

MUSIC QUALITY ENHANCEMENT

Report

**Accreditation of the Music Programmes delivered by the
Kazakh National University of Arts
(Astana, Kazakhstan)**

Site-visit: 14-16 March 2017



ҚАЗАҚ ҰЛТТЫҚ ӨНЕР
УНИВЕРСИТЕТІ

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Introduction

The Kazakh National University of Arts (KazNUA) is one of the three main higher education institutions in the Republic of Kazakhstan providing education in the sphere of culture and art. In November 2016, the Academic Council of the KazNUA took the decision to commission MusiQuE – Music Quality Enhancement (MusiQuE) to organise a procedure for the accreditation of 36 programmes, including 19 music programmes and 17 visual and performing arts programmes. MusiQuE coordinated the organisation of the accreditation procedure and carried out the review of the 19 music programmes. The review of the 17 visual and performing arts programmes was subcontracted to EQ-Arts (Enhancing Quality in the Arts). The report that follows covers the review of the 19 music programmes. The review of the 17 visual and performing arts programmes resulted in a separate report.

The procedure for the accreditation of the 19 music programmes followed a three-stage process:

- the KazNUA prepared a *Self-evaluation Report (SER)* and supporting documents, based on the *MusiQuE Standards for Programme Review*;
- an international review team composed by MusiQuE studied the *SER* and conducted a site-visit at the KazNUA on 14-16 March 2017. The site-visit comprised meetings with representatives of the KazNUA management team, teaching and support staff, students, alumni, employers and external stakeholders, and visits to classes and performances. The review team used the *MusiQuE Standards for Programme Review* as the basis of its investigations;
- the review team produced the accreditation report that follows, structured along the *Standards* mentioned above.

The review team consisted of:

- Jacques Moreau, Director of the Cefedem Rhône-Alpes, Centre de formation des enseignants de la danse et de la musique, Lyon, France (Chair)
- Mist Thorkelsdottir, Senior Advisor to the Dean for International Relations at the Thornton School of Music, University of Southern California, US
- Darius Kucinskas, Vice-Dean of Music Academy at Vytautas Magnus University, Kaunas, Lithuania
- Elisabeth Gutjahr, Rector of the University of Music Trossingen, Germany
- Tony Woodcock, President of Scolopaxarts and Visiting Professor for music and social entrepreneurship at Berklee College of Music, Valencia Campus, Spain
- Kamarsulu Ershatovna Ibrayeva, Associated Professor of music education and choreography at the Abai Kazakh National Pedagogical University, Kazakhstan
- Daniyar Berzhaprakov Bagdatovich, student bachelor in composition at the Kurmangazy Kazakh National Conservatory, Kazakhstan
- Jef Cox, staff member at MusiQuE, Belgium (Secretary)

The review team would like to express its sincere gratitude to the Rector of the KazNUA, Mrs. Aiman K. Mussakhajayeva, and her team for the excellent organisation of the site-visit and for welcoming the review team as peers in such a hospitable way. The review team hopes that the present report will be helpful to the KazNUA, not just for the purposes of acquiring international accreditation but also for its management, teachers, students and external stakeholders to underpin and further support its ongoing development as an internationally oriented institution. The review team would like to encourage the KazNUA to make the accreditation report available to all stakeholders by circulating it among its staff members and students and by publishing it in an appropriate place on the KazNUA website.

Key data on the KazNUA

Name of the institution	Kazakh National University of Arts
Legal status	Public institution
Date of creation	12 October 2009 The institution was initially established in 1998 as the Kazakh National Academy of Music. In 2009, the institution was reformed into its current structure and renamed into the Kazakh National University of Arts (Source: <i>SER</i> , p. 3).
Website	http://kaznui.kz/en/
Number of students	Numbers for academic year 2016-2017: ¹ <ul style="list-style-type: none">· Total number of students: 1540· Number of students enrolled in the music programmes: 810· Music students enrolled at bachelor level: 732· Music students enrolled at master level: 69· Music students enrolled at doctoral level: 9

List of programmes to be accredited

1. 5B040300 - Vocal (bachelor)
2. 6M040300 - Vocal (master)
3. 5B040200 - Instrument (bachelor)
4. 6M040200 - Instrument (master)
5. 6D040200 - Instrument (doctoral)
6. 5B040500 - Conducting (bachelor)
7. 6M040500 - Conducting (master)
8. 5B041100 - Composition (bachelor)
9. 6M041100 - Composition (master)
10. 5B040400 - Traditional music (bachelor)
11. 6M040400 - Traditional music (master)
12. 5B040100 - Musicology (bachelor)

¹ A detailed overview of the number of students enrolled in each programme can be found in the *SER* in table 2 on pages 5 and 6.

13. 6M040100 - Musicology (master)
14. 6D040100 - Musicology (doctoral)
15. 5B042300 - Art-management (bachelor)
16. 5B010600 - Music education (bachelor)
17. 6M010600 - Music education (master)
18. 6D010600 - Music education (doctoral)
19. 5B040800 - Variety Art (bachelor)

A note on the scope of the review report

The review of the 36 programmes offered by KazNUA resulted in two separate reports. The report that follows is based on the findings of the MusiQuE review team and exclusively covers the review of the 19 music programmes. The EQ-Arts review team has produced a separate report for the 17 visual and performing arts programmes. The statements made in the present report concerning the compliance with the *MusiQuE Standards for Programme Review* are therefore only applicable to the 19 music programmes, and not necessarily valid for the other programmes offered by the KazNUA.

The findings of the review team expressed in this report are based on the information provided by KazNUA in its *SER* and appendixes, the information collected in meetings during the site-visit, and the additional documentation requested by the review team. The review team wishes to express its gratefulness to the KazNUA for the high quality of the documentation and for providing the requested materials to the review team on the spot. It should be noted, however, that the *SER* only contained detailed information for all music programmes in relation to standards 1 to 4.2. For standards 5.1 to 8.3, the *SER* offered a generic description of the situation in the institution but no in-depth analysis of each programme. Nevertheless, the review team was able to collect sufficient additional information during the site-visit and felt confident to also make duly justified statements about the compliance of all programmes in relation to standards 5.1 to 8.3.

1. Programme's goals and context

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

When Astana officially replaced Almaty as the capital of the Republic of Kazakhstan in 1997, the Kazakh government took the decision to establish a higher music education (HME) institution in the centre of the newly built city. Rector Aiman K. Mussakhajayeva was tasked to lead and develop this institution, which was at the time called the Kazakh National Academy of Music. The institution started its activities in 1998. In 2009, the Kazakh National Academy of Music was reformed and renamed into the Kazakh National University of Arts (Sources: *SER*, p. 3 and *Meeting 1 with Rector and Vice-Rectors*). Nowadays, the KazNUA is one of the three main higher education institutions in the Republic of Kazakhstan providing education in the sphere of culture and art; the two other institutions, which are both located in Almaty, are the Kurmangazy Kazakh National Conservatory and the T.K. Zhurgenov Kazakh National Academy of Arts (Source: *SER*, p. 9).

The institutional mission and vision of the KazNUA are expressed in its strategic plan. It is the institution's aim to "prepare the national elite for the culture development, art and fine art education of the Republic of Kazakhstan by providing quality educational services in accordance with modern international standards." The institutional mission is reinforced by KazNUA's vision statement, which specifies that the institution seeks to train "high-qualified, competitive specialists of culture and art" (Source: *Appendix 18 - Strategic Development Plan KazNUA*).

The KazNUA offers 19 music programmes (Source: *SER*, p. 4 and 7). In addition to the vocal, instrumental, conducting, composition, art-management and music education programmes, the educational offer includes training in musicology (which is often referred to as 'music studies' in the *SER*), variety art (which is the equivalent of what is more commonly known as a pop and jazz programme) and traditional music. The traditional music programme seeks to instruct students in the study of ethnic Kazakh and Russian instruments, such as the *dombra* and the *kobyz*, and traditional singing.

The overall aim of all the music programmes is expressed in the *SER* as the "preparation of competent professionals in the field of music, with leadership qualities, well-developed individuality, formed a civil position aimed at strengthening the image of Kazakhstan through the development and promotion of musical art, rich cultural heritage" (Source: *SER*, p. 5). In addition, the review team found evidence of clearly expressed goals for the majority of the individual programmes, for example for the music education, musicology and vocal programmes (Source: *SER*, p. 133, 165, and 176). The stated goals for the individual programmes are relevant and aptly reflect the institutional mission. However, the review team noticed that the goals of the individual programmes are often described in a generic manner only, without explicitly reflecting the specific features of the programme. Moreover, programme goals are expressed for the entire 'area' and do not distinguish separate aims for the bachelor, master and doctoral level. A typical example can be found in the description of the goals of the composition programme: "The mission of academic program Composition is to prepare well-educated, fundamentally prepared, creative thinking and competitive specialists, well adapted to the constantly changing

conditions of creative activity in the field of composition, which directly reflects the KazNUA core mission" (Source: *SER*, p. 220).

The programmes started to adopt the three-cycle (bachelor-master-doctoral) structure which is common in the European Higher Education Area (EHEA) from 2007 onwards. Previously, students were trained in programmes with a duration of four or five years (depending on the main area of study), with the possibility to enrol in an additional post-graduate programme after the completion of their studies (Sources: *SER*, p. 37, *Meeting 4 with senior administrative officers* and *Meeting 5 with academic and artistic staff*). The review team understood that, since the implementation of the three-cycle structure, the programmes have made considerable efforts to conform their curricular provision to the Bologna Process reforms. The adoption of the three-cycle structure has profoundly impacted upon the programmes and has triggered pedagogical innovation in all the curricula, including the introduction of individual learning paths and the principles of student-centred learning. Although the review team has seen clear evidence of the formal implementation of the three-cycle structure, the review team noticed that the vast majority of students graduates upon completion of the bachelor and that only a minority of students complements its studies with a programme in the second and third cycle (Source: *SER*, p. 5-6).

The *SER* makes mention of the programmes' approach to equal opportunities. The equal opportunities policy is framed by national legislation and is reflected in "all spheres of activity and taken into consideration when making management decisions" (Source: *SER*, p. 12).

The KazNUA is a relatively young higher education institution which has developed rapidly over the past two decades. In the opinion of the review team, the KazNUA has made an impressive development in a short period of time. The KazNUA presents itself convincingly as a forward-looking institution that is eager to claim its position in HME, in Kazakhstan but also increasingly in an international context. The review team noted that the KazNUA has formulated an institutional mission which is relevant to its context, and which is also properly reflected in the goals of the programmes. In the opinion of the review team, the international aspirations of the KazNUA could, however, be more clearly expressed in the mission and vision statement.²

The KazNUA's progressive character has not prevented the institution to remain deeply rooted in the national music traditions. The *SER* asserts that the KazNUA and its teachers are "feeling a responsibility to the future generations in the preservation of ethnomusicology traditions of the Kazakh people" (Source: *SER*, p. 8). The review team commends the music programmes for the exceptional way in which they contribute to the conservation, the study and the further development of the Kazakh music traditions. Traditional music is not merely 'conserved' as sterile musical heritage, but actively practiced, performed and developed by the KazNUA's teachers and students. In this regard, the traditional music programme has a pivotal role in the institution, as through the courses offered in the context of this programme all music students get at least a notion of the traditional national music legacy.

² The international ambitions of the KazNUA are discussed more in detail under standard 2.2.

The review team commends the eagerness that the programmes have shown to implement the requirements of the Bologna Process reforms. Yet, even though it was clear to the review team that substantial progress in this area has been achieved up to date, certain aspects of the implementation of the three-cycle structure are still under development. The review team recommends describing programme goals for each programme in each cycle, and recommends linking these goals more explicitly to the content of the curricula. Current and future students should be provided with a clear presentation of the purpose, value and learning objectives of each programme, and they should be able to understand which knowledge, skills and competences they will have acquired upon completion of the programme. These elements should be properly reflected in the description of the goals of each single programme.

The review team saw evidence of efforts made by the programmes to adopt a student-centred learning approach, which is an essential feature of the Bologna Process, including the possibility to have individual learning paths (Source: *SER*, p. 3). At the same time, the review team noticed that the teaching culture at the KazNUA is still characterised by more traditional forms of teaching (Source: *Meetings 6 and 9 - visiting classes and performances*). In order to reach full compliance with the Bologna Process reforms, the review team recommends the programmes to fully embrace the principles of student-centred learning by considering students as active participants in their own learning at the one hand, and by fostering transferable skills such as problem-solving and reflective thinking at the other hand.³ Nowadays, there is a widely shared understanding in the EHEA that students should be able to take ownership over their learning process in order to become not only specialists in their field of study, but also active, responsible citizens, ready to take on tomorrow's challenges. There might be a risk for the KazNUA's programmes that their graduates won't be amply prepared to face the diverse challenges shaped by changing global society if a student-centred approach is not adequately adopted. In this context, students would benefit from inserting more elements of training in the programmes that encourage critical and reflective thinking. In that regard, especially in the second and third cycle programmes, there is room for a stronger emphasis on artistic research skills.⁴

The review team found that the programmes are 'in the middle of something new': the programmes might still feature elements from previous educational systems, but at the same time they are keen to internationalise and fully integrate in the EHEA. The review team acknowledges that a process involving such profound changes inevitably takes time and can only be completed step by step. The review team therefore encourages the programmes to persist in their strive to meet the Bologna Process reforms, and hopes that the recommendations presented in this report will provide them with the necessary 'oxygen' and advice to continue their journey.

³ Student-centred learning is an approach to education, which aims at overcoming some of the problems inherent to more traditional forms of education by focusing on learners and their needs, rather than being centred on the teacher's input. More information about student-centred learning is available on the website of the EHEA and the Bologna Process (<https://www.ehea.info/pid34437/student-centred-learning.html>).

⁴ The development of the artistic research components of the curricula is discussed more in detail under standard 2.1.

Compliance with Standard 1

On the basis of the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the review team finds the KazNUA programmes compliant as follows in Standard 1:

Programme	Bachelor	Master	Doctoral
Vocal	Substantially compliant	Substantially compliant	Not applicable (n/a)
Instrument	Substantially compliant	Substantially compliant	Substantially compliant
Conducting	Substantially compliant	Substantially compliant	n/a
Composition	Substantially compliant	Substantially compliant	n/a
Traditional music	Substantially compliant	Substantially compliant	n/a
Musicology	Substantially compliant	Substantially compliant	Substantially compliant
Art-management	Substantially compliant	n/a	n/a
Music education	Substantially compliant	Substantially compliant	Substantially compliant
Variety Art	Substantially compliant	n/a	n/a

2. Educational processes

2.1 The curriculum and its methods of delivery

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

The review team received detailed descriptions of the curricula of the programmes. Examples of curriculum overviews of the instrumental, vocal and traditional music programmes were provided to the review team in an appendix to the *SER (Appendix 3 - Copies of the curricula of educational programs KazNUA)*. In addition, the review team requested and received several other examples during the site-visit. A good example can be found in the description of the music education master programme, which provides an overview of the programme's modules, its courses (including a summary of their content), the intended learning outcomes of each course, the amount of contact hours, assessment methods, the amount of credits, etcetera. The *SER* states that all the curricula are revised on an annual basis (Source: *SER*, p. 13).

The programmes employ a wide range of teaching and learning strategies, including classroom teaching, seminars, individual assignments, etcetera. All courses are delivered in Kazakh or Russian. Teachers are required to write a syllabus for each of the courses they teach (Source: *SER*, p. 9). The review team was provided with several examples of such syllabi, both in English and in Russian, for courses in the three cycles. A typical example is the syllabus for the 'media culture of traditional music' course, which is organised in the context of the musicology doctoral programme: it lists the topics covered in each of the lectures, the intended learning outcomes and a presentation of the assessment methods. A notable feature of all the syllabi seen by the review team is the inclusion of mandatory literature and a bibliography for further reading.

Students are offered the flexibility to define their own educational path by selecting those elective courses which they believe to be the most relevant for their personal development as young artists (Source: *Meeting 7 with students*). For each programme, a catalogue of elective courses is provided to the students. An example of such a catalogue for the variety art bachelor programme can be found in appendix 10 to the *SER (Appendix 10 - Catalogue of elective subjects in the 2016-2017 academic year)*. Overall, students expressed to be satisfied with the programmes, the content of the courses and the current educational offer (Source: *Meeting 7 with students*).

The workload of each course is expressed both by means of a Kazakh national credits awarding system and in ECTS.⁵ There are guidelines available to the KazNUA support staff to transfer the Kazakh credits into ECTS, which are explained in detail in a 'credit technology' manual (Source: *Appendix 16 - Guidelines for the use of ECTS in the Kazakh National University of Arts*). The support staff appeared to be well informed about the transfer guidelines (Source: *Meeting 4 with senior administrative officers*).

⁵ ECTS is an abbreviation of 'European Credit Transfer and Accumulation System'.

Learning outcomes have been expressed for each course (Source: *SER*, p. 10). The *SER* asserts that the learning outcomes “have been developed in accordance with the National Framework of Qualifications, and agreed with the Dublin Descriptors and the European Framework of Qualifications” (Source: *SER*, p. 137). The review team found evidence that also the *Polifonia Dublin Descriptors* have been considered to express learning outcome statements for courses in the first, second and third cycle (Source: *SER*, p. 10).

The review team understood that students are required to engage in research activities (in different degrees of intensity according to the cycle) in all programmes. Bachelor students have to write research-based essays for several courses, and master and doctoral students work on a dissertation in which they have to present original research results (*Meeting 1 with Rector and Vice-Rectors*). Research topics studied in the musicology programmes tend to concentrate on Kazakh traditional and contemporary music and its composers (Source: *SER*, p. 8). The study of so called ‘kuis’, ancient, traditional, epic poems, is still a fairly untapped source for researchers and there are many master and doctoral students conducting original research in this area of study. The review team learnt that many students go on excursions to villages to meet with traditional musicians and record and describe these ‘kuis’ and other forms of traditional music. Students either collect materials in Kazakhstan or abroad, for example in Uzbekistan, Kyrgyzstan or China, and analyse these in their master’s or doctoral thesis. Other students work on topics such as the study of Kazakh opera repertoire, relations between Western and Eastern music cultures, etcetera (Source: *Meeting 3 with faculty Deans and heads of departments*).

The KazNUA has the possibility to apply for grants for research projects following open calls issued by the Ministry of education and science. There are several research projects granted by the Ministry ongoing at the moment (Source: *Meeting 3 with faculty Deans and heads of departments*). The team found examples of how research carried out by teaching staff in such projects informs curriculum development and teaching. An example is the e-learning course ‘history of Kazakh music’, which was developed by teachers of the musicology programmes (Source: *SER*, p. 172-173). The KazNUA’s research projects are coordinated by its Korkyt Ata research institute (Source: *SER*, p. 25).

The master programmes have a predominantly pedagogical orientation. The review team learnt that students enrol in the master programmes mainly to obtain the required qualification to work as a teacher, rather than with the intention to deepen their artistic practice (Source: *Meeting 7 with students*). The representatives of the profession and alumni met by the review team expressed to be in favour of strengthening the artistic focus of the master programmes (Source: *Meeting 8 with representatives of the profession and alumni*).

Students of the vocal, instrumental, conducting and traditional music programmes met by the review team indicated that they have several performance opportunities to show their artistic progress throughout the year. Students also perform outside the KazNUA, for example in concert houses which the KazNUA has close relations with, in orphanages, etcetera. The students expressed that they feel well supported by the KazNUA when they want to organise a concert themselves (Source: *Meeting 7 with students*).

The review team welcomes that learning outcomes statements are properly expressed in the syllabi, and that the *Polifonia Dublin Descriptors* have been taken into account in their development. The review team has, however, not seen evidence of 'competency matrixes' for the programmes.⁶ From the descriptions of the curricula and the intended learning outcomes, it was apparent to the review team that the programmes intend to offer students a broad type of education which is not only focused on the training of artistic skills but also seeks to provide students with more generic competences. In this context, the review team recommends the programmes to further broaden the educational provision and to review the curricula in order to introduce students to new skills and competences in the field of cultural entrepreneurship, self-management and lifelong learning, new technologies, critical reflection, international networking and communication. The review team believes that students will need such new skills and competences, especially as the KazNUA's graduates might increasingly look for professional opportunities abroad in contexts where only artistic skills are not sufficient to find a way to the job market, and where graduates will need to make more and more use of innovative approaches to create their own opportunities. In order to introduce these new skills into the curricula, the review team recommends studying the tools developed by the European Association of Conservatoires (AEC) such as the dedicated website on entrepreneurship in music and the *AEC Learning Outcomes 2017*.⁷

The review team strongly recommends increasing the artistic focus of the master programmes by including forms of practice-based and artistic research. It is nowadays widely accepted that artistic research is an essential component of master programmes in music. The review team noticed, however, that notions of artistic research are hardly embedded in any of the programmes and that research is instead almost solely approached from a musicological perspective. Moreover, the review team understood that students perceive the added value of the master programmes almost exclusively as obtaining the required qualification to work as a teacher. In the opinion of the review team, the master programmes should instead offer students - in particular those students enrolled in the vocal, instrumental, conducting and traditional music master programmes - the possibility to fully focus on refining their artistic performance and to actively reflect on their practice by engaging in artistic research. The review team believes that the increased importance of artistic research in the curricula will also assist students to adopt a 'playful scepticism' in their practice, encouraging them further to develop the self-critical attitude and skills which are required to become independent learners. The AEC has developed several resources which teaching

⁶ A competency matrix is a diagram which provides an overview of all the courses and the learning outcomes connected to them. Such a diagram can be helpful for teachers and students to understand the relationship between certain sets of courses in the curriculum, and how they reinforce each other as they contribute to provide students with different know-how, skills and competences. More information about how to create a competency matrix can be found in the *Curriculum Design and Development in Higher Music Education* handbook published by the European Association of Conservatoires (AEC), which is available through the publication section of the AEC's website (www.aec-music.eu).

⁷ The website on entrepreneurship in music presents several tips and examples of good practice in the field of musical entrepreneurship. It can be accessed at www.aec-music.eu/musicalentrepreneurship. The *AEC Learning Outcomes 2017* are a tool aimed to assist HME institutions in defining the skills, competences and knowledge required of their graduates. They can be used as a source of inspiration for the development of programme-specific learning outcomes. The *AEC Learning Outcomes 2017* will be made available through the publication section of the AEC's website (www.aec-music.eu).

staff can consult in order to familiarize themselves with discussions and best practices concerning artistic and practice-based research in HME.⁸

Although the review team saw evidence of solid guidelines that regulate the transfer of Kazakh credits in ECTS, the review team noticed a number of flaws in the application of the system. The four-year bachelor programmes are correctly converted into 240 ECTS, but the review team found several problems concerning the transfer of the Kazakh credits into ECTS for the master programmes. For example, the review team observed that the musicology master programme consists only of 106 ECTS credits. According to the *ECTS User's Guide*, master programmes should either consist of 60, 90 or 120 ECTS.⁹ The review team strongly recommends applying the ECTS transfer rate stipulated in the transfer guidelines in a consistent manner, and adapting the incorrect transfers as soon as possible.

The review team noticed that at the moment, there is no opera scenes programme embedded in the vocal programmes. The review team also had the impression that the training in foreign languages (such as Italian and French) required to perform international opera repertoire is rather limited. The lack of an opera scenes programme and the students' limited knowledge of foreign languages might hamper graduates' international employability. In order to further improve the quality of the vocal programmes and to increase the amount of performing opportunities for its students, the review team recommends considering the creation of an opera studio. Ideally, such an opera studio could schedule at least one main stage opera production per year, preferably under direction of an international opera director, with a professional orchestra.

The representatives of the profession met by the review team indicated that there is still room for improvement with regard to the historically informed practice of baroque and early classical music in the instrumental and vocal programmes. The review team agrees with the observation shared by the employers, and formed the overall opinion that the repertoire studied in the instrumental and vocal programmes is often mainly biased towards romantic music. The review team recommends the KazNUA to consider further expanding its educational provision in the field of the historically informed practice of baroque and early classical music. Inviting international experts in this field could act as a stimulus for the further development of the instrumental and vocal programmes.

The recommendation concerning the increased weight of baroque and early classical music repertoire in the curricula is particularly relevant for the conducting programmes. Students in the conducting programmes have only a limited opportunity to work with ensembles with a stylistic focus on a particular era. The review team learnt that students mainly train with pianists in order to get conducting experience and do internships in professional orchestras in Astana. In order to further improve the quality of the conducting programmes, the review team

⁸ These resources include the *Researching Conservatoires* pocketbook and the *Perspectives on 2nd Cycle Programmes in Higher Music Education* handbook, which are both available through the publication section of the AEC's website (www.aec-music.eu).

⁹ The *ECTS User's Guide* is available at www.ec.europa.eu/education/ects/users-guide/index_en.htm.

recommends creating a laboratory orchestra which conducting students can work with on a regular basis, and forming ensembles with diverse stylistic focuses in order to increase the experience of the conducting students with the historically informed practice of baroque and early classical music repertoire.

As mentioned under standard 1, the traditional music programmes have a pivotal role in the institution as they introduce all music students in the KazNUA to the Kazakh traditional music legacy, the use of ethnic Kazakh and Russian instruments, and the study of 'kuis'. The way traditional music is actively practiced and developed by the KazNUA's teachers and students stands out. The review team commends the depth of the traditional music programmes, which is exceptional and exemplar for any similar programme in other HME institutions.

The review team understood that it is becoming increasingly common to make links between the music programmes and to ask students to combine, for example, traditional music with different types of contemporary music, or to play classical music on traditional instruments. The review team considers this as good practice. The review team recommends to further increase the amount of innovative collaborations across the music programmes, and in addition, to extend such collaborations to joint projects with the performing and fine arts programmes offered in other faculties.

Compliance with Standard 2.1

On the basis of the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the review team finds the KazNUA programmes compliant as follows in Standard 2.1:

Programme	Bachelor	Master	Doctoral
Vocal	Substantially compliant	Substantially compliant	n/a
Instrument	Substantially compliant	Substantially compliant	Substantially compliant
Conducting	Substantially compliant	Substantially compliant	n/a
Composition	Substantially compliant	Substantially compliant	n/a
Traditional music	Substantially compliant	Substantially compliant	n/a
Musicology	Substantially compliant	Substantially compliant	Substantially compliant
Art-management	Substantially compliant	n/a	n/a
Music education	Substantially compliant	Substantially compliant	Substantially compliant
Variety Art	Substantially compliant	n/a	n/a

2.2 International perspectives

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

The *SER* states that the main strands of the programmes' internationalisation strategy include:

- organising international conferences related to research in music;
- inviting foreign teachers to deliver master classes;
- offering students the possibility to participate in international tours of the programmes' ensembles and orchestras;
- organising international competitions and festivals for students (Source: *SER*, p. 15).

The *SER* and appendixes contain various examples of how these strands have resulted in concrete activities:

- several international events have been organised by the KazNUA over the past years, including the International Council for Traditional Music (ICTM) conference on current debates in ethno-musicological research in 2015 (Source: *SER*, p. 16);
- foreign teachers from various European, American and Asian HME institutions have been invited to deliver master classes. A comprehensive overview of invited teachers is provided in an appendix to the *SER* (*Appendix 13 - Implementation of programmes inviting foreign scientists «Visiting professors»*);
- many orchestras and ensembles of the programmes tour annually and act as 'ambassadors' of KazNUA's music programmes. A good example is the Eurasian Orchestra, which performed on several locations in Europe in 2016 (Source: *SER*, p. 158);
- students are encouraged to take part in competitions, both in Kazakhstan and abroad. The KazNUA hosts in 2017 the International Tchaikovsky Competition for Young Musicians (Source: *SER*, p. 37 and *Appendix 14 - Regulations on competition Tchaikovsky*).

A number of individual programmes have made partnership agreements with foreign institutions to facilitate international student mobility. A typical example can be found in the vocal programmes, which benefit from memoranda that have been signed with the Conservatorio di Musica Santa Cecilia in Rome and the music faculty of the Mimar Sinan Fine Arts University in Istanbul (Source: *SER*, p. 177). The KazNUA is a member of international networks such as the AEC and the Council of Rectors of Conservatoires in the so-called CIS (Commonwealth of Independent States) countries (Source: *SER*, p. 4).

The students met by the review team expressed the wish to cooperate more intensively with students from abroad. A similar desire to receive more incoming students was shared by the senior administrative officers met by the team. Representatives of the programmes and teaching staff unanimously agreed that a bigger flow of foreign incoming students would be beneficial for the programmes, as it would offer opportunities for mutual exchanges of ideas and artistic practices. However, at the moment only a small number of foreign students find their way to the KazNUA, and the majority of foreign students comes from neighbouring countries such as China,

Kyrgyzstan or Mongolia. The ability of the programmes to attract foreign students is limited as fees are higher for international students than for Kazakh nationals (Sources: *Meeting 7 with students*, *Meeting 4 with senior administrative officers* and *Meeting 3 with faculty Deans and heads of departments*).

The majority of the students met by the review team expressed to be interested in taking part in international exchanges. Students can be selected to receive a grant for international mobility after submitting an application. An increasing number of students is studying foreign languages in order to be eligible to receive such grants (Source: *Meeting 7 with students*). However, the number of students that can make use of international mobility opportunities to study a semester or a year abroad is restricted and dependent on the number of grants provided by the Ministry of culture and sport (Sources: *SER*, p. 11 and p. 121 and *Meeting 4 with senior administrative officers*).

Nevertheless, even though the individual programmes have limited leverage to provide students with the necessary support to study abroad, they make considerable efforts to provide students with an international experience. Students in the music education programme indicated to the review team that they get the opportunity to spend a short period of time abroad in the context of their studies. Master students in several programmes have the possibility to approach international experts as supervisors for their master dissertation. For students in the instrumental, music education and musicology doctoral programmes, it is mandatory to have an international mentor. Students are also encouraged and supported to participate in international competitions (Source: *Meeting 7 with students*). Finally, although the number of students that can go abroad is limited, several students have had the chance to study abroad with the support of a grant over the past years. For example, students from the traditional music programmes have studied at the Academy of Music in Ljubljana, Slovenia, or at the Franz Liszt Academy of Music in Budapest, Hungary. Students from other programmes have studied in Spain, Italy and China. A complete list of students who spent a semester at one of the KazNUA's partner institutions is provided in appendix 12 to the *SER* (Source: *Appendix 12 - Academic mobility of students of educational programs*).

The programmes make also efforts to invite international teachers. A list of master classes taught by visiting professors for bowed string instruments can be found as an example in the *Kazakh National University of the Arts Book Album*, which was provided to the review team during the site-visit (Source: *Kazakh National University of the Arts Book Album*, p. 54-56). Students met by the review team expressed a wish for the organisation of an increasing amount of master classes by visiting professors from abroad, and indicated that such master classes increase the international dimension of their learning experience (Source: *Meeting 7 with students*).

The review team welcomes that the programmes have the ambition to further extend international collaborations with foreign institutions in order to provide students with new educational opportunities. The review team noticed that students have a 'cosmopolitan' view on music-making, that they understand the benefits of international experiences and that they are eager to explore other musical contexts abroad. The review team commends the

drive and apparent willingness of the programmes to open up to the international cultural scene and to fully embed elements of internationalisation in the curricula.

The review team was positively surprised by the international networks and collaborations which the programmes have been able to establish so far. In this context, the review team recommends the KazNUA to host an AEC International Relations Coordinators (IRC) meeting.¹⁰ The review team believes that the organisation of such an event might create a momentum to further intensify the international partnerships and to strengthen the international character of the programmes. The KazNUA might like to consider requesting governmental support for the organisation of such a meeting.

The review team encourages the programmes to actively explore new approaches to increase the mobility of their students and to recruit from a more diverse pool of international student profiles. In order to attract more students from abroad, the review team recommends the KazNUA to investigate the possibility to offer special fees for foreign students. To provide the KazNUA students with more chances for international experiences, the review team recommends the programmes to advise the Ministry of culture and sport to make more grants available for international mobility.

It should be noted that some students start studying at the KazNUA from pre-college level onwards, to then progress to the bachelor, master and/or doctoral programmes, possibly even returning to the KazNUA as teacher after their graduation.¹¹ In the opinion of the review team, those students who get their entire education at the KazNUA should be encouraged in particular to study a semester or year abroad, to ensure they are provided with new ideas and practices that further trigger their artistic interest and development.

The review team noted that the programmes are aware that the foreign languages skills of the students should be further improved to enable them to complete their international exchange programmes in a successful way. The review team welcomes that the programmes are providing language courses to further support the international mobility of the students and that they have the ambition to increase the amount of lectures in English in the upcoming years.

Compliance with Standard 2.2

On the basis of the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the review team finds the KazNUA programmes compliant as follows in Standard 2.2:

¹⁰ AEC IRC meetings are annually organised for administrative or teaching staff members in conservatoires who deal with international relations and European programmes (such as the *Erasmus Programme*), as well as for institutions not familiar with these programmes but with an interest in becoming involved. The meetings aim to offer opportunities for networking, exchanging useful information and for developing partnerships. More information about AEC IRC meetings is available in the events section of the AEC website (www.aec-music.eu).

¹¹ The pre-college level education provided at the KazNUA is discussed in detail under standard 3.1.

Programme	Bachelor	Master	Doctoral
Vocal	Substantially compliant	Substantially compliant	n/a
Instrument	Substantially compliant	Substantially compliant	Substantially compliant
Conducting	Substantially compliant	Substantially compliant	n/a
Composition	Substantially compliant	Substantially compliant	n/a
Traditional music	Substantially compliant	Substantially compliant	n/a
Musicology	Substantially compliant	Substantially compliant	Substantially compliant
Art-management	Substantially compliant	n/a	n/a
Music education	Substantially compliant	Substantially compliant	Substantially compliant
Variety Art	Substantially compliant	n/a	n/a

2.3 Assessment

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

The assessment methods are expressed in the curriculum descriptions of all the programmes and in the syllabi, which are available to the students for each course. A typical example of assessment methods and criteria can be found in the curriculum description of the instrumental master programme. Students met by the review team expressed to be well aware of the forms of assessments used for each course (Source: *Meeting 7 with students*). There is a grading system in place, which expresses results both on a scale from A to F (A for excellent, F for unsatisfactory) and as percentage points.

The review team understood that students receive exhaustive feedback after assessment moments. Students met by the review team indicated to receive feedback in a timely manner. It is common practice in the programmes that students receive feedback immediately after their exam and discuss strong points and elements that can be further improved with the members of the assessment panel. Students have also the possibility to appeal in case they believe an unfair mark was given. Overall, students met by the review team expressed they felt reassured to be treated fairly in evaluations (Source: *Meeting 7 with students*).

Representatives of the profession are invited to take part in assessment panels. The employers met by the review team pointed out that participation in assessment panels offers a good opportunity to see students perform and to identify interesting profiles for future recruitment. In some cases, employers make use of the occasion to exchange contact details with the students or even to hire the most suitable graduates to fill vacant positions (Sources: *SER*, p. 137, *Meeting 3 with faculty Deans and heads of departments* and *Meeting 8 with representatives of the profession and alumni*).

Some programmes, for example the composition programmes, organise types of evaluations in which the assessments for two or more courses are combined (Source: *SER*, p. 222).

The review team has seen evidence of appropriate and clearly expressed assessment methods for courses in all three cycles. The review team welcomes the fact that the programmes offer employers the opportunities to take part in assessment panels, which allows them to meet students and to discuss possible future career choices with them. The review team considers the combination of assessments for two or more courses as a good practice, as these kinds of interactions increase the synergies between various courses within particular programmes.

Although students met by the review team indicated that they are familiar with the assessment methods for the courses and expressed to be satisfied with the overall fairness of their evaluation, the programmes admit in the *SER* that “not all teachers articulated and explained to students the criteria” and that occasionally “the assessment contains elements of subjectivity”. Yet, the *SER* also states that the programmes are engaging in “ongoing work to improve the evaluation criteria to ensure objectivity and fairness” (Source: *SER*, p. 17-18). The review team welcomes the self-critical attitude of the programmes and their willingness to further increase the transparency and objectivity of the assessment made by the assessment panels. The review team recommends the programmes to encourage teachers to communicate precisely what is expected from students during the assessments.

The review team noticed that ‘creative thinking’ is mentioned among the intended learning outcomes of some of the programmes, such as the instrumental master programme. In the opinion of the review team, creative thinking in music includes the ability to independently analyse and make use of existing musical materials to process them into new artistic ideas in ways that are not premeditated by teachers. It was, however, not clear to the review team if and how the programmes assess creative thinking skills.

Compliance with Standard 2.3

On the basis of the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the review team finds the KazNUA programmes compliant as follows in Standard 2.3:

Programme	Bachelor	Master	Doctoral
Vocal	Substantially compliant	Substantially compliant	n/a
Instrument	Substantially compliant	Substantially compliant	Substantially compliant
Conducting	Substantially compliant	Substantially compliant	n/a
Composition	Substantially compliant	Substantially compliant	n/a
Traditional music	Substantially compliant	Substantially compliant	n/a

Musicology	Substantially compliant	Substantially compliant	Substantially compliant
Art-management	Substantially compliant	n/a	n/a
Music education	Substantially compliant	Substantially compliant	Substantially compliant
Variety Art	Substantially compliant	n/a	n/a

3. Student profiles

3.1 Admission/Entrance qualifications

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

The programmes have an admission procedure in place which is defined by governmental regulations. The procedure consists of several steps. After submitting a number of documents, students are required to take two sets of entrance exams (Source: *SER*, p. 11 and 18-19). The first set includes 'creative examinations' in which the students' knowledge of solfège, music theory, harmony, etcetera, and their artistic suitability for the programmes are tested. Each programme develops this part of the admission procedure independently, so as to ensure that the exams properly address the programme's entrance requirements. Examples of creative entrance examinations can be found in the description of the admission procedure to the instrumental, vocal or composition bachelor programmes (Source: *SER*, p. 156, p. 179 and p. 222-223). The second set of exams consists of tests in topics such as the history of Kazakhstan and Kazakh or Russian language.

Each academic year, the Ministry of culture and sport makes about 300 educational grants available for students to enrol in one of the KazNUA's programmes. Certain groups of applicants, including well-performing pupils who graduated from the KazNUA's pre-college level institution, disabled students and orphans, are treated with priority when these grants are distributed. Foreign students can make use of the grants too, but the eligibility rules vary depending on the students' country of origin. Those students who cannot be granted but scored above the threshold rate of 70% in the entrance exams have the possibility to study in one of the programmes at their own expense (Sources: *Meeting 1 with Rector and Vice-Rectors, Appendix 5 - Rules of admission to RSU "Kazakh National University of Arts" in the higher education programme (bachelor)* and *SER*, p. 11, 20 and 156).

The review team noticed that the programmes have developed relevant admission procedures, which take into account governmental regulations and verify the students' suitability for the programmes in an appropriate manner. It was clear to the review team that the KazNUA's pre-college institution (referred to in the *SER* as 'Music College') provides pupils with an exceptionally strong artistic training (Source: *SER*, p. 11). Pupils graduating from the Music College are well prepared to proceed to the bachelor programmes and are able to begin their HME studies at an advanced artistic level.¹²

¹² It should be noted that those pupils who complete specialised secondary education offered by Kazakh 'Colleges' enter the bachelor only at the age of 19, which is one year later than typical students elsewhere in the EHEA (Source: *UNESCO World Data on Education. Kazakhstan*, 7th edition, 2011, p. 6-7 (www.ibe.unesco.org/fileadmin/user_upload/Publications/WDE/2010/pdf-versions/Kazakhstan.pdf)). The additional year of intensive training contributes to the students' advanced artistic development before entering higher music education.

The review team welcomes the fact that future students are offered the chance to prepare for the artistic part of their entrance exams together with the teachers from the bachelor programmes. Students can approach teachers to get advice each year at the end of June.

As mentioned under standard 2.2, the programmes recruit mainly locally: the majority of students comes from Astana and other regions in Kazakhstan. The review team recommends the KazNUA to promote its programmes, and in particular the traditional music programmes, more actively abroad in order to attract students from neighbouring countries where similar musical traditions are practised.

Compliance with Standard 3.1

On the basis of the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the review team finds the KazNUA programmes compliant as follows in Standard 3.1:

Programme	Bachelor	Master	Doctoral
Vocal	Fully compliant	Fully compliant	n/a
Instrument	Fully compliant	Fully compliant	Fully compliant
Conducting	Fully compliant	Fully compliant	n/a
Composition	Fully compliant	Fully compliant	n/a
Traditional music	Fully compliant	Fully compliant	n/a
Musicology	Fully compliant	Fully compliant	Fully compliant
Art-management	Fully compliant	n/a	n/a
Music education	Fully compliant	Fully compliant	Fully compliant
Variety Art	Fully compliant	n/a	n/a

3.2 Student progression, achievement and employability

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

Student progression is monitored through the online platform Platonus, where students can find an overview of their assessment results, as well as further information about exams, schedules, etcetera. Each student has an individual username and password to log-in to the system (Source: *SER*, p. 29). For several programmes, the review team received information about the number of students and their average results over the past years for each cycle. Relevant examples can be found in the *SER* for the art-management and conducting programmes

(Source: *SER*, p. 229 and p. 213-215). The *SER* also makes mention of the number of dropouts and specifies the reasons for their exclusion from the programmes, such as “poor academic progress” or “financial difficulties”, but it is not clarified which actions the programmes have taken to prevent the exclusion of these students (Source: *SER*, p. 195-196).

The review team requested and received copies of diploma supplements handed out to students who graduated from various bachelor and master programmes. The diploma supplements are available in English and list the courses taken by the student, the corresponding amount of credits expressed in ECTS and the achieved result for each course. The review team noted that the programmes have a system in place for the recognition of prior learning of incoming students (Source: *SER*, p. 21).

If students want to complete their studies with a programme at master or doctoral level, they are required to take entrance examinations again. The programmes set ambitious requirements to enter the master programmes, as students do not only have to pass for the entrance exams, but also are required to show evidence of previously undertaken research by presenting essays and papers in a portfolio and to include an outline of ideas for further research to be conducted during the master programme. Also the entrance to the doctoral programmes is based on admission tests in combination with an assessment of the relevance of the student’s abstract for the doctoral research project (Sources: *SER*, p. 18-19 and *Appendix 6 - Rules of admission to RSU Kazakh National University of Arts in the program of post-graduate education (MSc, PhD)*).

As mentioned under standard 1, the review team noticed that only a minority of the students progresses from the bachelor to the master and doctoral programmes (Source: *SER*, p. 5-6). The imbalanced ratio of bachelor versus master and doctoral students is mainly due to the limited number of grants available to study in the second or third cycle. Consequently, there is a strong competition among students to secure a grant (Source: *Meeting 7 with students*.) Yet, as is the case for the bachelor programmes, students have the possibility to enrol in the master programmes at their own expense in case they are not granted (Source: *Appendix 6 - Rules of admission to RSU Kazakh National University of Arts in the program of post-graduate education (MSc, PhD)*). The low number of master students can be further explained by the fact that overall, students feel properly prepared for the profession already when graduating from the bachelor programmes (which is to a certain extent the result of their profound artistic preparation at pre-college level) and perceive the added value of the master programmes mainly as obtaining the required qualification to work as a teacher (Source: *Meeting 7 with students*).

The programmes actively assist graduates to find professional opportunities and collect information concerning the employment of alumni in a systematic way (Sources: *SER*, p. 21 and *Meeting 4 with senior administrative officers*). The *SER* contains information about the employment rates of the graduates of several programmes. Typical examples of employment rate overviews can be found in the parts of the *SER* dedicated to the music education programmes or the conducting programmes (Source: *SER*, p. 139 and 214). There is no alumni association but the programmes are able to keep track of their graduates and to give them career advice thanks to their close informal contacts with both former students and employers. For example, an alumnus from the

variety art bachelor programme explained to the review team that the staff of the programme was helpful to her in finding a job, as she was informed about a vacancy in a music school by phone shortly after she finished her studies (Source: *Meeting 8 with representatives of the profession and alumni*).

The *SER* shows an employability rate of graduates that nears 100% for the majority of the programmes, including the instrument, conducting and composition programmes (Source: *SER*, p. 160, p. 214 and p. 224). The exceptionally high percentage of graduates being able to find a job is closely linked with the current developments in the cultural sector, both in Astana and Kazakhstan as a whole. It should be noted that the Kazakh cultural scene has changed profoundly during the last two decades. With governmental support, cultural institutions have been growing in number and are able to attract increasingly larger audiences. Nowadays, there are about twenty-five professional symphonic orchestras (five of which are based in Astana), three opera theatres, and four professional choirs. Each major city hosts at least one traditional music orchestra. In addition, there are currently more than 350 music schools across the country (Sources: *Meeting 1 with Rector and Vice-Rectors*, *Meeting 8 with representatives of the profession and alumni* and *SER*, p. 9). Naturally, many of these newly founded cultural entities have a high demand for skilled musicians and teachers. The KazNUA has, as one of the three main higher education institutions providing training in the arts, a privileged position to populate these cultural institutions with graduates from its programmes. All the programmes have strong connections with these employers.¹³

The review team has been able to verify that programmes have proper mechanisms in place to monitor the progression of students throughout their studies and after their graduation. The review team was concerned, however, about the small number of grants available for students willing to progress to the master programmes. Although the review team acknowledges that the amount of master students is dependent on the funding which the Ministry of culture and sport provides for grants each academic year, the review team recommends the programmes to consider exploring new ways to fund more master students, and as such, to reach a 'critical mass' of students to both ensure the effective delivery of the programmes and to increase the possibilities for master students to interact with each other.

The review team commends the programmes on the active manner in which they assist graduates to find professional opportunities and on their close informal contacts with both former students and employers. It should be noted, however, that the programmes and their students seem to be in sheer dependence of the evolution of the national cultural scene and the temporary demands of local employers. At the moment, graduates of the programmes can benefit optimally of the beneficial market situation which currently characterises the Kazakh cultural sector. Yet, the review team is concerned that graduates will face difficulties in finding career opportunities if the constellation of the Kazakh cultural sector changes, for example because of a decrease of governmental support. It is impossible for the review team to predict if and when the market situation will change, and if a free-lance market for musicians similar to those in Europe or the United States will develop within the

¹³ The interaction of the programmes with the world of work is discussed in detail under standard 8.2.

next decades. The programmes have, however, the opportunity to now already anticipate such changes. In this context, the review team would like to reiterate its recommendation to renew the programmes' educational provision in order to introduce students to new skills and competences in the field of cultural entrepreneurship, self-management and lifelong learning, new technologies, critical reflection, international networking and communication. Broadening the scope of the education to provide students with these new skills, will assist the KazNUA to maintain and reinforce the programmes' relevance in the international HME sector, and will further strengthen the employability of their graduates, both in Kazakhstan and abroad.

Compliance with Standard 3.2

On the basis of the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the review team finds the KazNUA programmes compliant as follows in Standard 3.2:

Programme	Bachelor	Master	Doctoral
Vocal	Fully compliant	Fully compliant	n/a
Instrument	Fully compliant	Fully compliant	Fully compliant
Conducting	Fully compliant	Fully compliant	n/a
Composition	Fully compliant	Fully compliant	n/a
Traditional music	Fully compliant	Fully compliant	n/a
Musicology	Fully compliant	Fully compliant	Fully compliant
Art-management	Fully compliant	n/a	n/a
Music education	Fully compliant	Fully compliant	Fully compliant
Variety Art	Fully compliant	n/a	n/a

4. Teaching staff

4.1 Staff qualifications and professional activity

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

The *SER* asserts that the programmes' teachers "are highly qualified professionals with extensive practical experience" (Source: *SER*, p. 22). Teachers are encouraged by the programmes to pursue a career as a performer or researcher in addition to their teaching responsibilities at the KazNUA. The programmes require teachers to report annually on their non-pedagogical activities by submitting articles, publications or recordings of musical (research) projects they have been contributing to over the past year. This information is taken into account in the annual teacher evaluation. Whilst several teachers met by the review team indicated that it is challenging to combine both roles, they acknowledged at the same time that their activities as performers or researchers further inform and positively impact upon their teaching practices (Source: *Meeting 5 with academic and artistic staff*).

In order to support teachers to actively engage in an ongoing critical reflection on their teaching practices, the programmes have developed an 'open lessons' scheme in which teachers are encouraged to peer-review each other by attending each other's classes. This open lessons scheme seeks to provide "constant food for thought for teachers" in order to further improve the quality of their teaching (Source: *SER*, p. 35). The review team was provided with an example of a schedule for the open lessons scheme in the variety art bachelor programme, which includes details such as the name of the teacher delivering the visited class, the attending peer, the subject of the class and the scheduled date for the visit (Source: *Appendix 11 - Minutes visit lessons and open faculty chairs lessons*). Similar schedules are prepared for the other programmes at the start of each academic year. During the visit, teachers are asked to make use of a set of indicators such as "clarity and validity of the presentation of the learning material" or "use of innovative teaching methods" to assess each other's teaching practice (Source: *SER*, p. 15).

The *SER* makes mention of opportunities for continuing professional development of the teaching staff. The programmes have offered workshops for teachers on topics such as "the design of educational programs in the context of the competency approach" and training courses to improve the staff's digital skills (Source: *SER*, p. 24). Teachers are further encouraged to continue educating themselves in order to meet the requirements to get promoted in line with the KazNUA's career development policy: teachers can progress from an entry level position ('teacher') to positions with higher levels of responsibility and expertise ('senior lecturer', 'associate professor' and 'professor') (Source: *SER*, p. 25).

The review team learnt that teachers have the possibility to give master classes in various cities in Kazakhstan as well as in neighbouring countries, and that they can make use of certain opportunities for international mobility: for example, one of the teachers met by the review team had the chance to complete a training programme of

ninety days in Russia. However, the teachers expressed a strong wish for a more elaborate staff mobility programme. At the moment, the amount of teacher exchanges remains limited and most often the teachers depend on an invitation of a foreign HME institution to get the opportunity to teach abroad. Teaching staff met by the review team recognised that overall, their foreign language skills are limited and that their level of English should be improved in order to enable themselves to make use of international mobility opportunities beyond the Central-Asian area (Sources: *SER*, p. 24 and *Meeting 5 with academic and artistic staff*).

The review team saw evidence of a code of conduct for teaching staff. The code of conduct lists the roles and responsibilities of teachers. It contains a set of guidelines which characterise the nature of the teaching culture in the programmes and which the teachers are asked to adhere to (Source: *Appendix 9 - Code of honor of the teacher and student*).

It was obvious to the review team that teachers are committed to their educational tasks. The teachers met by the review team appeared to be motivated and showed enthusiasm to provide students with the skills and competences required to develop themselves as young professionals. The review team was impressed by the high quality of teaching witnessed in the classes attended during the site-visit.

The review team commends the programmes for developing the open lessons scheme, which the review team considers as exemplary. This peer-review process for teaching staff has the potential to create opportunities for recently appointed staff to receive advice from more experienced teachers, and for senior teaching staff members to familiarise themselves with new ideas and approaches to teaching practised by younger staff members. Through the open lessons scheme, teaching staff have the possibility to engage in discussions about, and actively contribute to, the enhancement of the overall quality of the education offered by the programmes.

The review team welcomed the desire of the teachers for more international teaching experiences. The review team recommends the programmes to investigate the possibility of setting up an international mobility scheme in order to make teachers' international activities less dependent on invitations of foreign HME institutions or grants provided by third parties. To further facilitate international exchanges, the review team recommends the programmes to provide language training in English (or in any other foreign languages which the programmes might find relevant) to an increasing number of teachers as part of the continuous professional development provision.

The review team considers the code of conduct for teachers as an example of good practice. It offers to all stakeholders of the programmes a transparent description of the teachers' tasks and provides the teaching staff with a clear framework for their educational activities.

Compliance with Standard 4.1

On the basis of the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the review team finds the KazNUA programmes compliant as follows in Standard 4.1:

Programme	Bachelor	Master	Doctoral
Vocal	Substantially compliant	Substantially compliant	n/a
Instrument	Substantially compliant	Substantially compliant	Substantially compliant
Conducting	Substantially compliant	Substantially compliant	n/a
Composition	Substantially compliant	Substantially compliant	n/a
Traditional music	Substantially compliant	Substantially compliant	n/a
Musicology	Substantially compliant	Substantially compliant	Substantially compliant
Art-management	Substantially compliant	n/a	n/a
Music education	Substantially compliant	Substantially compliant	Substantially compliant
Variety Art	Substantially compliant	n/a	n/a

4.2 Size and composition of the teaching staff body

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

The *SER* states that all the programmes “are provided with the necessary teaching resources” (Source: *SER*, p. 24). There are governmental regulations stipulating the number of teachers, which the programmes are obliged to follow. Currently, approximately 130 teachers are delivering the courses in the music programmes (Source: *SER*, p. 6). The review team was provided with overviews of the evolution in the number of the teaching staff members in several programmes: for example, the *SER* included a diagram with a presentation of the dynamics in the teaching staff body of the musicology and composition programmes over the past five years (Source: *SER*, p. 24).

In line with the recruitment policy of the programmes, applicants for vacant teaching positions are asked to provide both an overview of previous teaching experiences and a list of performing activities. The *SER* mentions that future teachers, when applying for a vacant position, should also be able to demonstrate “the ability to offer a new course or to improve existing content” (Source: *SER*, p. 25).

Teaching staff met by the review team indicated that they have the possibility to discuss the creation of new courses and teaching positions with the institutional management in regularly organised roundtables (Source: *Meeting 5 with academic and artistic staff*). The review team learnt that also employers can make such suggestions as part of the ‘Questionnaire for employers’ survey (Source: *Meeting 8 with representatives of the profession and alumni*).¹⁴

¹⁴ The surveys for employers are discussed in detail under standard 7.

The review team is confident that there are sufficient qualified teaching staff to effectively deliver the programmes. It was clear to the review team that there is a good gender and age balance in the teaching staff body. The programmes consider and revise the amount of educational responsibilities per teacher each year and appear to be sufficiently flexible to recruit new teachers if necessary. The review team welcomes that not only teachers but also employers can make suggestions to adjust the content of courses or to introduce new subjects and teaching positions in the programmes.

In relation to its recommendation to consider the creation of an opera studio (as mentioned under standard 2.1), the review team recommends the vocal programmes to hire professional opera coaches who could work with the students on topics such as style and interpretation, acting and movement, opera repertoire, dramaturgy and language.

Compliance with Standard 4.2

On the basis of the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the review team finds the KazNUA programmes compliant as follows in Standard 4.2:

Programme	Bachelor	Master	Doctoral
Vocal	Fully compliant	Fully compliant	n/a
Instrument	Fully compliant	Fully compliant	Fully compliant
Conducting	Fully compliant	Fully compliant	n/a
Composition	Fully compliant	Fully compliant	n/a
Traditional music	Fully compliant	Fully compliant	n/a
Musicology	Fully compliant	Fully compliant	Fully compliant
Art-management	Fully compliant	n/a	n/a
Music education	Fully compliant	Fully compliant	Fully compliant
Variety Art	Fully compliant	n/a	n/a

5. Facilities, resources and support

5.1 Facilities

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

The music programmes are delivered in the main building of the KazNUA, the *Shabyt* Art Palace. The *Shabyt* Art Palace is a modern, purpose-built construction in the centre of Astana which houses several concert halls, a library, a large conference room, class rooms and practice rooms. During the site-visit, the review team was also offered the opportunity to visit the organ hall, which is located outside the city centre (Sources: *Meeting 2 - guided tour of the music facilities* and *SER*, p. 25). Students met by the review team indicated to be satisfied with the facilities, yet mentioned that there is sometimes a lack of fresh air in the class rooms as windows can't be opened. During the site-visit, the review team noticed that many students are practicing in the hallways as there are not enough practice rooms available to them. For piano students enrolled in the instrumental programmes, this is an issue in particular as they often have to arrive early in the morning to the KazNUA in order to find a free practice room with a piano (Source: *Meeting 7 with students*).

All students have access to the KazNUA's library. The collection of the library is accessible through an online catalogue. According to the *SER*, "the library's electronic catalogue reflects the entire library fund" (Source: *SER*, p. 28). The library contains physical items including books, sheet music and CDs and gives access to online databases such as *Science Direct*. Students are familiarised with the use of these databases during seminars (Source: *Meeting 4 with senior administrative officers*).

Apart from the online Platonus system (where students can check their assessment results), there is currently no online learning platform in place where teachers and students can share information and updates about courses, hand in assignments, etcetera. The review team learnt, however, that the development of such an online learning platform is being planned (Source: *Meeting 4 with senior administrative officers*).

The programmes make instruments available for rent to those students who are not able to study with an instrument of their own. The instrumental programmes realise that, in order to further expand their educational provision in the field of the historically informed practice of baroque and early classical music, investments need to be made for the acquisition of historical instruments (Source: *Meeting 5 with academic and artistic staff*).

The review team was impressed by the KazNUA's main building and finds the facilities appropriate for the delivery of the programmes.¹⁵

¹⁵ It should be noted that the review team was not able to see all facilities (for example, the recording rooms) due to time constraints. The review team is confident, however, that also those facilities are appropriate as none of the institutional representatives or stakeholders met by the review team expressed any concern about them.

The review team recommends updating the collection of the library on a regular basis with contemporary literature, and to increase the share of international publications in English. The review team welcomes the KazNUA's plans to develop an online learning platform and recommends making it operational at the earliest opportunity. Furthermore, the review team found the musical instruments of good quality but recommends tuning pianos more regularly in order to keep them in optimal condition in Astana's changeable climate with warm summers and very cold winters.

Compliance with Standard 5.1

On the basis of the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the review team finds the KazNUA programmes compliant as follows in Standard 5.1:

Programme	Bachelor	Master	Doctoral
Vocal	Substantially compliant	Substantially compliant	n/a
Instrument	Substantially compliant	Substantially compliant	Substantially compliant
Conducting	Substantially compliant	Substantially compliant	n/a
Composition	Substantially compliant	Substantially compliant	n/a
Traditional music	Substantially compliant	Substantially compliant	n/a
Musicology	Substantially compliant	Substantially compliant	Substantially compliant
Art-management	Substantially compliant	n/a	n/a
Music education	Substantially compliant	Substantially compliant	Substantially compliant
Variety Art	Substantially compliant	n/a	n/a

5.2 Financial resources

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

The *SER* asserts that "according to the legislation of Kazakhstan state universities have 100% national funding, which ensures continuous operation of both the programmes and the University as a whole" (Source: *SER*, p. 32). The review team requested and received a detailed overview of the institutional budget during the site-visit. The funding which the KazNUA receives is allocated by the Ministry of culture and sport for three-year periods. The review team was assured by the Rector of the KazNUA that these funds are sufficient to enable the successful delivery of the music programmes. Thanks to the close contact lines between the KazNUA and the Ministry, the Rector has the possibility to request additional funding for specific projects such as international

tours of one of the student orchestras or for the acquisition of new music equipment when required (Source: *Meeting 1 with Rector and Vice-Rectors*).

The institutional representatives met by the review team did not express any particular concerns about the financial resources of the individual programmes. It should be noted, however, that the review team was only provided with an overview of the institutional budget and not with separate financial plans for each programme.

When studying the 2017 and 2018 budgets, the review team noticed a slight decrease in the institutional funding in comparison with the 2016 budget. As the review team was not provided with separate financial plans for each programme, it was not clear to the review team if, and how, this decrease will impact on the delivery of the music programmes. However, during the final meeting of the site-visit, the Rector of the KazNUA indicated that the decrease in the institutional budgets for 2017 and 2018 was a natural consequence of the end of a particular project which finished in 2016, and stressed that this decrease will have no impact on the music programmes (Source: *Meeting 10 - feedback to the institution*).

The review team did not see any other sources of income apart from the funding received from the Ministry of culture and sport. In this context, the *SER* explains that “the University does not have sufficient financial autonomy to make money and finance their spending without the consent of the parent bodies” (Source: *SER*, p. 33).

The review team felt reassured that the financial support from the Ministry of culture and sport is sufficient for sustaining the programmes’ current educational activities. Given the continuous financial support which the KazNUA has received throughout its history up until today, the review team has no particular reason to assume that the government would change its policy or cut its financial support for the KazNUA in the near future.

For the purposes of future review and accreditation procedures, the review team recommends the KazNUA to prepare budget overviews for each individual programme in order to provide both review teams and all stakeholders of the institution with more transparent information about the actual financial situation and long term financial sustainability of the programmes.

Compliance with Standard 5.2

On the basis of the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the review team finds the KazNUA programmes compliant as follows in Standard 5.2:

Programme	Bachelor	Master	Doctoral
Vocal	Substantially compliant	Substantially compliant	n/a
Instrument	Substantially compliant	Substantially compliant	Substantially compliant
Conducting	Substantially compliant	Substantially compliant	n/a

Composition	Substantially compliant	Substantially compliant	n/a
Traditional music	Substantially compliant	Substantially compliant	n/a
Musicology	Substantially compliant	Substantially compliant	Substantially compliant
Art-management	Substantially compliant	n/a	n/a
Music education	Substantially compliant	Substantially compliant	Substantially compliant
Variety Art	Substantially compliant	n/a	n/a

5.3 Support staff

Standard 5.3. The programme has sufficient qualified support staff.

The *SER* states that the programmes “have enough support staff, having an adequate level of qualification, to ensure continuous operation of the programmes” (Source: *SER*, p. 34). The amount of support staff members which can be hired by the programmes is subject to governmental regulations. Students expressed to feel well supported by the programme’s administrative services (Source: *Meeting 7 with students*).

Support staff members are evaluated once a year. Only recently, the programmes have introduced a policy for training and continuing professional development for support staff (Source: *SER*, p. 33).

The review team formed the overall impression that there are sufficient support staff to adequately support the teaching and learning activities. The support staff appeared to be very well informed and aware of all aspects of the management and delivery of the programmes. It was obvious to the review team that the support staff members are dedicated and efficient professionals who form one of the driving forces behind the programmes.

Although several support staff members proved to have proper foreign language skills, there is still room for improvement of the support staff’s overall level of English. The support staff’s limited knowledge of English might hamper the programmes in their ongoing internationalisation process. The review team recommends the programmes to offer all support staff members English language courses as part of the recently established continuing professional development programme for support staff.

Compliance with Standard 5.3

On the basis of the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the review team finds the KazNUA programmes compliant as follows in Standard 5.3:

Programme	Bachelor	Master	Doctoral
Vocal	Substantially compliant	Substantially compliant	n/a
Instrument	Substantially compliant	Substantially compliant	Substantially compliant
Conducting	Substantially compliant	Substantially compliant	n/a
Composition	Substantially compliant	Substantially compliant	n/a
Traditional music	Substantially compliant	Substantially compliant	n/a
Musicology	Substantially compliant	Substantially compliant	Substantially compliant
Art-management	Substantially compliant	n/a	n/a
Music education	Substantially compliant	Substantially compliant	Substantially compliant
Variety Art	Substantially compliant	n/a	n/a

6. Communication, organisation and decision-making

6.1 Internal communication process

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

The *SER* states that “the programmes have a well-oiled communications system” in place for the internal communication between the institutional management, support staff, teachers and students (Source: *SER*, p. 34). Students met by the review team indicated that the Rector is very accessible and open to listen to concerns and questions: there is a low threshold for students to approach the Rector, either in written or more informally after their performances, which are often attended by the Rector in person (Source: *Meeting 7 with students*).

Students expressed themselves also positively about the accessibility and willingness of their teachers to discuss their personal study progress, doubts and questions. All teachers have fixed moments in their personal schedules for ‘contact hours’ during which they can be approached by students, as well as for participation in faculty staff meetings (Sources: *Meeting 7 with students* and *SER*, p. 34).

The programmes publish items both on the KazNUA’s website and in the KazNUA’s *Shabyt* magazine to provide all stakeholders with updates about recent developments of various kinds (Source: *SER*, p. 34).

The review team noticed that the communication between students, staff and teachers is effective, open and natural. It was clear to the review team that students feel well cared-for and are confident to raise questions and issues in one-on-one conversations with their teachers and the institutional management. The review team welcomes that teachers have weekly scheduled time slots to meet students for consultation and guidance. The review team did not encounter any specific issues relating to the communication among the teaching staff. Neither was the review team made aware of any particular concerns about the communication between teachers and the institutional management or support staff.

Compliance with Standard 6.1

On the basis of the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the review team finds the KazNUA programmes compliant as follows in Standard 6.1:

Programme	Bachelor	Master	Doctoral
Vocal	Fully compliant	Fully compliant	n/a
Instrument	Fully compliant	Fully compliant	Fully compliant
Conducting	Fully compliant	Fully compliant	n/a
Composition	Fully compliant	Fully compliant	n/a

Traditional music	Fully compliant	Fully compliant	n/a
Musicology	Fully compliant	Fully compliant	Fully compliant
Art-management	Fully compliant	n/a	n/a
Music education	Fully compliant	Fully compliant	Fully compliant
Variety Art	Fully compliant	n/a	n/a

6.2 Organisational structure and decision-making processes

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

The review team requested and received an organigram of the KazNUA's institutional structure during the site-visit, and saw evidence of clear organisational and decision-making structures. The KazNUA is structured in four faculties. As described under standard 1, the music programmes are delivered by two of the four faculties: the music faculty and the traditional art faculty (the other two faculties being the fine art faculty and the theatre, cinema and TV faculty). Each faculty is headed by a Dean and consists of several departments (Source: *SER*, p. 4 and 34). Decisions about topics such as the creation of new courses within the programmes are initiated at departmental level and then approved or further discussed at faculty level (Source: *SER*, p. 35).

The *SER* states that at University level, "the supreme collegial body that makes decisions on the educational and methodological issues is the teaching council" (Source: *SER*, p. 34). The teaching council meets once each two months and is composed of the heads of the departments of all faculties and several senior teaching staff members. An overview of the composition of the teaching council is available as an appendix to the *SER* (*Appendix 17 - Composition of educational-methodical council of the university*).

Students met by the review team explained that the students of the music programmes are organised in an active student council. The review team noticed that, even though the student council functions as a platform for students to discuss educational matters such as the content of the curricula, concerns about assessment methods, or any other particular problems faced by individual students, it is currently not formally embedded in the KazNUA's decision-making structures (Source: *Meeting 7 with students*). Also the communication with former students takes places on informal basis only, yet the *SER* mentions that "plans for the future include the creation of an alumni association" (Source: *SER*, p. 35).

It was obvious to the review team that the programmes have close connections to the Kazakh music industry and the world of work. As mentioned under standard 4.2, employers are invited to make suggestions about the content of the curricula or the creation of new courses. Each year, employers meet with programme representatives to discuss their recommendations. Yet, even though there are fixed contact moments during which employers' opinions are considered by the programmes, the representatives of the profession met by the

review team expressed a wish for a more structuralised involvement in the KazNUA’s decision-making structures (Sources: *SER*, p. 21 and *Meeting 8 with representatives of the profession and alumni*).

It was clear to the review team that the programmes are supported by formalised and appropriate organisational and decision-making structures. Although the review team noticed that the decision-making framework features a distinct top-down design, the programmes appear to be managed efficiently.

The review team recommends formally embedding the student council in the decision-making framework. Nowadays, it is widely accepted in HME that student representation is an integral part of any institution’s organisational structure. It was obvious to the review team that the students met during the site-visit are keen to be heard at all management levels of the programmes. Moreover, it should be noted that the students met by the review team seemed particularly well informed about the organisational structures of the programmes and showed a nuanced understanding of the complexities which the management of the music programmes entails. Therefore, the review team believes it would be appropriate to enable the student council to share its view on the content and the delivery of the programmes as part of the formal decision-making processes.¹⁶

The review team supports the aspiration of the employers to contribute in a more systematic manner to the enhancement of the quality of the programmes, and recommends the programmes to make full use of the input shared by employers by introducing their formal representation in the programmes’ organisational structures. The review team believes that further embedding the employers in the decision-making framework will result in mutual benefits: the programmes will be able to even better understand the needs and changing demands of the profession on the one hand, and the employers will gain insights in the various challenges which the programmes and their students face on the other hand.

Compliance with Standard 6.2

On the basis of the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the review team finds the KazNUA programmes compliant as follows in Standard 6.2:

Programme	Bachelor	Master	Doctoral
Vocal	Substantially compliant	Substantially compliant	n/a
Instrument	Substantially compliant	Substantially compliant	Substantially compliant

¹⁶ A helpful resource about student representation in HME institutions which both the KazNUA’s staff and students might find interesting when expanding the roles and responsibilities of the student council is the handbook *Increasing Student Voice in HME Institutions. Tips and Guidelines from the AEC Student WG*, published by the AEC. The handbook is available through the publication section of the AEC’s website (www.aec-music.eu).

Conducting	Substantially compliant	Substantially compliant	n/a
Composition	Substantially compliant	Substantially compliant	n/a
Traditional music	Substantially compliant	Substantially compliant	n/a
Musicology	Substantially compliant	Substantially compliant	Substantially compliant
Art-management	Substantially compliant	n/a	n/a
Music education	Substantially compliant	Substantially compliant	Substantially compliant
Variety Art	Substantially compliant	n/a	n/a

7. Internal quality culture

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

The *SER* states that there is an internal quality assurance system in place which seeks to support the programmes in “improving the quality of the content and the quality of teaching” and takes into account “the interests of the key stakeholders: students, employers and society” (Source: *SER*, p. 35). The programmes collect information through student and employers’ surveys, which are analysed and subsequently used to inform an annual round of curriculum revision (Source: *SER*, p. 13 and 35).

The review team was provided with an example of a questionnaire designed to gather students’ feedback on their satisfaction with the educational process in an appendix to the *SER* (*Appendix 15 - Copies of the questionnaires about the students learning satisfaction of educational programmes*). In the questionnaire, students are asked to respond to questions such as “are you satisfied with the attitude of the teachers and staff” or “are you satisfied with the content of educational programs, teaching methods, organisation of educational process”, by giving marks ranging from ‘completely satisfied’ to ‘rather not satisfied’. The questionnaire does however not offer students the possibility to leave concrete comments, make suggestions or raise concerns (Source: *Appendix 15 - Copies of the questionnaires about the students learning satisfaction of educational programmes*).

The programmes collect feedback from employers through an annually issued ‘Questionnaire for employers’ (Source: *SER*, p. 35). This survey gives employers an opportunity to evaluate the performance of the programmes’ recent graduates by rating them on a ten-points scale against a set of indicators, such as “theoretical and practical knowledge” or “foreign language skills” (Source: *SER*, p. 224). In addition, employers are asked by the programmes to submit more substantial feedback about the graduates they hire and the level of education they received in written form. The review team saw an example of such written feedback concerning the skills and competences of recent graduates from the variety art bachelor programme (Source: *Appendix 8 - Employers Proposals for training students in the course of professional practice*).

The review team strongly recommends the programmes to introduce a more qualitative approach to the internal quality assurance system. It was clear to the review team that efficient internal quality assurance mechanisms have been developed and that statistical data are gathered in a systematic and coherent manner. Yet, the review team noticed that the overall quality culture of the music programmes is supported by internal quality assurance procedures which are predominantly quantitative in nature. The review team believes that quantitative data only are not sufficient to properly inform internal quality assurance procedures, and even though the review team saw some examples of more elaborate forms of written feedback submitted by stakeholders, the review team believes that there is a potential for the programmes to integrate more qualitative elements of feedback in the internal quality assurance mechanisms. To this end, the programmes might like to organise focus groups, composed of various stakeholders including teachers, students and employers, to discuss and gather feedback on specific

topics. Such initiatives might help the programmes to ensure that all stakeholders are offered an opportunity to share their feedback in a nuanced way.

The review team noticed that, while the internal quality assurance system is well-established at faculty and institutional level, it is not implemented to an equal extent in all the individual programmes. In order to develop the internal quality assurance system from a monitoring instrument into an actual tool for the enhancement of the programmes, the review team recommends anchoring the quality assurance procedures more firmly at programme level.

Compliance with Standard 7

On the basis of the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the review team finds the KazNUA programmes compliant as follows in Standard 7:

Programme	Bachelor	Master	Doctoral
Partially compliant Vocal	Partially compliant	Partially compliant	n/a
Instrument	Partially compliant	Partially compliant	Partially compliant
Conducting	Partially compliant	Partially compliant	n/a
Composition	Partially compliant	Partially compliant	n/a
Traditional music	Partially compliant	Partially compliant	n/a
Musicology	Partially compliant	Partially compliant	Partially compliant
Art-management	Partially compliant	n/a	n/a
Music education	Partially compliant	Partially compliant	Partially compliant
Variety Art	Partially compliant	n/a	n/a

8. Public interaction

8.1 Cultural, artistic and educational contexts

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

The programmes aim to prepare their students not only as skilled musicians and performers but also as citizens who are capable of making valuable contributions to society. The *SER* mentions explicitly that the key aims of the programmes include the “preparation of competent professionals in the field of music, with leadership qualities, well-developed individuality, [...] aimed at strengthening the image of Kazakhstan through the development and promotion of musical art, rich cultural heritage” (Source: *SER*, p. 5).

As mentioned under several previous standards, the programmes, and in particular the traditional music programmes, make an active contribution to the study and preservation of the Kazakh musical heritage. At the one hand, students and teachers perform, study and analyse the ‘kuis’ and other forms of traditional music. On the other hand, the KazNUA organises international events on this topic, such as the International Council for Traditional Music (ICTM) conference (Source: *SER*, p. 16).

The *SER* states that the programmes also engage with the public discourse on educational policies by contributing to ongoing debates in response to open calls for articles, for example from the Association of Universities of Kazakhstan. Furthermore, it is mentioned in the *SER* that both teachers and students participate “in national and international scientific conferences held in Kazakhstan” (Source: *SER*, p. 37).

As mentioned under standard 2.1, the review team was impressed by the way in which traditional music is actively practiced and developed by the KazNUA’s teachers and students. The contribution which the teachers and students make to the preservation and study of Kazakh traditional music can be considered as one of the main strengths of the programmes. The review team encourages the programmes to increasingly showcase and promote the various forms of Kazakh traditional music on international stages.

In the opinion of the review team, the KazNUA and its music programmes have an opportunity to take on a leading role among the HME institutions in Kazakhstan and the wider Central-Asian region to start a debate on topics such as curriculum design and renewal, pedagogical innovation including the introduction of new areas of learning (such as entrepreneurship) in curricula, and artistic research. In this context, the review team would like to reiterate its recommendation to organise an international networking event in order to exchange ideas and practices.

Compliance with Standard 8.1

On the basis of the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the review team finds the KazNUA programmes compliant as follows in Standard 8.1:

Programme	Bachelor	Master	Doctoral
Vocal	Fully compliant	Fully compliant	n/a
Instrument	Fully compliant	Fully compliant	Fully compliant
Conducting	Fully compliant	Fully compliant	n/a
Composition	Fully compliant	Fully compliant	n/a
Traditional music	Fully compliant	Fully compliant	n/a
Musicology	Fully compliant	Fully compliant	Fully compliant
Art-management	Fully compliant	n/a	n/a
Music education	Fully compliant	Fully compliant	Fully compliant
Variety Art	Fully compliant	n/a	n/a

8.2 Interaction with the artistic professions

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

The *SER* asserts that the programmes “keep track of the current needs of the profession” (Source: *SER*, p. 38). The programmes monitor the changing demands of the music industry through the feedback mechanisms for employers described under standard 7. In addition, employers are invited to participate in an annually organised job fair (Sources: *Meeting 1 with Rector and Vice-Rectors* and *Meeting 8 with representatives of the profession and alumni*). This event, which takes place at the end of each academic year, allows employers to discuss the latest trends in the artistic sector with programme representatives, and provides students with the opportunity to learn about vacancies in orchestras and other cultural institutions. The programmes also collect information about vacant positions in the music industry through written correspondence with employers across the country. This information is made available for students on the KazNUA’s website (Source: *Meeting 4 with senior administrative officers*).

The review team saw evidence of the inclusion of internships in the curricula of several programmes. For example, the *SER* includes a list of organisations which the vocal programmes have signed partnership agreements with in order to guarantee internship opportunities for students on a continuous basis (Source: *SER*, p. 176). The *SER* also mentions that the instrumental, musicology and music education doctoral programmes “cannot be completed without the internship with a total duration not less than two calendar months” (Source: *SER*, p. 15). The programmes adopted the internships policy (which is occasionally referred to as ‘dual training system’ in the *SER*) with the aim to familiarise students with the reality of the world of work and to provide them

with hands-on experience in the music industry before their graduation (Source: *Meeting 4 with senior administrative officers*). The representatives of the profession met by the review team expressed themselves positively about the internship system, as it allows employers to establish contacts with students and enables them to identify the students whose profiles are the best fit with their specific needs. Employers met by the review team indicated that they regularly hire students after the completion of their internship (Source: *Meeting 8 with representatives of the profession and alumni*). Students met by the review team expressed to feel well supported by the programmes to plan the internship or to find temporary accommodation if required (Source: *Meeting 7 with students*).

The review team commends the programmes on their close links with the profession. In the opinion of the review team, initiatives such as the annual job fair enable the programmes to monitor the needs of the artistic sector in an appropriate and efficient manner. Moreover, the review team considers it as good practice that feedback and suggestions from employers are used to inform curriculum revision and the creation of new teaching positions as mentioned under standards 4.2 and 6.2.

The review team welcomes the fact that internships are embedded in the curricula. The review team noted in particular that students are required to write a report on their learning experience during the internship. The review team believes that writing such a report can stimulate self-critical and reflective thinking and increase students' awareness about their own performance.

The review team believes, however, that there are still opportunities to increase synergies with the profession, not only by formally embedding employers in decision-making processes (as recommended under standard 6.2), but also by further diversifying the nature of the links with the artistic scene. In this context, the programmes might consider setting-up joint projects with orchestras or opera houses, or investigate the possibility of creating an artist-in-residence programme.¹⁷

Compliance with Standard 8.2

On the basis of the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the review team finds the KazNUA programmes compliant as follows in Standard 8.2:

Programme	Bachelor	Master	Doctoral
Vocal	Fully compliant	Fully compliant	n/a
Instrument	Fully compliant	Fully compliant	Fully compliant

¹⁷ Artist-in-residence programmes seek to provide international creative professionals with the opportunity to stay and work on a temporary basis in the hosting institution. Artist-in-residence programmes can have mutual benefits for both the institution and the artist. For example, it allows the artist to encounter new cultural contexts, and at the same time it offers the institution and its programmes an incentive to set up specific projects, ideally involving students.

Conducting	Fully compliant	Fully compliant	n/a
Composition	Fully compliant	Fully compliant	n/a
Traditional music	Fully compliant	Fully compliant	n/a
Musicology	Fully compliant	Fully compliant	Fully compliant
Art-management	Fully compliant	n/a	n/a
Music education	Fully compliant	Fully compliant	Fully compliant
Variety Art	Fully compliant	n/a	n/a

8.3 Information provided to the public

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

The *SER* explains that information about the programmes is collected and checked by the programme leaders before it is published online on the relevant pages of the KazNUA's website (Source: *SER*, p. 38-39).

Although the review team recognises that a lot of information is available online in Kazakh and Russian, the review team believes there is room for improvement of the English section of the website. During the site-visit, the review team requested and received an extensive amount of information about the individual programmes, and the majority of the requested information was available in English. The review team therefore recommends publishing these existing materials (including the curriculum overviews, the amount of ECTS credits per course, information about the admission procedure and criteria, etcetera) for each individual programme on the appropriate online pages. The review team considers the development of a more elaborate English website as an essential improvement to be made in order to enable the programmes to attract more foreign students and visiting scholars and, as such, to accomplish their international aspirations.

Compliance with Standard 8.3

On the basis of the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the review team finds the KazNUA programmes compliant as follows in Standard 8.3:

Programme	Bachelor	Master	Doctoral
Vocal	Partially compliant	Partially compliant	n/a
Instrument	Partially compliant	Partially compliant	Partially compliant
Conducting	Partially compliant	Partially compliant	n/a

Composition	Partially compliant	Partially compliant	n/a
Traditional music	Partially compliant	Partially compliant	n/a
Musicology	Partially compliant	Partially compliant	Partially compliant
Art-management	Partially compliant	n/a	n/a
Music education	Partially compliant	Partially compliant	Partially compliant
Variety Art	Partially compliant	n/a	n/a

Summary of the KazNUA's compliance with the Standards and recommendations

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

1. Programme's goals and context	
Standard 1. The programme goals are clearly stated and reflect the institutional mission.	Substantially compliant
<p>Recommendations</p> <ul style="list-style-type: none"> · The review team recommends describing programme goals for each programme in each cycle, and recommends linking these goals more explicitly to the content of the curricula. · In order to reach full compliance with the Bologna Process reforms, the review team recommends the programmes to fully embrace the principles of student-centred learning by considering students as active participants in their own learning at the one hand, and by fostering transferable skills such as problem-solving and reflective thinking at the other hand. 	
2. Educational processes	
Standard 2.1. The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.	Substantially compliant
<p>Recommendations</p> <ul style="list-style-type: none"> · The review team recommends the programmes to further broaden the educational provision and to review the curricula in order to introduce students to new skills and competences in the field of cultural entrepreneurship, self-management and lifelong learning, new technologies, critical reflection, international networking and communication. · In order to introduce these new skills into the curricula, the review team recommends studying the tools developed by the European Association of Conservatoires (AEC) such as the dedicated website on entrepreneurship in music and the <i>AEC Learning Outcomes 2017</i>. · The review team strongly recommends increasing the artistic focus of the master programmes by including forms of practice-based and artistic research. · The review team strongly recommends applying the ECTS transfer rate stipulated in the transfer guidelines in a consistent manner, and adapting the incorrect transfers as soon as possible. · In order to further improve the quality of the vocal programmes and to increase the amount of performing opportunities for its students, the review team recommends considering the creation of an opera studio. 	

<ul style="list-style-type: none"> · The review team recommends the KazNUA to consider further expanding its educational provision in the field of the historically informed practice of baroque and early classical music. · In order to further improve the quality of the conducting programme, the review team recommends creating a laboratory orchestra which conducting students can work with on a regular basis, and forming ensembles with diverse stylistic focuses in order to increase the experience of the conducting students with the historically informed practice of baroque and early classical music repertoire. · The review team recommends to further increase the amount of innovative collaborations across the music programmes, and in addition, to extend such collaborations to joint projects with the performing and fine arts programmes offered in other faculties. 	
Standard 2.2. The programme offers a range of opportunities for students to gain an international perspective.	Substantially compliant
Recommendations <ul style="list-style-type: none"> · The review team recommends the KazNUA to host an AEC International Relations Coordinators (IRC) meeting. · In order to attract more students from abroad, the review team recommends the KazNUA to investigate the possibility to offer special fees for foreign students. · To provide the KazNUA students with more chances for international experiences, the review team recommends the programmes to advise the Ministry of culture and sport to make more grants available for international mobility. 	
Standard 2.3. Assessment methods are clearly defined and demonstrate achievement of learning outcomes.	Substantially compliant
Recommendations <ul style="list-style-type: none"> · The review team recommends the programmes to encourage teachers to communicate precisely what is expected from students during the assessments. 	
3. Student profiles	
Standard 3.1. There are clear criteria for student admission, based on an assessment of their artistic/academic suitability for the programme.	Fully compliant
Recommendations <ul style="list-style-type: none"> · The review team recommends the KazNUA to promote its programmes, and in particular the traditional music programmes, more actively abroad in order to attract students from neighbouring countries where similar musical traditions are practised. 	

Standard 3.2. The programme has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.	Fully compliant
<p>Recommendations</p> <ul style="list-style-type: none"> · Although the review team acknowledges that the amount of master students is dependent on the funding which the Ministry of culture and sport provides for grants each academic year, the review team recommends the programmes to consider exploring new ways to fund more master students, and as such, to reach a 'critical mass' of students to both ensure the effective delivery of the programmes and to increase the possibilities for master students to interact with each other. · In this context, the review team would like to reiterate its recommendation to renew the programmes' educational provision in order to introduce students to new skills and competences in the field of cultural entrepreneurship, self-management and lifelong learning, new technologies, critical reflection, international networking and communication. 	
4. Teaching staff	
Standard 4.1. Members of the teaching staff are qualified for their role and are active as artists/pedagogues/ researchers.	Substantially compliant
<p>Recommendations</p> <ul style="list-style-type: none"> · The review team recommends the programmes to investigate the possibility of setting up an international mobility scheme in order to make teachers' international activities less dependent on invitations of foreign HME institutions or grants provided by third parties. · To further facilitate international exchanges, the review team recommends the programmes to provide English language training to an increasing number of teachers as part of the continuous professional development provision. 	
Standard 4.2. There are sufficient qualified teaching staff to effectively deliver the programme.	Fully compliant
<p>Recommendations</p> <ul style="list-style-type: none"> · In relation to its recommendation to consider the creation of an opera studio (as mentioned under standard 2.1), the review team recommends the vocal programmes to hire professional opera coaches who could work with the students on topics such as style and interpretation, acting and movement, opera repertoire, dramaturgy, etcetera. 	

5. Facilities, resources and support	
Standard 5.1. The institution has appropriate resources to support student learning and delivery of the programme.	Substantially compliant
<p>Recommendations</p> <ul style="list-style-type: none"> · The review team recommends updating the collection of the library on a regular basis with contemporary literature, and to increase the share of international publications in English. · The review team welcomes the KazNUA's plans to develop an online learning platform and recommends making it operational at the earliest opportunity. · The review team found the musical instruments of good quality but recommends tuning pianos more regularly in order to keep them in optimal condition in Astana's changeable climate with warm summers and very cold winters. 	
Standard 5.2. The institution's financial resources enable successful delivery of the programme.	Substantially compliant
<p>Recommendations</p> <ul style="list-style-type: none"> · For the purposes of future review and accreditation procedures, the review team recommends the KazNUA to prepare budget overviews for each individual programme in order to provide both review teams and all stakeholders of the institution with more transparent information about the actual financial situation and long term financial sustainability of the programmes. 	
Standard 5.3. The programme has sufficient qualified support staff.	Substantially compliant
<p>Recommendations</p> <ul style="list-style-type: none"> · The review team recommends the programmes to offer all support staff members English language courses as part of the recently established continuing professional development scheme for support staff. 	
6. Communication, organisation and decision-making	
Standard 6.1. Effective mechanisms are in place for internal communication within the programme.	Fully compliant
<p>Recommendations</p> <ul style="list-style-type: none"> · No recommendations. 	

Standard 6.2 The programme is supported by an appropriate organisational structure and decision-making processes.	Substantially compliant
Recommendations <ul style="list-style-type: none"> · The review team recommends formally embedding the student council in the decision-making framework. · The review team recommends the programmes to make full use of the input shared by employers by introducing their formal representation in the programmes' organisational structures. 	
7. Internal quality culture	
Standard 7. The programme has in place effective quality assurance and enhancement procedures.	Partially compliant
Recommendations <ul style="list-style-type: none"> · The review team strongly recommends the programmes to introduce a more qualitative approach to the internal quality assurance system. · In order to develop the internal quality assurance system from a monitoring instrument into an actual tool for the enhancement of the programmes, the review team recommends anchoring the quality assurance procedures more firmly at programme level. 	
8. Public interaction	
Standard 8.1. The programme engages within wider cultural, artistic and educational contexts.	Fully compliant
Recommendations <ul style="list-style-type: none"> · The review team likes to reiterate its recommendation to organise an international networking event in order to exchange ideas and practices. 	
Standard 8.2. The programme actively promotes links with various sectors of the music and other artistic professions.	Fully compliant
Recommendations <ul style="list-style-type: none"> · No recommendations. 	
Standard 8.3. Information provided to the public about the programme is clear, consistent and accurate.	Partially compliant
Recommendations <ul style="list-style-type: none"> · The review team recommends publishing the existing materials (including the curriculum overviews, the amount of ECTS credits per course, information about the admission procedure and criteria, etcetera) for each individual programme on the appropriate online pages. 	

Conclusion

The KazNUA's music programmes have made an impressive development over the past two decades. The programmes demonstrate a progressive character and have taken considerable efforts to implement the various features of the Bologna Process reforms.

Despite their rapidly changing and increasingly international context, the programmes have managed to remain deeply rooted in the national music traditions. The contribution which the programmes' teachers and students make to the preservation and study of Kazakh traditional music is one of the main strengths of the programmes, and the depth of the traditional music programmes can be considered as exemplar for any similar programme in other HME institutions.

The programmes feature close connections to the Kazakh music industry and the world of work: the internship arrangements which the programmes have made with various employers, the annual job fairs and the survey and feedback mechanisms through which representatives of the profession can make suggestions for curricular renewal can be considered as examples of good practice.

Graduates of the programmes benefit greatly from the beneficial market situation which currently characterises the Kazakh cultural sector. However, future graduates might face difficulties in finding career opportunities in case the constellation of the Kazakh cultural sector would change. It is impossible to predict if and when the market situation will change, and if a free-lance market for musicians similar to those in Europe or the United States will develop within the next decades. The programmes have, however, the opportunity to now already anticipate such changes and are recommended to renew their educational provision in order to introduce students to new skills and competences, so as to further strengthen their employability both in Kazakhstan and abroad.

In conclusion, the programmes find themselves 'in the middle of something new': although the programmes still feature elements from previous educational systems, they are eager to internationalise and fully integrate in the EHEA. Such a process inevitably takes time and can only be completed step by step. The programmes are therefore encouraged to persist in their strive to meet the Bologna Process reforms, and to make full use of the recommendations presented in this report to continue their journey.

Proposal for accreditation

Based on the programmes' compliance with *MusiQuE Standards for Programme Review* stated above, it is proposed that the following programmes be accredited:

1. 5B040300 - Vocal (bachelor)
2. 6M040300 - Vocal (master)
3. 5B040200 - Instrument (bachelor)
4. 6M040200 - Instrument (master)
5. 6D040200 - Instrument (doctoral)
6. 5B040500 - Conducting (bachelor)
7. 6M040500 - Conducting (master)
8. 5B041100 - Composition (bachelor)
9. 6M041100 - Composition (master)
10. 5B040400 - Traditional music (bachelor)
11. 6M040400 - Traditional music (master)
12. 5B040100 - Musicology (bachelor)
13. 6M040100 - Musicology (master)
14. 6D040100 - Musicology (doctoral)
15. 5B042300 - Art-management (bachelor)
16. 5B010600 - Music education (bachelor)
17. 6M010600 - Music education (master)
18. 6D010600 - Music education (doctoral)
19. 5B040800 - Variety Art (bachelor)

Annex 1. Site-visit schedule

Day 0 (half day) – Monday 13 March

Time	Session (venue as notified by the institution)	Names and functions of participants from the visited institution	Room
14:00-16:00	Meeting of both Review Team Chairs and Secretaries, including: <ul style="list-style-type: none"> · discussing how to operate in parallel · discussing how to report on findings in the last meeting 	N/A	Diplomat Hotel
16:00-18:00	Training session (for Kazakh experts and students only)	N/A	Diplomat Hotel
18:00-18:30	Meeting of both Review Teams	N/A	Diplomat Hotel
18:30-21:30	Dinner		Diplomat Hotel

Day 1 (full day) – Tuesday 14 March

Time	Session (venue as notified by the institution)	Names and functions of participants from the visited institution	Room
09:00-12:00	Preparatory meeting of the music Review Team	N/A	Room 235
12:00-13:00	Lunch		KazNUA Cafe
13:00-14:30	Meeting 1: welcome and meeting with Rector and Vice-Rectors	<ul style="list-style-type: none"> · Aiman Mussakhajayeva – Rector, Professor, People’s Artist of the Kazakhstan, Artist for Peace, Labor Hero of Kazakhstan · Galiya Akparova – Vice-Rector for Academic Affairs; · Yerbyn Zhumankulova – Vice-Rector for Scientific Work; · - Turar Alipbayev – Vice-Rector for Educational Work 	Room 235
14:30-14:45	Music Review Team members share conclusions with Secretary	N/A	Room 235
14:45-15:00	Coffee break		Room 235
15:30-16:15	Meeting 2: guided tour of the music facilities	N/A	Halls, offices, gallery, library, auditorium, etc.
16:15-17:30	Meeting 3: meeting with faculty Deans and heads of Departments	<ul style="list-style-type: none"> · Marat Nukeyev - Dean of the Traditional Arts Faculty · Maira Dauletbak - head of the Variety Art Department · Nurgul Saparova - head of the Wind and Percussion instruments Department · Sara Asabayeva - head of the Piano Department 	Room 304

		<ul style="list-style-type: none"> · Kairat Baibosynov - head of the Traditional singing Department · Azamat Zheltyrkozev - head of the Vocal and Conducting Department · Sabira Kussainova - head of the Kobyz and Russian folk instruments Department · Saule Tuyakova - head of the Stringed instruments Department · Zhangali Zhuzbai - head of the Dombra Department · Pernebek Shegebayev – Dean of the Music Faculty · Gulzada Khussainova - head of the Music Educational Department · Gulnar Alpeissova - head of the Musicology and Composition Department and Art management 	
17:30-17:45	Coffee break		Room 235
17:45-18:00	Music Review Team Meeting, including: <ul style="list-style-type: none"> · sharing conclusions about meetings 2 and 3 with Secretary · sharing general conclusions about day 1 for final feedback session · - preparing meetings of day 2 	N/A	Room 235
18:00-19:00	Concert	Student Orchestra of Kazakh Folk Instruments of KazNUA	Zh. Zhabayev Big Hall
18:00-19:00	Meeting of both Review Team Chairs and Secretaries	N/A	Room 235
19:00	Dinner (together with Rector)		KazNUA Cafe

Day 2 (full day) – Wednesday 15 March

Time	Session (venue as notified by the institution)	Names and functions of participants from the visited institution	Room
09:00-09:30	Music Review Team meeting	N/A	Room 235
09:30-11:00	Meeting 4: meeting with senior administrative officers	<ul style="list-style-type: none"> · Kymbat Balazhanova - Head of Academic Affairs Service · Samal Azhmuratova – Head of the control of the educational process Department · Aliya Kylyshpayeva - Head of office receptionist · Almira Seit-Akimova – Head of Postgraduate Education department · Aida Aimakova - head of the educational department and youth policy · Zhuldyz Abdenova - International Department Manager · Indira Zhumanova - International Department Manager · Galiya Sherimova - Head of planning and economic department · Mira Aitmukhambetova - Head of practice and employment dept. · Maira Yesmukhanova - Head of Library Department · Fatima Nurlybayeva – head of Science Department · Aizhan Raisova – Inspector of HR Department 	Room 304
11:00-11:15	Music Review Team members share conclusions with Secretary	N/A	Room 235
11:15-11:30	Coffee break		Room 235
11:30-13:00	Meeting 5: meeting with academic and artistic staff (Review Team splits in 2 groups)		
	Group 1: Mist Thorkelsdottir, Tony Woodcock, Kamarsulu Ibrayeva, Jef Cox	<ul style="list-style-type: none"> · Aibek Nygyzbayev - Associate Professor of the Traditional singing Department; · Akbota Turumbetova - Lecturer of the Domyra Department; · Tlenchiyeva Roza - Professor of the Vocal Conducting Department · Tatyana Khasyanova – Lecturer of the Vocal and Conducting Department; · Barsek Tumanyan - Professor of the Vocal Conducting Department · Alibi Asakayev - Lecturer of the Variety Art Department; · Sajana Murzagaliyeva - Lecturer of the Kobyz and Russian folk instruments Department; · Sergei Zhorov - Associate Professor of the Wind and Percussion instruments Department; · Diyar Kassenov - Senior Lecturer of the stringed instruments Department; · Aral Baisakalov - Professor of the stringed instruments Department; · Gulzhanat Zhanatayeva - Associate Professor of the Piano Department; 	Room 304

		<ul style="list-style-type: none"> · Saltanat Abolchanova - Senior Lecturer of the Piano Department · Daniyar Yesimkhanov - Senior Lecturer of the Piano Department 	
	Group 2: Jacques Moreau, Elisabeth Gutjahr, Darius Kucinkas, Daniyar Berzhaprakov	<ul style="list-style-type: none"> · Kenes Duisekeyev, Professor of the Musicology and Composition Department · Serikzhan Abdinurov, Associate Professors Professor of the Musicology and Composition Department · Dmitri Ostankovich - Senior Lecturer of the Musicology and Composition Department; · Laura Maimakova - Associate Professor of the Music Educational Department · Dmitri Kovalev - Associate Professor of the Music Educational Department · Gulnar Kuzbakova - Associate Professor of the Musicology and Composition Department; · Dina Mosienko - Senior Lecturer of the Musicology and Composition Department; · Gulnar Zhanbatyrova - Senior Lecturer of the Musicology and Composition Department 	Room: 301
13:00-13.15	Music Review Team members share conclusions with Secretary	N/A	Room 235
13:15-14:00	Lunch		KazNUA Cafe
14:00-15:30	Meeting 6: visiting classes and performances (Review Team splits up)	Concert of Music Faculty Students in Organ Hall and classes	
15:30-15:45	Music Review Team members share conclusions with Secretary	N/A	Room 235
15:45-16:00	Coffee break		Room 235
16:00-17:30	Meeting 7: meeting with students (Review Team splits in 2 groups)		
	Group 1: Mist Thorkelsdottir, Tony Woodcock, Kamarsulu Ibrayeva, Jef Cox	<ul style="list-style-type: none"> · Kamila Akhmetova - 3 rd year student of Piano Programs · Aishabibi Askarova – 4th year student of Piano Programs · Malika Baimagambetova - 2nd year MA student of Piano Programs · Meruert Shotkaliyeva - 2nd year MA student of Piano Programs · Dayana Turmanova - 3 rd year student of Kobyz Programs · Amina Kussainova – 1st year MB student of Kobyz Programs · Ansar Madengali – 2nd year student of Variety Art Programs · Diana Kalelova – 4th year student of Conducting Programs · Yerzhan Sansyzbayev – 2nd year MB student of Conducting 	Room 304

		<ul style="list-style-type: none"> · Programs · Marat Aitimbay – 4th year student of Vocal Programs · Fariza Zhilkibayeva - 3rd year student of Traditional singing Programs · Aigerim Dautbayeva - 2nd year student of Wind and Percussion instruments Programs 	
	<p>Group 2: Jacques Moreau, Elisabeth Gutjahr, Darius Kucinkas, Daniyar Berzhaprakov</p>	<ul style="list-style-type: none"> · Ilya Loskutov – 3 rd year student of Composition Educational Programs · Alibek Kadyrov – 4th year student of Composition Educational Programs · Altyn Zhanseitova – 3 rd year student of Music Educational Programs · Nargiza Zherbotayeva - 1st year PhD student of Music Educational Programs · Gulnar Argyngazinova – 2nd year PhD student of Music Educational Programs · Symbat Zhaiislam - 3 rd year student of Music Educational Programs · Darkhan Kozhabayev – 2nd year MA student of Music Educational Programs · Perizat Sagat - 2nd year MA student of Music Educational Programs · Zarina Bozhakova - 3 rd year student of Musicology Programs · Sabina Yermakaliyeva – 2nd year student of Musicology Programs · Aidana Kozhanjva – 1st year student of Musicology Programs · Botakoz Baltabayeva – 1st year MA student of Musicology Programs 	Room: 301
17:30-18:30	<p>Music Review Team meeting, including:</p> <ul style="list-style-type: none"> · sharing conclusions about meetings 8 with Secretary · sharing general conclusions about day 2 for final feedback session · preparing meetings of day 3 	N/A	Room 235
18:30	Dinner		KazNUA Cafe

Day 3 (half day) – Thursday 16 March

Time	Session (venue as notified by the institution)	Names and functions of participants from the visited institution	Room
09:00-09:30	Music Review Team meeting	N/A	Room 235
09:30-10:30	Meeting 8: meeting with representatives of the profession and alumni	<ul style="list-style-type: none"> · Adilzhan Tolukpayev – alumnus Composition of Educational Programs, college teacher KazNUA · Zhanar Akhatova - alumnus of stringed instruments Programs, Symphony Orchestra Artist · Makpal Yeskaliyeva - alumnus of Variety Art Programs, college teacher KazNUA · Aigerim Makibayeva - alumnus of Conducting Programs, teacher of children's music school №2 · Nurgul Makhanova - alumnus of Conducting Programs, , college teacher · Tatyana Kharlamova – alumnus of Musicology Programs, Deputy Head of Studies College KazNUA · Yerzhan Dautov - representatives of the profession - chief choirmaster Astana Opera · Genadi Anikushin - conductor of the symphony orchestra of Astana Opera · Sauleshash Kanapiyeva - director of children's music school №1 · Sergei Lizunkov - director of children's music school №3 · Saken Syzdykov - State Philharmonic Society Head · Farida Dzhumabayeva - director of children's music school №2 · Gulmira Kuttybadamova - artistic director of the Chamber Choir 	Room 304
10:30-10:45	Coffee break		Room 235
10:45-11:30	Meeting 9: visiting classes and performances	N/A	Room 428
11:30-12:00	Optional open time: the music Review Team may ask to meet again some of the representatives to clarify some points	As notified by the music Review Team	Room 235
12:00-12:30	Lunch		KazNUA Cafe

12:30-15:00	Music Review Team meeting - Preparation of the feedback to the institution: <ul style="list-style-type: none"> · sharing conclusions about meetings 9 and 10 with Secretary · sharing general conclusions about day 3 for final feedback session · preparation of the feedback to the institution (including a discussion with the visual arts programmes team Chair) 	N/A	Room 235
15:00-15:15	Coffee break		Room 235
15:15-16:15	Meeting 10: feedback to the institution: <ul style="list-style-type: none"> · feedback by Chair of the music programmes review team · feedback by Chair of the visual arts programmes review team 	N/A	Room 304
16:15-17:00	End of the Site-visit		Room 235
17:00-18:00	Concert	The creative project of universities-partners "Youth musical bridges", "Belarus-Kazakhstan", Student Symphony Orchestra of the Belarusian State Academy of Music, the soloist , Rector of Kazakh National University of Arts, People's Artist of Kazakhstan, Professor Aiman Mussakhajayeva (violin)	Zh. Zhabayev Big Hall
18:00-19:00	Dinner		KazNUA Cafe

Annex 2. List of documents provided to the review team

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

- *Self-evaluation Report (SER)*
- *Appendix 1 - Extract from the minutes of the enlarged meeting of the Academic Council on the preparations for the specialized accreditation*
- *Appendix 2 - Information about the academic degrees and honorary titles PPP KazNUA*
- *Appendix 3 - Copies of the curricula of educational programs KazNUA*
- *Appendix 4 - License*
- *Appendix 5 - Rules of admission to RSU "Kazakh National University of Arts" in the higher education programme (bachelor)*
- *Appendix 6 - Rules of admission to RSU Kazakh National University of Arts in the program of post-graduate education (MSc, PhD)*
- *Appendix 7 - Modular educational programs*
- *Appendix 8 - Employers Proposals for training students in the course of professional practice*
- *Appendix 9 - Code of honor of the teacher and student*
- *Appendix 10 - Catalogue of elective subjects in the 2016-2017 academic year*
- *Appendix 11 - Minutes visit lessons and open faculty chairs lessons*
- *Appendix 12 - Academic mobility of students of educational programs*
- *Appendix 13 - Implementation of programmes inviting foreign scientists «Visiting professors»*
- *Appendix 14 - Regulations on competition Tchaikovsky*
- *Appendix 15 - Copies of the questionnaires about the students learning satisfaction of educational programmes*
- *Appendix 16 - Guidelines for the use of ECTS in the Kazakh National University of Arts*
- *Appendix 17 - Composition of educational-methodical council of the university*
- *Appendix 18 - Strategic Development Plan KazNUA*
- *Appendix 19 - Diplomas and certificates of conference participants*
- *Appendix 20 - Conducted master classes, seminars and round tables*
- *Appendix 21 - Approved topics and supervisors, reviews*
- *Appendix 22 - Training courses (certificates, programs)*
- *Appendix 23 - International lectures teachers*
- *Appendix 24 - Posters and programmes of creative collectives reports Faculty of Music and Traditional Musical Art*

