Nida OFF 2022 Photography Symposium, and recent exhibitions such as *Mediaramas* in 2023 and *Bit Value* in 2024. His works critically explore the humanizing aspects of power structure and technology, often incorporating themes of decolonization and the intersection of art and technology. Significantly, his ongoing project *Total Today* (launched in 2022) uses data visualization on the victims of the Ukrainian war to raise funds for Ukraine, highlighting the subjective nature of the data and its human impact.

In turn, RISEBA assistant professor Dr. Ellen Pearlman (Major Artistic Inquiry: Thesis Design and Development B2.1; Processes and Themes A.2.1) makes an important contribution to internationally recognized research in the field of artificial intelligence, epigenetics and new media art. In 2023, she premiered her third new media opera *Language Is Leaving Me – An AI Cinematic Opera of The Skin* at the Copernicus Science Center in Warsaw, Poland. This work explores hereditary trauma with the help of artificial intelligence and biometrics, combining algorithm rendering with stories from different cultures. She has also conducted Fulbright research at the Department of Mathematics and Computer Science at the University of Warsaw, deepening her research in artificial intelligence and computer vision. In 2024, she received a Young Work Artists Grant from Harvestworks in New York and was a finalist in the prestigious Lumen Award for Artificial Intelligence Moving Images. Her interdisciplinary collaborations have expanded *tExpanded Animation Ars Electronica* (2024), where she presented her innovative research on AI-driven art. In 2025, she was confirmed as another Fulbright Specialist in Arts, Media and Technology at the National Academy of Sciences in Prague, Czech Republic.

Furthermore, Dr. Rasa Šmite and Raitis Šmits (Theories and Methodology A1.3; Research Critiques II A3.2; Annual Progress Review B1.1; Major Artistic Inquiry: Thesis Design and Development B2.1; Criticism of the thesis B.2.2; Doctoral exam B.3.1), the founders of the RIXC Centre for New Media Culture in Riga, have made a significant contribution at the intersection of art, science and technology. In 2023, their immersive artwork "Deep Sensing" was exhibited at the MEET Digital Culture Center in Milan and *the Zone Sound Creative Art Center in Taipei*. This work returns to the RT-32 radio telescope in Latvia, using data from cosmic radiation and environmental recordings to create an immersive soundscape that connects space research with Earth's ecological systems. Their 2023 work *Atmospheric Forest*, a virtual reality installation that visualizes the impact of climate change on the forests of the Swiss Alps, was exhibited at the "More-Than-Human" exhibition in Canada. This project, based on three years of collaboration with Swiss scientists, highlights the interactions between forests, atmospheric conditions and climate change. In 2024 and 2025, Schmidt and Schmidt premiered *Solarceptors: Flowers – Inventors of Their Own Existence* at Sincler's house in Bad Homburg, Germany. This virtual reality installation explores *plant intelligence* with experiments on lupins, talking about how plants synchronize with planetary cycles. The work was part of a project funded by the Swiss National Science Foundation and will also be exhibited at the 2025 RIXC Art and Science Festival in Riga. Their continued focus on combining art and environmental science continues to push boundaries, as can be seen in their curatorial roles at the

RIXC Art and Science Festival and in the role of editor in the magazine Acoustic Space. Their innovative projects have been exhibited around the world, including at Ars Electronica (Linz), ZKM (Karlsruhe) and the Venice Biennale. Their artistic practice constantly talks about important environmental issues through the use of technology in an innovative way. In 2024, they co-authored the book *Beyond the Hybrid – Narratives, New Media Experiments, and Speculations Touching Art and Science Knowledge Exchange*, cementing their role as thinkers in new media art.

RISEBA associate professor Dr. Ieva Gintere (Academic Writing and Creative Practice A1.2; Processes and Themes II A2.2; Major Artistic Inquiry: Thesis Design and Development B2.1; Criticism of the thesis B2.2; Doctoral exam B3.1) has significantly developed the areas of immersive aesthetics and serious art games from 2022 to 2025. She led the ImGame project, an initiative funded by the European Commission under Horizon Europe. This project developed an innovative digital environment for teaching art through immersive experiences. The ImGame prototype, created in collaboration with researchers and artists from Latvia, Hungary and Greece, integrates themes of meditation and ecosystems to promote a springboard on ecological and cultural issues. Key findings include a scientific publication in the International Journal of Game-Based Learning (2024) and presentations at major conferences such as CSEDU in Angers, France (2024), and the Society. Technologies. Solutions conference in Valmiera, Latvia (2024). In addition to ImGame, Gintere has been involved in the CineGame Ukraine project (2023–2025), which uses digital art games to support cinematography education in cooperation with the Kharkiv State Academy of Culture.

RISEBA visiting lecturer Pierre Jolivet, who is being elected to the academic position of RISEBA University of Applied Sciences (Processes and Themes II A2.2; Major Artistic Inquiry: Thesis Design and Development B2.1), has made significant contributions to the world of sound art and experimental music since 2022. In 2022, he completed his PhD studies at University College Dublin in the field of sound art and sensory perception, where he developed new methodologies for the use of electroencephalographic wave analyzers and environmental sensors to create immersive soundscapes in galleries and public spaces. These studies combined sound art, acoustics, and architecture, offering innovative methods for composition design and sensory feedback analysis. His insights have had a profound impact on the creation of new audience-perception frameworks in art installations and performances. In 2023, Jolivet presented his multimedia performance *at the Espace Altéré* Institute of Spatial Sound in Budapest, where he studied the boundaries of sound and space using advanced psychoacoustic techniques. His audiovisual project *Micromega* was also shown at international exhibitions, including in Dublin and Paris, combining abstract electronic sounds with visual narrative. But in 2024, Jolivet's activities expanded with participation in the symposium *Sounding Spaces* at Luigi Rusolo's studio in Italy. There he explored the potential of acumatic music in creating sensory rich experiences. He also released a new album, *Liberosis: Re-mind*, which combines ambient and experimental music. The album was highly appreciated for its innovative approach to soundscapes.

In turn, Dr. Benedict Kalnačs (Academic Writing and Creative Practice A1.2) has made significant contributions to literary studies and postcolonial theory since 2022. In 2022, he co-edited the book *A New History of Latvian Literature: The Long Nineteenth Century*, published by the publishing house Peter Lang. This work offers a comprehensive analysis of Latvian literature in the long 19th century. For this work, Kalnačs received the Annual Award of the Latvian Academy of Sciences. In addition to this, he published several articles, including *Mapping the symbolic capital of a nation: Riga in fin-de-siècle Latvian novels* in the journal *Interlitteraria* (2022) and *Beauty, Truth and Form: Idealism and its Others in Nineteenth-Century Latvian Literary Debates* in the journal *CompLit* (2022). His research emphasizes the framework of the cultural and historical contexts of Latvian literature in the European cultural space. In 2023, Kalnačs continued his active scientific activity,

publishing articles *Writing the History of Latvian Literature in the Soviet Period: Problems and Perspectives* in the journal *Letonica* and *Die (post-)koloniale Mimikry im Werk von Rūdolfs Blaumanis* in the collection *Baltische Erzähl- und Lebenswelten*. He also received the Latvian Annual Prize for Literature for his monograph *Pavajsiens. Rūdolfs Blaumanis in Latvian and European Literature* (2022). In addition, for 2024, Kalnačs was awarded the strengthening of the State Culture Capital Foundation to continue his research. These are just a few examples that demonstrate the high academic qualifications and internationally recognized achievements of the teaching staff of the study program *Media Art and Creative Technologies*, ensuring the achievement of study results.

RISEBA Associate Professor and poet Dr. Efe Duyan (Major Artistic Inquiry: Thesis Design and Development 2.1, Criticism of the Thesis B2.2.) combines both academic and literary activities, promoting the development of cultural and educational dialogue between Latvia, Turkey and in the wider international context. In his professional activities, Dr. Efe Duyan is also a researcher in the field of music, visual arts and architectural sciences, also specializing in critical design perspectives, spatial experience, architectural writing and theory, early modernism and the history of Eastern Mediterranean architecture. His poetry has been translated into more than twenty-five languages, and he has participated in literary events around the world, such as Iowa University's International Writing Program and St. Louis University's Hurst Professorship program. In 2025, Dr. Efen Duyan published a collection of poetry "My Conscience Is a Hungry Fox", published by the Association of Artists "Orbit" in the series "Orbit Library", and which includes 59 poems by the author written in different time periods. Poetry from Turkish was translated by Madara Gruntmane, the editor is Guntars Godiņš, and the author of the design is Lote Vilma Vītiņa. The publication of the book has been supported by the State Culture Capital Foundation and is available in various bookstore networks and cultural spaces in Latvia.

When analyzing the relevance of the qualification of the teaching staff (level of language proficiency) to the implementation of the programme in English, it should be mentioned here that the study programme is based on the involvement of highly qualified and internationally recognised academic and creative staff. The composition of the teaching staff complies with both the laws and regulations of Latvia and the internal requirements of RISEBA. The academic and professional activities of the teaching staff are closely related to contemporary research and art developments – the development of immersive aesthetics, the use of artificial intelligence in art, the analysis of postcolonial theory, ecocriticism and new media practice. It is important to underline that, given that the programme is also implemented in English, the examples cited show that a number of lecturers, for example, regularly speak at international conferences and seminars (e.g. CSEDU in Angers, Expanded Animation Ars Electronica), or have obtained a doctoral or postdoctoral degree from foreign universities where English is the language of instruction, or publish scientific articles and participate in projects where the language is English, or are engaged in research, artistic creation and pedagogy in the international environment, including Fulbright programmes, projects funded by the European Union, etc. The language skills of the teaching staff correspond to at least the C1 level and they are fully competent to manage the study process and the development of doctoral theses in English, being able to outline complex theoretical and methodological topics in an international academic context ensures the quality implementation of the program.

More detailed information on the achievements of research and artistic creation works of the academic staff involved in the implementation of the programme is included in the CVs of lecturers included in Annex 24, as well as in the list of publications of academic staff attached to Annex 28.

Annex 67 - a statement that the academic staff of the academic study programme meet the requirements set out in the third paragraph of Section 55 (1) of the Law on Higher Education Institutions.

Annex 68 - a statement that the academic staff of the doctoral study programme comprises not less than five doctors of science, at least three of whom are experts approved by the Latvian Council of Science in the field or sub-field of science in which the study programme intends to confer the degree (indicating the surname) (until 1 August 2024).

### **3.4.2. Analysis and assessment of the changes to the composition of the teaching staff over the reporting period and their impact on the study quality.**

During the reporting period, the doctoral study programme "Media Arts and Creative Technologies" has undergone important changes in the quality of lecturers, which has also significantly improved the quality of the content of the study programme, increased the number of high-level scientific publications and promoted internationally recognized creativity. 22 lecturers participate in the implementation of the program, 21 of whom have obtained a doctoral degree, and one is a professor with a Master of Arts degree in experimental animation, thus ensuring a high academic level and integration of research into the study process. The attraction of four experts in the arts of the Latvian Council of Science should be particularly highlighted: Dr. Ieva Gintere, Dr. Benedikts Kalnačs, Dr. Jana Kukaine and Dr. Solvita Zariņa. In addition, in 2025, Dr. Ieva Gintere and Dr. Efe Duyan were elected as associate professors in the RISEBA study field "Arts", in the scientific subfield "Music, Visual Arts and Architecture" for a period of six years. In turn, media expert, writer and researcher Dr. Sandra Veinberga was elected as a professor at RISEBA in the study field "Arts", in the scientific subfield "Other humanities and arts, including creative industry sciences", also for a term of six years. In addition to 22 core lecturers, four lecturers offer study courses in "State, environmental and civil protection" and "Latvian language for foreign students", if the student has not completed civil protection and environmental protection study courses at previous study levels, or a Latvian language course, in accordance with Cabinet Regulation No. 240.

Quantitative changes in the implementation of the study programme *Media Arts and Creative Technologies* independently, once the program is no longer joint, are insignificant, because the composition of lecturers in this programme is significantly wider than the minimum necessary, and its flexibility is directly related to the variety of thematic research of doctoral students. Instead, the composition of the lecturers is dynamically based on the specific research tasks and nuances of the topic for each doctoral student, ensuring precisely targeted academic competence and high-quality relevance of scientific management.

It is also necessary to highlight the creative and research achievements of several lecturers in the arts during the reporting period. For example, RISEBA lecturers Dr. Pierre Jolivet, Dr. Ellen Pearlman and Dr. Vigandas Shimbelis have achieved considerable success in integrating art, technology and scientific research. Dr. Pierre Jolivet received her PhD from University College Dublin (UCD) in 2022, studying the interaction of sound art and sensory perception using EEG technology and virtual reality spaces. In turn, Dr. Ellen Pearlman developed the innovative artificial intelligence opera "Language Is Leaving Me – An AI Opera of the Skin", which was presented in 2024 at international festivals, including "Ars Electronica" and the RIXC festival in Latvia. During this period, RISEBA visiting lecturer Dr. Vigandas Shimbelis focused on research into the interaction of contemporary art and technology, implementing several important projects. In 2022, he exhibited his work "Panorama Time" at the Prospekto Gallery in Vilnius, in which he studied the aesthetics of technological errors and their impact on the perception of memory and narrative. In 2023-2024, his exhibition "Bit Value" at AV17 Gallery in Vilnius sparked discussions about the value of digital art by combining the concepts of artificial intelligence and NFTs. These are just a few examples.

More detailed information on the research and artistic achievements of the academic staff involved in the implementation of the programme can be found in the CVs of lecturers included in Annex 24, as well as in the list of publications of academic staff attached to Annex 28.

**3.4.3. Information on the number of the scientific publications of the academic staff members, involved in the implementation of doctoral study programme, as published during the reporting period by listing the most significant publications published in Scopus or WoS CC indexed journals. As for the social sciences, humanitarian sciences, and the science of art, the scientific publications published in ERIH+ indexed journals or peer-reviewed monographs may be additionally specified. Information on the teaching staff included in the database of experts of the Latvian Council of Science in the relevant field of science (total number, name of the lecturer, field of science in which the teaching staff has the status of an expert and expiration date of the Latvian Council of Science expert) (if applicable).**

A significant contribution to raising the quality of the doctoral program is the participations of six experts approved by the Latvian Council of Science, four (4) of which are in the field of humanities and art.

Experts of the Latvian Council of Science in the doctoral study programme *Media Arts and Creative Technologies*

1. Dr. I. Gintere

- ORCID: 0000-0003-0203-3351
- Branch of Science: Humanities and Arts - Music, Visual Arts and Architecture
- Expiry date: 06.09.2026

2. Dr. J. Kukaine

- ORCID: 0000-0001-6099-1852
- Branch of Science: Humanities and Arts - Music, Visual Arts and Architecture
- Expiry date: 12.07.2026

3. Dr. S. Zariņa

- ORCID: 0000-0001-8884-2971
- Branch of Science: Humanities and Arts - Music, Visual Arts and Architecture
- Expiry date: 07.02.2027

4. Dr. B. Kalnačs

- ORCID: 0000-0001-6435-325X
- Branch of Science: Humanities and Arts - Music, Visual Arts and Architecture
- Expiry of expert rights: 08.01.2028

5. Dr. I. Ludviga

- ORCID: 0000-0003-1303-7462
- Branch of science: Social sciences - Economics and entrepreneurship
- Expiry date: 06.12.2026

6. Dr. I. Skulte

- ORCID: 0000-0002-4589-6600
- Branch of science: Social sciences - Media and communication
- Expiry date: 01.11.2026

More detailed information on the research achievements of the academic staff involved in the implementation of the programme can be found in the CVs of lecturers included in Annex 24, as well as in the list of publications of academic staff attached to Annex 28. But the most notable publications are given below (selected).

#### **Dr. C. Hales:**

1. Hales, C. (2023). 'AI as Creative Partner and Muse'. In: *Technologijos ir Menas/Technology and Art. TYRIMAI IR AKTUALIJOS*. Vilnius College of Technologies and Design, Vilnius (2023/14). ISSN 2783-8064 28-35.
2. Hales, C. (2023). 'Text-to-Image synthesis of the River Daugava: an Artistic Investigation'. In: *ADAMarts: Architecture, Design, Audiovisual Media Arts*, Vol. 4. RISEBA University, Riga (2023). pp. 112-122.
3. Hales, C. (2022). 'Customising the Interactive Film'. In: *ArtsIT/DLI 2022, 11th EAI International Conference on ArtsIT, Interactivity & Game Creation*. EAI (2022). pp. 785-795. [conference proceedings]
4. Hales, C. (2022). 'Experimental Film Meets Artificial Intelligence'. In: Kelomees, R., Guljajeva, V., Laas, O. (eds.) *The Meaning of Creativity in the Age of AI*. Estonian Art Academy, Tallinn (2022). pp. 39-58. [book chapter]

#### **Dr. E. Pearlman**

1. Pearlman, E. (2024). 'The Theatre of Your Mind (For Real)', *PAJ: A Journal of Performance and Art*, 46(2), pp. 25-34.
2. Pearlman, E. (2024). 'AIBO: Or how to make a 'sicko' brainwave opera', in W. Mou (ed.), *Artificial Intelligence for Art Creation and Understanding*. New York: Routledge.
3. Pearlman, E. (2023). 'AIBO—An Emotionally Intelligent Artificial Intelligence Brainwave Opera—Or I Built a "Sicko" AI, and So Can You'. In: M. Filimowicz, ed. *Information Disorder: Algorithms and Society*. New York: Routledge, Ch. 4.
4. Pearlman, E. (2023). 'Uploading into Eternity', *PAJ: A Journal of Performance and Art*, 45(1), pp. 104-107.

#### **Dr. A. Ceplitis**

1. Ceplitis, A. (2024) 'Kinaesthetic Narrativization of Place in 360° Stereoscopic Flânerie', *Enthymema*, XXXVI University of Milan. ISSN 2037-2426 .  
<https://doi.org/10.54103/2037-2426/24893>
2. Durling-Jones, S. and Ceplitis, A. (2024) 'Evoking Cultural Memory and Nostalgia with Volumetric Visualizations: NeRFs and Point Clouds as Metaphors for Displacement', *ADAMarts: Architecture, Design, Audiovisual Media Arts*, Vol. 5 (in press). ISSN 2256-0890 (Print)
3. Ceplitis, A. and Durling-Jones, V.S. (2023) 'A Use Case for Diffusion Models in the Generation of Hybrid AI, Multi-Modal Live Performances', *ADAMarts: Architecture, Design, Audiovisual Media Arts*, 3, pp. 92-100. Riga: RISEBA University of Applied Sciences. DOI: 10.32025/adamarts23006

#### **S. Durling-Jones(PhD(c))**

1. Durling-Jones, S. and Ceplitis, A. (2024) 'Evoking Cultural Memory and Nostalgia with Volumetric Visualizations: NeRFs and Point Clouds as Metaphors for Displacement',

*ADAMarts: Architecture, Design, Audiovisual Media Arts*, 5 (in press). ISSN 2256-0890 (Print)

2. Ceplitis, A. and Durling-Jones, V.S. (2023) 'A Use Case for Diffusion Models in the Generation of Hybrid AI, Multi-Modal Live Performances', *ADAMarts: Architecture, Design, Audiovisual Media Arts*, Vol. 3, pp. 92-100. Riga: RISEBA University of Applied Sciences. DOI: 10.32025/adamarts23006
3. Durling-Jones, S. (2023). 'Projecting the Past in the Present: Visualizing Historical Absences Through AI Text-to-Image and Image-to-Image Animation'. *The International Journal of New Media, Technology, and the Arts*, Vol. 18(1-2).
4. Durling-Jones, S., 2023. 'Words Not Spoken: Digital humanities and the Future of Endangered Language', *ADAMarts: Architecture, Design, Audiovisual Media Arts*, Vol. 2, pp. 1-11.

#### Conferences and Seminars:

1. Durling-Jones, S. Projecting the Past in the Present: Visualizing Historical Absences Through AI Text-to-Image and Image-to-Image Animation. Conference paper and presentation at the Eighteenth International Conference on the Arts in Society. (04/07/2023 – 06/07/2023 – Krakow, Poland)
2. Gender and the Machine: A.I. Visualizations of Women in Latin American Literary Tropes. Conference Paper and Presentation at the Art & Humanities in Digital Transition Conference, University of Portugal. 06/07/2023 – 08/07/2023 – Lisbon, Portugal

#### **Dr. R. Kolomees**

1. Kelomees, R., Jansen, T. & Hoppu, P. (2024). Telecommunication technologies and their relationship with performative cultural practices and theatre: telepresence stage and “third space”. In: Kelomees, R. et al. *ACuTe Case Studies*. Oulu University of Applied Sciences. <http://urn.fi/urn:isbn:978-951-597-25>.
2. Kelomees, R., Jansen, T. and Hoppu, P. eds., (2024). *ACuTe Case Studies. OAMK Journal*, 63/2024. Oulu: Publications of Oulu University of Applied Science.
3. Kelomees, R. (2023). The Viewer as a Source of the Artwork. In *Proceedings of the 16th International Symposium on Visual Information Communication and Interaction (VINCI '23)*. Association for Computing Machinery, New York, NY, USA, Article 40, 1-4. <https://doi.org/10.1145/3615522.3615563>.
4. Kelomees, R. (2023). 'The Image in Interaction and Proprioception'. In *Acta Academiae Artium Vilnensis*, 109, pp.165-172
5. Kelomees, R., Jansen, T. and Hoppu, P. (2023). 'From Past to Present: The Journey of Technological Theatre'. *OAMK Journal*, 125, pp.1-54.
6. Clark, L. and Kelomees, R. eds. (2022). *[Re|Dis]Connection: Interactive Storytelling Art*. Pittsburgh: ETC Press.
7. Kelomees, R., Guljajeva, V. and Laas, O. eds. (2022). *The Meaning of Creativity in the Age of AI*. Tallinn: Estonian Academy of Arts.

#### **Dr. I. Ludviga**

1. Sedovs, E., Volkova, T. and Ludviga, I. (2024). 'Sustainable development and strategic management-what is on the horizon in our non-ergodic world research?' *\*Sustainable Futures\**,
2. Starke, S. and Ludviga, I. (2024). 'Impeding Digital Transformation by Establishing a Continuous Process of Competence Reconfiguration: Developing a New Construct and Measurements for Sustained Learning'. *Sustainability*, 16(23), 10218.
3. Ludviga, I. and Kalvina, A. (2024). 'Organizational agility during crisis: Do employees' perceptions of public sector organizations' strategic agility foster employees' work engagement and well-being?' *Employee Responsibilities and Rights Journal*, 36(2), pp.

4. Suarez, J., Ludviga, I. and Mavlutova, I. (2024). 'The Role of Strategic Management Accounting Techniques in the Improvement of A Company's Financial Performance: The Case of low-cost Airlines'. *WSEAS Transactions on Business and Economics*, 21, pp. 2190-2202.
5. Baah, R., Volkova, T. and Ludviga, I. (2023). 'Evaluating the Effect of Wisdom on Corporate Managers' Intentions to Contribute to Non-State Social Protection in the Future'. *Journal of Business Management*, 21, pp. 64-88.
6. Serbinenko, I. and Ludviga, I. (2023). 'Organizational Citizenship Behaviour: Evolution of the Concept in the Scope of Industry 4.0 and Industry 5.0'. *Journal of Business Management*, 21, pp. 1-21.
7. Nieżurawska, J., Kycia, R.A., Ludviga, I. and Niemczynowicz, A. (2023). 'Structured multi-criteria model of self-managed motivation in organizations based on happiness at work: pandemic related study'. *Scientific Reports*, 13(1), 16521.
8. Ludviga, I. (2023). 'Necessary and Sufficient Conditions for Implementing Human Resource Analytics in Organizations'. In: *16th Annual Conference of the EuroMed Academy of Business*.
9. Ludviga, I. and Kalvina, A. (2023). 'Is Your Boat in Storm Conditions? Need for Organizational Agility in the Public Sector During Crisis'. In: *16th Annual Conference of the EuroMed Academy of Business*.
10. Ludviga, I. and Sluka, I. (2023). 'Work values and motivating factors of generation Z—the analysis of empirical research in Poland, Portugal, and Latvia'. In: *Managing Generation Z*, pp. 31-59.
11. Ludviga, I. (2023). 'Theoretical and Conceptual Frameworks and Models: What Are They, When, and How to Apply Them in Teaching Research Methodology to Master and PhD Students?' In: *INTED2023 Proceedings*, pp. 1948-1953.
12. Nieżurawska, J., Kycia, R.A., Ludviga, I. and Niemczynowicz, A. (2022). 'Model of work motivation based on happiness: pandemic related study'. *arXiv preprint arXiv:2210.14655*.
13. Baah, R., Volkova, T. and Ludviga, I. (2022). 'Measuring the Enablers of Corporate Managers' Decisions to Contribute to Non-State Social Protection'. In: *International Symposium on Annual Days of BHAAAS in Bosnia and Herzegovina*, pp. 3-31.
14. Joksts-Bogdanovs, E. and Ludviga, I. (2022). 'Organization-Stakeholder Fit in a Military Context: Conflict Resolution Strategies Between a Military Organisation and Military Family'. In: *International Symposium on Annual Days of BHAAAS in Bosnia and Herzegovina*.
15. Kycia, R., Ludviga, I. and Niemczynowicz, A. (2022). 'Model of work motivation based on happiness: pandemic related study'. *org*.
16. Ludviga, I. and Niemczynowicz, A. (2022). 'Model of work motivation based on happiness: pandemic related study'. *org Papers*.
17. Sluka, I. and Ludviga, I. (2022). 'Embodied Cognition and Management Learning: The Need for Sensorial, Emotional, and Spiritual Skills for Solving Complex Managerial Problems'. In: *EDULEARN22 Proceedings*, pp. 4698-4706.
18. Ludviga, I., Kalvina, A., Vintisa, K., (2022), Assessment of an automated performance management system in public sector organisations, *International Journal of Public Sector Performance Management*, Vol. X, No. Y, xxxx (forthcoming, online first:<https://www.inderscience.com/info/ingeneral/forthcoming.php?jcode=ijpspm>)
19. Leimane, S., Ludviga, I., Zakriževska-Belogrudova, M., (2022) 'The Gap between Theoretical and Practical Understanding of Gamification', In Conference proceedings: 15th International Scientific Conference "Rural Environment. Education. Personality. (REEP)", May 2022. DOI: 10.22616/REEP.2022.15.025

#### **Dr. S. Blumberga**

1. Kruope, L., & Blumberga, S. (2024). 'Perception of epistemic authority and reliance on it



- among employees of different generations towards their direct managers in Greek organization "X". *Facta Universitatis, Series: Economics and Organization*, 221-240.
2. Vīra, R., Pīpkalēja, L., & Blumberga, S. (2024). 'Correlation between personnel' authenticity in the workplace, burnout and well-being'. In *Integration. Education. Proceedings of the International Scientific Conference*.
  3. Blumberga, S., & Bagata, L. (2023). 'Differences in quality of working life, job related stress and coping: Study of Y and Z generations'. *International Journal of Psychology*, 58, 637-637.
  4. Blumberga, S., & Dulbinska, E. (2023). 'Engagement of new doctors/residents and causes of employee turnover in the hospital in Latvia'. In *Proceedings of FEB Zagreb International Odyssey Conference on Economics and Business*.
  5. Nagle, E., Cerela-Boltunova, O., Blumberga, S., Mihailova, S., & Griskevica, I. (2023). 'The burnout and professional deformation of Latvian healthcare workers during the COVID-19 pandemic at the traumatology and orthopaedics hospital'. *Social Sciences*, 12(3), 175.
  6. Blumberga, S., & Berga, S. (2022). 'Personnel loyalty, work-life balance during remote work'. *Proceedings of CBU in Social Sciences*, 3, 20-27.
  7. Blumberga, S., & Danovska, I. (2022). 'Career development and ageing of personnel in the public administration'. In *EDULEARN22 Proceedings* (pp. 10464-10471). IATED.
  8. Blumberga, S., & Taurina, I. (2022). 'Correlation between remote management, cohesion of working teams and personnel engagement'. In *Proceedings of FEB Zagreb International Odyssey Conference on Economics and Business*.
  9. Blumberga, S., & Vilcane, M. (2022). 'Integration of Latvian immigrants in Germany through psychological well-being and engagement with the cultural community'. *European Integration Studies*, 52-63.

#### **Dr. I. Skulte**

1. Harro-Loit, H., Parder, M. L., Rožukalne, A., Juurik, M., & Skulte, I. (2025). Press freedom and freedom of expression in Estonia and Latvia: The role of agents. *Central European Journal of Communication*, 18(1), Article 39.
2. Skulte, I., Pocé, G., & Kull, A. (2024). Baltic parable of life and death: Christian opinions on gendered violence in the context of the Istanbul Convention. In M. Ališauskienė, E. Aleknaitė, & M. Bjelland Kartzow (Eds.), *Religion and gender equality around the Baltic Sea* (pp. 191-216). Routledge.
3. Kõuts-Klemm, R., Eberwein, T., Peruško, Z., Vozab, D., Rožukalne, A., Skulte, I., & Stakle, A. (2024). Media and journalism research in small European countries. *Media and Communication*, 12 (1), Article 7205.
4. Skulte, I., & Briede, K. (2024). "God has given women all kinds of opportunities to serve": How media discourse on the ordination of women constructs understanding of the role of women in church and society. *Occasional Papers on Religion in Eastern Europe*, 44 (8), Article 8.
5. Berglez, P., Waschková Císařová, L., Krakovsky, C., Lauk, E., Miteva, N., Ots, M., Skulte, I., & Rožukalne, A. (2024). What is journalism's contribution to deliberative communication and democracy? In Z. Peruško, E. Lauk, & H. Harro-Loit (Eds.), *European media systems for deliberative communication* (pp. 64-81). Routledge.
6. Gálik, S., Vrabec, N., Tolnaiová, S. G., Stakle, A., Skulte, I., Avādani, I., Oggolder, C., & Metanova, L. (2024). How competencies of media users contribute to deliberative communication. In Z. Peruško, E. Lauk, & H. Harro-Loit (Eds.), *European media systems for deliberative communication* (pp. 98-116). Routledge.
7. Gálik, S., Vrabec, N., Avādani, I., Rožukalne, A., Skulte, I., Stakle, A., Trbojević, F., Krajčovič, P., & Metanova, L. (2024). Monitoring media users' competencies. In E. Lauk, M. O. Alonso, & H. Harro-Loit (Eds.), *Monitoring mediascapes: A premise of wisdom-based EU media governance* (pp. 162-187). University of Tartu Press.

8. Poce, G., & Skulte, I. (2023). Religious voices against "gender ideology" in the discourse on the ratification of the Istanbul Convention in Latvian and Lithuanian media. *Religion and Society in Central and Eastern Europe*, 16 (1), 39-60.
9. Rožukalne, A., Skulte, I., Avādani, I., Lupu, C., Oggolder, C., Stakle, A., Gálik, S., Vrabec, N., Metanova, L., & Velinova, N. (2023). Media literacy policy for unknown media audiences. *Media Literacy and Academic Research*, 6(2), 101-125.
10. Čábyová, L., Hudíková, Z., Rožukalne, A., Skulte, I., & Stakle, A. (2023). Family news talks: Deliberative communication in families. *Media Literacy and Academic Research*, 6 (2), 22-53.
11. Berglez, P., Eberwein, T., Jansová, I., Krakovsky, C., Nord, L., Ots, M., Rapado, I., Raycheva, L., Rožukalne, A., Skulte, I., Stakle, A., & Waschková Císařová, L. (2023, June 29-30). Media change in Europe as a structure-agency process: Results from a comparative study of Austria, Bulgaria, the Czech Republic, Latvia and Sweden [Conference presentation]. 14th Central and Eastern European Communication and Media Conference (CEECOM), Brno, Czech Republic.
12. Kruk, S., & Skulte, I. (2022). The perils of defense in an information war: Media, minorities, and the threat next door. In J. Chakars & I. Ekmanis (Eds.), *Information wars in the Baltic States: Russia's long shadow* (pp. 187-203). Palgrave Macmillan.
13. Skulte, I. (2022). The narrative of climate change in Latvian media content. In O. Trofymchuk & B. Rivza (Eds.), *22nd International Multidisciplinary Scientific GeoConference SGEM 2022: Conference proceedings of selected papers* (pp. 439-446). STEF92 Technology.

#### **Dr. V. Kaže**

1. Dash, R. K., Krivins, A., & Kaze, V. (2025). Economic evaluation of land in agribusiness: Soil fertility factor. *Access to Science, Business, Innovation in Digital Economy*, 6 (1), 25-45. [https://doi.org/10.46656/access.2025.6.1\(2\)](https://doi.org/10.46656/access.2025.6.1(2))
2. Muhamud, A., Etalong, T. A., Krivins, A., & Kaze, V. (2024). Point of sale and cashless policy in selected market. *Journal of Entrepreneurship & Sustainability Issues*, 12 (1), 169-178.
3. Kaze V., Bolinsky G., Kurov J. (2022). Visual Images-Based Approach for Measuring Personal Values. *Societies*. 2022; 12(6):191.
4. Kaze, V. (2022). Machine Learning Application for Sustainable Development of Human Capital Linking Personal Values with Skills and Competencies. *Challenges, Trends and Inspirations within the Labour Market 2021*, Alexander Dubček University in Trenčín, Slovakia (ISBN: ISBN 978-80-8075-967-4), p. 184-199.

### **List of creative works**

#### **Dr. S. Pinchbeck**

1. Pinchbeck, S. (2019). Pathways - multichannel channel audio installation, Glass Gallery, Grande Prairie, Canada
2. Pinchbeck, S. (2019). Pathways -multichannel audio installation, Burning Man, Black Rock City, Nevada, USA.
3. Pinchbeck, S. (2018). Sea of Sound Festival - Curator and Producer, April 2018, Edmonton, Canada
4. Pinchbeck, S. (2018). Ghostly Pleasures and Aural Delights - Installation, Glass Gallery, GPRC, Grande Prairie, Canada
5. Pinchbeck, S. (2018). Pathways - Installation, +15 Soundscape Gallery, Arts Commons, Calgary, Alberta.
6. Pinchbeck, S. (2017). Ghostly Pleasures and Aural Delights - Installation, Koidu Seltsimaja, Hansa Days, Viljandi, Estonia.
7. Pinchbeck, S. (2016). Koidu Seltsimaja Media Art Residency and Exhibit - Curator/Organiser, Koidu Seltsimaja, Hansa Days, Viljandi, Estonia.

8. Pinchbeck, S. (2016). Calgary Sound Art - Curator, Exhibit, Liepaja Sound Days, Liepaja, Latvia

**Dr. R. Šmite un Dr. R. Šmits**

1. Šmite, R., & Šmits R. (2020) Atmospheric Forest. VR Installation (point cloud and data viz) / Multi-channel video and sound / Research documentation (interviews with scientists, resin experiments).
2. Šmite, R., & Šmits R. (2019). 23. marts - 9. jūnijs - installation *Mikropasauļu svārstības* exhibition *Purvīša balva 2019* LNMM, LV.
3. Šmite, R., & Šmits R. (2018). September - Installation *Purva radio* Ars Electronica festival exhibition, Linca/Aī
4. Šmite, R., & Šmits R. (2018). August-installation *Mikropasauļu svārstības* exhibition *Eco-Visionaries* gallery HEK, Bāzele/CH
5. Šmite, R., & Šmits R. (2018). May - November - *Biotricity. Swamp Radio Laboratory* installation, Venēcijas arhitektūras bienāle, Lietuvas paviljons *Swamp School*, kuratori Gediminas un Nomeda Urbonas, lī
6. Šmite, R., & Šmits R. (2018). Septembris - Swamp Radio Wireless installation, Ars Electronica festival exhibition *Error*, Linca, Aī
7. Šmite, R., & Šmits R. (2018). Augusts - novembris - Fluctuations of *Microworlds* un *Swamp Radio VR* instalācijas, izstāde *Ecovisionaries*, Elektroniskās mākslas centrs HeK, kuratore Sabine Himmelsbach, Bāzele, CH
8. Šmite, R., & Šmits R. (2018). April - May - *Swamp Radio Laboratory*, instalācija, Mlī teorētiskās Fizikas centrā CīP, Progresīvo Vizuālo Studiju centrā CAVS 50 gadu oficiālajā programmā, simpozija *Zooetics* ietvaros, Bostona, US
9. Šmite, R., & Šmits R. (2017, augusts - 2018, augusts) - *Biotricity - Bacteria Battery* instalācija, izstādē *Open Codes*, kurators Peter Weibel, ZKM, Karlsruhe, D.

**3.4.4. Information on the participation of the academic staff, involved in the implementation of the doctoral study programme, in scientific projects as project managers or prime contractors/ subproject managers/ leading researchers by specifying the name of the relevant project, as well as the source and the amount of the funding. Provide information on the reporting period (if applicable).**

- **Project “CineGame Ukraine: a contemporary Ukrainian research-based digital art game for developing narrative and cinema literacy”,** 1233058 MSCA4Ukraine / European Commission's Marie Skłodowska-Curie Actions Horizon programme

**Involved persons: Dr. Ieva Gintere, Scientific Director 2023-2025**

- **Project “ImGame – An Innovative Digital Environment Based on Research with Elements of Immersive Aesthetics and Serious Gaming”** nr. 101054570

European Commission's Creative Europe Programme 2022-2025

**Involved persons: Dr. Ieva Gintere 2022-2025**

- **Project: Improving Moodle infrastructure:**

**DIGITEKA project No.8.2.3.0/22/A/006 "Digitization initiatives for student involvement and improvement of the quality of studies at the University of Latvia**

**and project partner universities"**

<https://www.esfondi.lv/istenotie-projekti/8-2-3-0-22-a-006> (2022-2023)

Total project funding: 2060395 EUR

**Participants: RISEBA productions, RISEBA Project Department, Juris Asars, Dr. Aigars Ceplītis**

- **Project:** Matariali in improving technical support:

**"Promotion of the development of digital self-service skills in society" (procurement identification No. VARAM 2023/32)**

**"COMPETENCE APPROACH TO LEARNING CONTENT" 8.3.1.1/16/I/002 VISC**

<https://www.tavaklase.lv/>

**Participants: RISEBA productions, RISEBA Project Department, Juris Asars, Dr. Aigars Ceplītis**

- **The project "Development of Serious Art Games and the Ecology of Mind in the 21st Century (EcoMind)** focuses on the interaction of digital culture and information and communication technologies (ICT) to develop an innovative art game that focuses on the ecology of mental health, including peace, self-confidence and psychological states. In cooperation with the Orleans School of Art and Design (France), RISEBA University, and Vidzeme University of Applied Sciences, Dr. Ieva Gintere is improving her digital skills and developing a demo version of the "EcoMind" game at Vidzeme University of Applied Sciences. The project emphasizes the application of WebXR technology in the development of serious art games, the circulation of ecosystem knowledge and cooperation between creative engineers.

**Researchers involved: Dr. Ieva Gintere, Dr. Aigars Ceplītis, Mg.art., Rogier Jupijn 2025-2028**

- **Project "Landscapes of Identities: History, Culture and Environment"**

Implemented in the State Research Programme "Letonika for the Development of Latvian and European Society" Project No.: VPP-LETONIKA-2021/1-0008

**Project implementation: 20.12.2021.-19.12.2024.**

Project financier: Latvian Council of Science of the Ministry of Education and Science of the Republic of Latvia Total project funding: 1 068 000 EUR

**Involved researchers: Dr. Zanda Gutmane (member of the RTU P-17 doctoral council)**

- **Projects: Assessment of competences of students in higher education and their development dynamics during the study period (1st stage)**

**Involved researchers: Dr. Ilva Skulte, Dr. Maija Demitere**

Project number: 8.3.6.2/17/I/001 (23-12.3e/19/103) Customer: Ministry of Education and Science of the Republic of Latvia Period: 01.07.2020. - 31.08.2021. Research funding: 300 000 EUR

EU HORIZON project "Critical assessment of risks and opportunities related to media in relation to balanced communication: scenarios for the development of the European media space (MEDIADCOM) (101004811) (1.03.2021 - 28.02.2024)

- **Project: "Force AI" ( Fostering Opportunities, Resources, and Capabilities in AI )**

(2024-2027)

**Involved researcher: Dr. valters Kaže**

Project number: 2024-1-DE01-KA220-HED-000250975

Total project funding: EUR 250 000

Other EU-funded projects that RISEBA has implemented, including with the involvement of the Faculty of Media and Creative Technologies, are listed in Annex 69.

**3.4.5. Assessment of the cooperation between the teaching staff members by specifying the mechanisms used to promote the cooperation and ensure the interrelation between the study programme and study courses/ modules. Specify also the proportion of the number of the students and the teaching staff within the study programme (at the moment of the submission of the Self-Assessment Report).**

Collaboration among teaching staff is a very important aspect of the doctoral study program, especially in those study modules that are jointly provided by multiple instructors. The overall implementation and development of the program is overseen by the Program Council, whose work includes representatives from all the delegated scholars to implement the program. This mutual collaboration among teaching staff is illustrated by the program's content structure—for example, in the study module A3 "Research Criticism" where, during colloquia, certain seminars bring together doctoral students from all three academic years, thus creating a broad platform for academic discourse. These seminars are actively attended not only by the doctoral students and the program's lecturers but also by the program directors (for instance, Dr. Aigars Ceplītis and Dr. Rasa Šmite) and the Director of the doctoral study process, Dr. Christopher Hales, whose presence helps ensure a close link between institutional decision-making and study processes.

Such a colloquium and seminar structure not only promotes the progress of doctoral students' theoretical research and refines their presentation skills, but also encourages lively discussions among students and teaching staff, creating a fertile environment for free, well-argued idea exchanges and the development of critical analysis. As a result, mutual collaboration and exchange of views are reinforced, which in turn helps maintain coherent thematic links between different study courses and modules.

Another significant support mechanism in the study process is the plenary sessions, which supplement the study modules during colloquia (for example, A1.2 "Academic Writing and Creative Practice" and A2 "Processes and Themes"), as well as other study modules. These sessions are led by visiting scholars, such as Dr. Benedikts Kalnačs, Dr. Vygandas Šimbelis, Dr. Raivo Kelomees as well as RISEBA-elected faculty, for instance, Dr. Ieva Gintere and Dr. Valters Kaže, who collectively broaden the research-focused creative platform and offer a multifaceted perspective on key research themes and formats.

In these plenary sessions and individual remote consultations, doctoral students receive in-depth support from their supervisors and other instructors. For instance, Dr. Ellen Pearlman, specializing in the interplay between artificial intelligence and art, assists Sabrina Durling Jones in developing her research on algorithmic memory rituals in the posthuman "displacement" context. Meanwhile, composer Dr. Pierre Jolive makes a significant contribution to Mehran Abdolahinia's research on interactive music and the integration of Iranian historical elements into an experimental music

composition experience. At the same time, the expertise of Dr. Aigars Ceplītis and Dr. Vygandas Šimbelis aligns closely with Hao Zhang’s research on the technological development of immersive theater in China, offering in-depth analysis of METAHUMAN facial motion capture solutions. Such interaction between lecturers and doctoral students facilitates the implementation of new dramaturgy, performative practices, and technological innovations in artistic and immersive contexts.

Although the doctoral study management model—where 22 instructors work with 11 doctoral students (2:1)—may initially raise questions regarding resource efficiency, it is structurally justified and conforms to international trends: each doctoral student is assigned two supervisors—one representing the primary research field and the other providing an interdisciplinary perspective (as in the case of Hao Zhang’s research on immersive theater technologies in China, where Dr. Aigars Ceplītis serves as the immersive theater expert while Dr. Raivo Kelomees assists with theoretical contextualization). This approach is crucial, since different modules (e.g., A1.2 “Academic Writing and Creative Practice” or A2 “Processes and Themes”) require diverse expertise, ranging from linguistics and art theory to data science, and it also guarantees doctoral students more focused individual attention. Consequently, this instructor-to-student ratio should not be viewed as a sign of inefficient workload but rather as a well-considered strategy that promotes high-quality interprofessional consultations and colloquia to meet international standards in maintaining research quality that characterizes smaller countries, where concentrating resources more intensively fosters innovation and interdisciplinary collaboration.

# Annexes

III - Description of the Study Programme - 3.1. Indicators Describing the Study Programme		
Sample of the diploma and its supplement to be issued for completing the study programme	59. Annex. Sample of the diploma and its annexes to be issued by the DMM for completing the study program.zip	59. pielikums. DMM par stud. progr. apgūšanu izsniedzamā diploma un tā pielikumu paraugs.zip
For academic study programmes - Opinion of the Council of Higher Education in accordance with Section 55, Paragraph two of the Law on Higher Education Institutions (if applicable)		
Compliance of the joint study programme with the provisions of the Law on Higher Education Institutions (table) (if applicable)	62. Annex_Joint_DMM_Compliance_with_Requirements_of_Law.zip	62. pielikums_Kopiga_DMM_atbilstiba_Augstskolu_likuma_prasibam.zip
Statistics on the students in the reporting period	61. Annex Statistics on students enrolled in the joint study program PhD.pdf	61. pielikums Statistikas par studējošiem PhD.pdf
III - Description of the Study Programme - 3.2. The Content of Studies and Implementation Thereof		
Compliance with the study programme with the State Education Standard		
Compliance of the qualification to be acquired upon completion of the study programme with the professional standard or the requirements for professional qualification (if applicable)		
Compliance of the study programme with the specific regulatory framework applicable to the relevant field (if applicable)	63. pielikums_DMM_State_Education_standart_ENG.pdf	63. pielikums_DMMW_atbilstiba_Valsts_izglitiba_standartam.pdf
Mapping of the study courses/ modules for the achievement of the learning outcomes of the study programme	64. pielikums_Modulu_kartejums_DOKTORI_ENG.pdf	64. pielikums_Modulu_kartejums_DOKTORI_LV.pdf
The curriculum of the study programme (for each type and form of the implementation of the study programme)	65. Annex_ADSP_Study_Plan_ENG.pdf	65. pielikums_ADSP_studiju_plani_LV.pdf
Descriptions of the study courses/ modules	66. Annex_ADSP_Modules_ENG.zip	66. pielikums_ADSP_Modulu_apraksti_LV.zip
Description of the organisation of the internship of the students (if applicable)		
III - Description of the Study Programme - 3.4. Teaching Staff		
Confirmation that the academic staff of the doctoral study programme includes not less than five doctors, of which at least three are experts approved by the Latvian Council of Science in the branch or sub-branch of science in which the study programme intends to award a scientific degree (if applicable)	68. Annex Certification - academic staff of the joint doctoral study programme.edoc	68. pielikums_Aplicinajums_par_akadem. person.sast. (1).edoc
Confirmation that the academic staff of the academic study programme complies with the requirements specified in Section 55, Paragraph one, Clause 3 of the Law on Higher Education Institutions (if applicable)	67. Annex_Attestation_Section 55 Law _doctoral study.edoc	67. pielikums_Akad_personala_atlitiba_Augstskolu_likuma_55_p._doktori.edoc