



Report

Accreditation of Programmes delivered by the Kurmangazy Kazakh National Conservatory (KNC)



Site visit dates: 22-24th November 2016

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Introduction

As one of the three higher education (HE) institutions in the sphere of culture and art the Kurmangazy Kazakh National Conservatory (KNC) is a leading musical institution of the Republic of Kazakhstan providing professional education of specialists in the field of music at all levels.

The KNC took the decision to undergo an international external accreditation in April 2016. This decision was a natural consequence of KNC's modernization agenda and its adoption of European standards. A strong determining factor in the institution's rationale for its choice of MusiQuE as an accreditation agency was a specialized musical focus.

The accreditation procedure followed a three-stage process:

1. KNC prepared a self-evaluation documentation based on, and structured according to, the MusiQuE Standards for Programme Review.
2. An international Review Team studied the self-evaluation documentation and conducted a site visit at KNC on 22-24th November 2016. This comprised meetings with representatives of the KNC management team, artistic, academic and administrative staff, students, employers and partners from the sector. The Review Team used the Standards noted above as the basis of its investigations.
3. The Review Team produced the report that follows, structured following the MusiQuE Standards for Programme review.

The Review Team comprised:

- Gustav Djupsjöbacka (Chair), Sibelius Academy, Finland
- Celia Duffy (Secretary and Reviewer), Royal Conservatoire of Scotland, Scotland, UK
- Grzegorz Kurzynski (Reviewer), Karol Lipinski Academy of Music in Wrocław, Poland
- Darius Kuciskas (Reviewer), Kaunas University of Technology, Lithuania
- Hannu Apajalahti (Reviewer), Sibelius Academy, Finland
- Zakiya Sapenova (Reviewer), Zhurgenov Kazakh National Academy of Arts, Kazakhstan
- Balansa Beisengali (Student Reviewer), Abai Kazakh National Pedagogical University (KazNPU), Kazakhstan

The Review Team would like to express its sincere gratitude to the KNC for the faultless organisation of the visit and for welcoming the team in such a friendly and hospitable way. KNC staff members remained at the disposal of the team during the entire visit and were unflinchingly helpful and welcoming. The atmosphere of all discussions in meetings with a wide range of staff, students and employers was open and collegiate. The Review Team would also like to thank the translators for their hard work during the meetings. It should also be mentioned here that the Review

Team's visit coincided with the November Fest series of concerts, which, along with its studio visits, enabled it to gain a clear impression of the artistic results of the programmes.

The committee would like to express its appreciation of the hard work done by the institution in preparation of the visit with the production of the self-evaluation reports (SERs) and data. The Review Team appreciated the high standard of documentation and, in particular, the critical and self-reflective approach taken.

Key data on KNC

Name of the institution	Kurmangazy Kazakh National Conservatory (KNC)
Legal status	Public institution
Date of creation	May 1944 (established as the Almaty State Conservatory). In 1945, the conservatory was named after Kurmangazy Sagyrbaev, an outstanding Kazakh national composer of the 19th century. The status of 'national' was assigned by the Decree of the President of the Republic of Kazakhstan in 2001.
Programmes offered	From the outset KNC has offered programmes in both European and traditional Kazakh music; KNC has an important role as a national leader in Kazakh music. Today KNC offers bachelors, masters and doctoral level studies in 9 disciplines: <ol style="list-style-type: none"> 1. Vocal (bachelor, master and doctor) 2. Instrument (bachelor, master and doctor) 3. Conducting (bachelor, master and doctor) 4. Composition (bachelor, master and doctor) 5. Traditional music (bachelor, master and doctor) 6. Musicology (bachelor, master and doctor) 7. Art-management (bachelor, doctor) 8. Pedagogy and psychology (bachelor, master doctor) 9. Music education (bachelor)
Number of students as at September 1st, 2016	977 (916 in BA, 53 in MA and 8 in PhD)

List of programmes to be accredited:

1. Vocal (bachelor)
2. Vocal (master)
3. Vocal (doctor)
4. Instrument (bachelor)
5. Instrument (master)

6. Instrument (doctor)
7. Conducting (bachelor)
8. Conducting (master)
9. Conducting (doctor)
10. Composition (bachelor)
11. Composition (master)
12. Composition (doctor)
13. Traditional music (bachelor)
14. Traditional music (master)
15. Traditional music (doctor)
16. Musicology (bachelor)
17. Musicology (master)
18. Musicology (doctor)
19. Art-management (bachelor)
20. Art-management (doctor)
21. Pedagogy and psychology (bachelor)
22. Pedagogy and psychology (master)
23. Pedagogy and psychology (doctor)
24. Music education (bachelor)

Important note on the structure of this report

KNC prepared 9 separate self-evaluation reports (SERs) with annexes in each programme area. Although the subject matter content varies from programme to programme, the majority of information and analysis as regards the structural approach to quality in each programme SER and its annexes is identical; there was also very little (if any) significant difference expressed in the approach to quality between the 9 programme areas in the meetings with staff and students of KNC.

Consequently, the Review Team has structured this report by considering all programmes together, and has chosen examples from specific programme areas that support and apply to all programmes; on occasion, there are specific comments on an individual programme area. In the opinion of the Review Team as there is such a great deal of commonality between the programmes, this is the most viable way of approaching this programme accreditation.

1. Programme's goals and context

Standard: the programme goals are clearly stated and reflect the institutional mission

The institution's mission, vision and strategic goals are clearly stated (SERs). There is a particular emphasis on KNC's international ambitions.

The KNC Mission: We nurture talents that transform the world with their mastery. We develop the creative manner of each individual. We strengthen the image of Kazakhstan - a forward looking country with rich legacy and contemporary creative music culture.

Vision: In 2020 the conservatory will become a musical institution of international level.

Strategic goals for 2020:

- *Strengthen the current position of the No. 1 musical college of Kazakhstan.*
- *To establish our presence in the global music education space.*
- *Take a leadership position on the preparation of managers in the field of culture in Central Asia.* (SER Traditional, p.9)

The SERs describe the process of institutional strategic development over the past 3 years.

It was evident to the Review Team that this was a shared undertaking and that there was extensive understanding and 'buy-in' at all levels to the process of institutional analysis and modernization (e.g. Meeting 5 Deans, 4 and 9 Students and 3 Faculty Staff). The very ambitious formulation in the KNC mission of 'transforming the world' became intelligible for the Review Team as an expression of a transition period of great societal change. The Review Team commends KNC for its forward looking and ambitious institutional agenda and also for its realistic evaluation of the difficulties it still faces, particularly in the international sphere (SER, Traditional, p.9, Conducting p.11).

Each of the 9 Programme SERs describes how that programme aligns with the institutional mission. This example is from the Traditional SER:

The mission of the programme is closely co-related with the mission of the KNC, and it is about the development of creative individuality of students, who with their performance contribute to the transformation of the world. (SER, Traditional, p.9)

The programme SERs also note unique features of each programme; for example, the Music Education programme is the only one of its kind in Kazakhstan that requires applicants to have undertaken a specialist music education; the Pedagogy and Psychology programme educates only musically trained psychologists especially for specialist musical schools and colleges.

The KNC's elite national status is both officially determined and also is evident in the institutional 'mindset' and expressed attitudes of its senior officers, staff and students (Meetings). The range of the 9 programme areas spans western classical music performance disciplines (Instrument, Vocal, Conducting, Composition), Musicology, Music Education, Psychology and Pedagogy, Art Management and Traditional Kazakh music. With c. 33% of total KNC students (Traditional Music SER pp.5-6) the Traditional Music programme has particular national significance.

In Kazakhstan each HE programme is licensed by the Ministry for Culture and Sport at all three levels (first, second and third cycle).

The Review Team noted that there is unevenness in distribution of students at second and third cycles (partly due to ministry regulations) e.g. Traditional Music has 6 Masters, 1 Phd student and 296 Bachelors students; Musicology has 5 Masters and 3 Phd students as a higher proportion of the total (26 Bachelors students); Music Education has no second and third cycle population. Instrument, Vocal, Conducting & Art Management do not give student numbers at the three levels in an immediately accessible format.

It is not unusual for any institution to need national accreditation for programmes in advance of roll-out to students, but the lack of evidence-based documentation means that the Review Team found it difficult, if not impossible, to assess second and third cycle levels and their functionality or potential.

Applicants to KNC programmes are required to fulfill several conditions for entry into a national institution, as laid down in law (SER referring to Rules of Admission [...] and Annexes). The conditions are more rigorous than for entrance to other higher education institutions and include the requirement for candidates to have undertaken specialized music education at a music college or specialized music school, c. 11-12 years of music training (SERs) and passing a two stage process, consisting of scrutiny of documentation followed by auditions, creative examinations and Kazakh history and language tests. A pre-determined threshold number of 70 points is required for entry. Admission is competitive and entry numbers are based on quality as determined by scores in entry tests; national employment needs, as determined by two government Ministries for programmes such as Music Education, are also a factor determining the distribution of students between the cycles.

As noted above, all 9 programmes have clearly delineated goals (SERs), aligned with the overall mission of the institution, including its ambition to align with the Bologna process. The Review Team, however, finds that the relationships between these 9 programmes and the role of each programme in the larger context is not always clear. The Review Team understands that individual programmes respond to the specific requirements of the Kazakh labour market (which explains e.g. the separation of Music Education and Pedagogy and Psychology) but encourages KNC to consider whether this very tailored approach to competencies is sustainable in the future and whether a broader approach may be more beneficial. In the opinion of the Review Team there is much to be gained from cross-disciplinary collaboration for the personal and academic development of both students and staff. The SERs describe wide staff engagement with a three-year process of institutional development and individual programme design.

The KNC operates in a strong but generalized regulatory environment where formal and legal aspects are central in development of programmes; for example, funding comes direct from government. The Review Team understands (Meeting 1, Rector) that it is now to become a requirement and policy to have independent external accreditation alongside the state regulatory system in order to integrate effectively into the international context via the Bologna process and secure national funding. There is some inevitable dissonance and additional complexity in reconciling two systems: the state regulatory system can be characterized as a top-down administrative control, whereas the other emphasizes choice and flexibility (Meeting 1). KNC senior officers have a precise understanding of the challenges in this regard and are finding pragmatic solutions (Meeting 1), guided by a very strong focus on development and modernization.

In an additional meeting with the First Vice-Rector and the Vice-Rector for Academic Affairs, the Review Team learned about plans to change the legal status and corporate governance of the KNC. These plans would result in greater independence as far as commercial and financial activities are concerned. One result would be that any earned income could be invested back into the institution - into its staff, students, and material base - as decided by KNC itself.

Most SERs give summary statistical information on admissions and (for example Traditional Music SER p.19-23) academic progression, student achievement, employment and finance for that individual programme. SERs (for example, Musicology p.10) also describe how internal and external statistical data, including analysis of applicants and employers' demands, are used to update programmes.

The Review Team would have welcomed a uniform way of presenting these statistics in for all programmes. It also found some of the presentation of statistical data unclear, e.g. the number of applicants in relation to accepted students was not always revealed.

Equal opportunities are not embedded into the institutional mission, but there is a Corporate Culture Code (e.g. Annex 9, Musicology SER) and appropriate policy statements in all SERs. Senior Administrative Officers (Meeting 6) reported that there are few students with disabilities, and no special facilities for those with disabilities; special facilities would require a separate additional funding stream.

The Review Team recommends that, in line with current good practice elsewhere, data should be systematically collected on equal opportunities and a more proactive approach be adopted including staff awareness and training.

Compliance and recommendations in Standard 1

On the basis of the information in the 9 programme SERs, further documentation including annexes and the meetings during the visit, the Review Team finds KNC programmes compliant as follows in Standard 1:

	First cycle	Second cycle	Third cycle
Art Management	Substantially compliant	/	Not compliant
Composition	Substantially compliant	Not compliant	Not compliant
Conducting	Substantially compliant	Not compliant	Not compliant
Instrument	Substantially compliant	Not compliant	Not compliant
Musicology	Substantially compliant	Not compliant	Not compliant
Music education	Substantially compliant	/	/
Ped. & Psychology	Substantially compliant	Not compliant	Not compliant
Traditional music	Substantially compliant	Not compliant	Not compliant
Vocal	Substantially compliant	Not compliant	Not compliant

The lack of evidence-based documentation means that the Review Team found it difficult, if not impossible, to assess second and third cycle levels and their functionality or potential. In the opinion of the Review Team, second and third cycle levels are not fully enough developed and documented. Conditions for compliance have been formulated on pages 49-50.

The Review Team recommends that (1) that summary statistical data (such as student numbers, completions, application data) is presented more clearly and in a uniform way across all programmes; and (2) that data should be systematically collected on equal opportunities and a more proactive approach be adopted.

The Review Team also recommends that KNC should examine in closer detail the relationship between programmes with a view to rationalization, making better use of teaching capacity inside the institution and creating critical mass, although it acknowledges that this might have consequences for funding. The Review Team commends KNC for its forward looking and ambitious institutional agenda, its inclusive approach to institutional and programme development and for its realistic evaluation of the difficulties it still faces, particularly in the international sphere.

2. Educational processes

2.1 The curriculum and its methods of delivery

Standard: the goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery

This extract from the Instrument SER exemplifies the careful attempts to align the curricula of the 9 programmes with the institutional mission and goals, in this case emphasizing the importance of flexibility and student choice as features of the Bologna system:

The Instrument Faculty provides the "Instrument" educational program that sets a teacher of a modern university a task of not simply rendering a targeted effect on students, but achieving development of independent study skills, and creation of an atmosphere where students will consciously strive to obtain new knowledge and constantly develop their professional qualifications and overall education. In regard to this, an especially relevant factor in the education process is the fact that the program aims to increase the degree of freedom of the students, involving the choice of various individualized educational paths. (Annex 5, Instrument, p.44)

KNC programmes' first cycle curriculum consists of three strands: the 'Model curriculum' consisting of general education (e.g. humanities, Kazakh history) and which is required by the state; the 'Working curriculum' which is devised by KNC as the main curricular document for each discipline; and the 'Individual educational plan'. The inter-operation of these three strands is complex and, as noted in all SERs and in Meeting 5 (Deans), the general education requirement of the Model curriculum and its weighting at c. 25% of the whole curriculum 'exceeds a reasonable level' and is problematic as it reduces available credits for creative activity and limits individual study profiles.

The Review Team agrees with KNC Deans (Meeting 5) that this requirement is unusual in many (but not all) comparable music institutions across Europe that have already implemented the Bologna process where 100% of student credits would be devoted to professional and performance skills; for this reason it can inhibit student mobility. Annex 22 (Instrument SER) explains how the system of Kazakh credits is recalculated into ECTS credits. Meeting 3 (Faculty Staff) reported that allocation of ECTS points is done by Administrative Staff; in the view of the Review Team this should be undertaken by academic staff and in consultation with students.

Learning Outcomes are expressed as competencies (e.g. Section 2.4 of Annex 5, Instrument SER) in a matrix, which maps *competencies* (e.g. Technique of playing an instrument) against *elements of knowledge, skills and proficiencies* (e.g. Knowledge of methodical literature on issues in learning to play the instruments) and *disciplines* (ensembles, orchestra).

The Review Team had some difficulties with this approach and would welcome a table, which clarifies in summary the co-relation with Polifonia Dublin Descriptors. These should be couched in terms of outcomes along the lines of Section 2.3 (Qualification model of the graduate), which does give a clear and succinct description of graduate outcomes. The Review Team notes that all SER documents assert that there is some co-relation between the Polifonia Dublin Descriptors and the competencies. Further it notes that a stronger emphasis might be put on the

learning process rather than skills, achievements and final outcomes.

All KNC programmes have enthusiastically adopted a system of enabling students to develop individual study profiles (Instrument SER Annex 5, Meetings 3 and 4). In Meeting 3 staff commented favourably on the opportunities for student self-development, after a period of adjustment from former systems, and the students in Meeting 4 endorsed their greater choice and flexibility. There is ample documentary evidence of lists of electives, for example in Annex 14 of Instrument SER.

The curricula of the second and third cycles are as such clearly described in the programs (Instrumental SER Annex 5).

The Review Team notes that a sharper distinction needs to be made between first, second and third cycle levels.

Senior staff in Meeting 1 explained that in order to obtain a license from the state for any programme, it has to be prepared at all 3 levels whether or not there are students. There are strict state rules around this which can be at odds with the Bologna process and the KNC looks forward to developments, noted above, in which it can obtain more independence from state regulations on academic and governance issues. Staff in Meeting 3 endorsed this view, hoping in the future to be able to offer more programmes at second and third cycle level using appropriate methods (e.g. not necessarily textual outputs such as these, but creative performance outputs at an appropriate level).

The Review Team noted, however, that there is a clearly delineated progression between cycles in the Musicology programmes (SER).

There is evidence from some programmes of different forms of teaching, including internships, work-based learning and lively methods e.g. 'business games, brainstorming, mutual learning, training in the team, methods of critical thinking, mind maps presentations [...] other active and interactive techniques and technologies. [...] Students present their creative work in the form of presentations, video' (Pedagogy and Psychology SER p.10-12). Although this programme provides some very good examples these practices do not appear to be widespread.

SERs mentioned use of online media, but the Review Team did not have the opportunity to observe these in use. The teaching situations witnessed by the Review Team were more conventional in approach, clearly focusing on performance presentations rather than the processes of learning.

The Review Team saw evidence of ample opportunities for students to present their creative, musical and artistic work through a number of channels, including concerts, radio broadcasts, class presentations, conferences and competitions. Programmes place a very high priority on all of these opportunities and their energetic approach was also underlined in Meeting 8, with Employers. The Review Team saw for itself during the November Music Fest concert series the breadth and high level of student output. The Review Team, however, questions the strong and

particular emphasis on competitions as the dominating assessing criteria for success, whether in performance or academic writing and suggests that KNC should consider broadening its assessment measures.

All programme SERs noted to some extent how critical reflection and self-reflection is included in programmes. The Review Team noted a good example from the Art Management SER (p.12) that describes the reflective approaches that are 'actively used' as part of the evaluation of the students' professional internships. This SER also describes a 'sheet of self-evaluation' of educational achievements against assessment criteria (p.12). Performance disciplines also document how they employ critical reflection, e.g. SER Conducting p.14 describes 'open critical debate over students' works aimed at assessment of their best achievements and identification of mistakes and disadvantages for further mastering as development of skills for critical re-evaluation of all aspects of musicians' activities'.

In Meeting 5, the Deans gave some context to this new emphasis on student independence and self-reflection. They noted that the main difference with the former 'line' system (translated as the 'loan' system in the SERs) is that that system might be described as teacher- rather than student-centred. The Bologna process encourages more independent thinking by the students in determining their own professional path. The Deans described how they can see among the students a new sense of independence e.g. before, during lecture courses students were passive with only the teacher speaking; now with interactive methods and ways of teaching there is active feedback from students.

All SERs comment on teaching and research as 'inseparable, mutually reinforcing processes' (Instrument SER p.12) and give examples of how staff research interests may lead to new courses. The synergy between research and teaching is clear in programmes such as Musicology (SER). The competency matrix (Annex 5 SER Instrument, Section 1.6, p. 54) includes research work as one of the 7 main competencies, with associated knowledge defined in conventional scientific terms, with textual outputs e.g. 'The process of writing defending a research paper; the preparation stage of writing a research paper (coursework); final research paper defense'.

The Review Team believes there is scope as well as enthusiasm from staff (as expressed above in Meeting 3) to widen research approaches and consider a broader range of methods for researching performance and creative activity.

The KNC system of academic advice appears to function well on academic, professional and practical levels (Instrument SER p.13 and Annex 10). Students (Meeting 9) commented favourably on swift resolution of issues and easy access to advice.

Compliance and recommendations for Standard 2.1

On the basis of the information in the 9 programme SERs, further documentation including annexes and the meetings during the visit, the Review Team finds KNC programmes compliant as follows in Standard 2.1:

	First cycle	Second cycle	Third cycle
Art Management	Substantially compliant	/	Not compliant
Composition	Substantially compliant	Not compliant	Not compliant
Conducting	Substantially compliant	Not compliant	Not compliant
Instrument	Substantially compliant	Not compliant	Not compliant
Musicology	Substantially compliant	Not compliant	Not compliant
Music education	Substantially compliant	/	/
Ped. & Psychology	Substantially compliant	Not compliant	Not compliant
Traditional music	Substantially compliant	Not compliant	Not compliant
Vocal	Substantially compliant	Not compliant	Not compliant

In the opinion of the Review Team, second and third cycle levels are not fully enough developed and documented. Conditions for compliance have been formulated on pages 49-50.

In order to achieve full compliance the Review Team recommends (1) that consideration is given to reducing the weighting of general education (the Model curriculum); (2) that KNC programmes delineate more clearly the progressive relationship between first, second and third cycle; (3) that allocation of ECTS points should be undertaken by academic staff in consultation with students; and (4) that the programme aims are more closely mapped onto the 'Polifonia/Dublin Descriptors' (PDDs) and the AEC Learning Outcomes for the 1st, 2nd and 3rd cycle¹ in order to show the compatibility of the programme with overarching European Frameworks. Examples of how learning outcomes (as well as assessment methods) of individual modules can be mapped against overall programme aims and the AEC Learning Outcomes for the 1st, 2nd and 3rd cycle can be found in the AEC Handbook *Curriculum design and Development in Higher Music Education*² and the *AEC Handbook Admissions and Assessment in Higher Music Education*³.

2.2 International perspectives

Standard: the programme offers a range of opportunities for students to gain an international perspective

The Review Team recognises the vigorous institutional policy of the KNC and the significant progress it has made in internationalising its offerings via adopting Bologna principles (Meeting 1, Rector and SERs) and creating the

¹ The 'Polifonia/Dublin Descriptors' (PDDs) and the AEC Learning Outcomes for the 1st, 2nd and 3rd cycle can be found on pages 51 and 55 of the publication *Tuning Educational Structures in Europe - Reference Points for the Design and Delivery of Degree Programmes in Music* (2009). The publication is downloadable at <http://www.aec-music.eu/publications/tuning-educational-structures-in-europe-reference-points-for-the-design-and-delivery-of-degree-programmes-in-music-2009-en-fr-de>.

The AEC Learning Outcomes are currently undergoing a revision process and will be published by September 2017.

² This handbook is downloadable at <http://www.aec-music.eu/publications/aec-handbook-curriculum-design-and-development-in-higher-music-education> (2007).

³ This handbook is downloadable at <http://www.aec-music.eu/publications/aec-handbook-admissions-and-assessment-in-higher-music-education> (2009).

International Relations Programme. The SERs describe at the programme level how each has responded to the international strategy, including participation in international conferences and research projects, inviting foreign experts to give masterclasses, staff exchanges and undertaking international student tours. The SERs are frank in their evaluation of the limited extent of their international reach and activity, and recognise that there is much more that could be done in this area. The Instrument SER (p.14) describes practical difficulties e.g. in incorporating masterclasses into the curriculum, as well as staff development issues, with language being a barrier to staff gaining more international experience.

Most of the international students at KNC are from the former Soviet area or are ethnic Kazakhs from China which puts no pressure on the development of English skills that is so vital to the internationalization agenda.

In order to make it easier for students from elsewhere to study at KNC, information on their support should be made clearly and easily available, e.g. on the website.

SERs greatly stress European and American visitors and activities as indicators of internationalism.

At the institutional level, KNC is building partnerships with foreign institutions (Meeting 1 Rector, Meeting 6 Administrative Officers) and the Review Team considers that benchmarking with comparable institutions (for example, exchange of good practice, inviting external members of juries) would be a valuable undertaking.

Compliance and recommendations for Standard 2.2

On the basis of the information in the 9 programme SERs, further documentation including annexes and the meetings during the visit, the Review Team finds KNC programmes compliant as follows in Standard 2.2:

	First cycle	Second cycle	Third cycle
Art Management	Partially compliant	/	Not compliant
Composition	Partially compliant	Not compliant	Not compliant
Conducting	Partially compliant	Not compliant	Not compliant
Instrument	Partially compliant	Not compliant	Not compliant
Musicology	Partially compliant	Not compliant	Not compliant
Music education	Partially compliant	/	/
Ped. & Psychology	Partially compliant	Not compliant	Not compliant
Traditional music	Partially compliant	Not compliant	Not compliant
Vocal	Partially compliant	Not compliant	Not compliant

In the opinion of the Review Team, second and third cycle levels are not fully enough developed and documented. Conditions for compliance have been formulated on pages 49-50.

In order to achieve full compliance the Review Team recommends (1) the current institutional policy and programme-

specific initiatives in strengthening the international dimension should be vigorously pursued; and (2) that language training in English should be compulsory for students and desirable for staff.

As noted above, the Review Team commends and recognizes the progress that KNC has made in internationalization but agrees with SERs' assessment that it is currently not satisfactory; it hopes by this recommendation to encourage and further motivate KNC's endeavours in this area and to assist KNC in developing a deeper international presence than only through documentation. Among the suggestions the Review Team would make are institutional benchmarking; a system of grant support for travel and participation fees for students; encouragement and reward for staff to participate in international activity; and an institutional policy on language training.

2.3 Assessment

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

The main method of assessment is a collective assessment by a jury panel (SERs Instrumental, Vocal, Composition). The examples of assessment criteria for Vocal (SER, p.16) appear to be standard for performance disciplines. In other types of discipline (e.g. Music Education SER p.15) appropriate textual and oral methods ('oral questioning (colloquium); writing control [...] defending and presentation of homework, discussion, defending of individual and group projects') are used.

Annex 18 (SER, Instrument) documents 'Types and forms of monitoring students' knowledge and skills' but is not available in English; it is not clear to the Review Team how methods of assessment map to learning outcomes.

Staff in Meeting 8 described a tool that helps students to be objective in self-assessment in which they track their own progress. There is an appeals policy (Instrument SER, Annex 20) and students (Meeting 9) commented favourably on the ease and accessibility of the appeals process.

The SERs assert that collective assessment by jury ensures an 'objective judgment, corresponding with principles of consistency and fairness'.

In the opinion of the Review Team this method does not, as such, ensure consistency and fairness; the Review Team would also question the statement in Meeting 8 that assessment is '99% objective' – a large claim that would be difficult to substantiate. Contrary to this, 5 SERs out of nine (e.g. Instrument p.16) note that not all teachers have 'formulated and clarified the criteria to students'. Admitting that frequently there are elements of subjectivity in evaluation, it ends with a statement of the need to constantly improve evaluation criteria to assure impartiality and fairness.

A score rating system is outlined in the Instrument SER pp. 15-16 (national system) and described in detail in Annex 21 (which appears to compare %, letter grade and GPA systems). SERs note (e.g. Instrument p.15) that all new

students receive a reference guide in order to assist their understanding of the change to a score-based transition from the school system. Annex 19 'Rules of organisation' states that 'Academic achievements (knowledge, abilities, skills and competences) of students are assessed in grades according to a 100-point scale corresponding to the internationally recognized practice of letter system (positive assessment in descending order from "A" to "D", "fail" - "F") with the corresponding numeric equivalent on a 4-point scale [...]'. It appears that there are at least 3 systems simultaneously in operation.

The Review Team did not see any examples of assessed work of students, which may account for its lack of clarity on systems. Also, there appears to be no practice of written feedback from the teachers' side to students in KNC programmes; this would help to improve study process.

SERs (e.g. Instrument p.16) describe various methods by which students can obtain feedback and these appear to operate well. In Meeting 9 a student who had both worked under the former 'line' system and the new Bologna system was very positive about the new procedures, citing better availability of feedback and more transparent tracking of student progress due to the points-based system.

Compliance and recommendations for Standard 2.3

On the basis of the information in the 9 programme SERs, further documentation including annexes and the meetings during the visit, the Review Team finds KNC programmes compliant as follows in Standard 2.3:

	First cycle	Second cycle	Third cycle
Art Management	Partially compliant	/	Not compliant
Composition	Partially compliant	Not compliant	Not compliant
Conducting	Partially compliant	Not compliant	Not compliant
Instrument	Partially compliant	Not compliant	Not compliant
Musicology	Partially compliant	Not compliant	Not compliant
Music education	Partially compliant	/	/
Ped. & Psychology	Partially compliant	Not compliant	Not compliant
Traditional music	Partially compliant	Not compliant	Not compliant
Vocal	Partially compliant	Not compliant	Not compliant

In the opinion of the Review Team, second and third cycle levels are not fully enough developed and documented. Conditions for compliance have been formulated on pages 49-50.

In order to achieve full compliance the Review Team recommends (1) a review of assessment policy including close alignment of types of assessment with learning outcomes and adopting a practice of written feedback - this should

provide a more reliable evidence base for statements on consistency, openness and fairness; (2) staff development on assessment methods, sharing of practice among the programmes, and measures such as inviting international external members onto juries.

The Review Team would have welcomed the opportunity to review examples of assessed work in order to understand more clearly the grading systems in place. The Review Team agreed with the SERs' stated desire to improve assessment procedures but in its view there is a sound basis from which to develop.

3. Student profiles

3.1 Admission/Entrance qualifications

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

The Review Team finds that criteria for admission to the programmes are clearly described and presented (e.g. SER Instrument, Traditional pp. 16-18) and notes that criteria are published on the KNC website in advance. Advice and consultation is available in advance for prospective students. The Review Team finds the admissions criteria appropriately rigorous and notes that as KNC draws students only from specialized music schools and colleges they are very likely to meet the high demands of both creative (e.g. practical) and theoretical entrance examinations. However, admissions criteria should be available in English.

With a caveat over the evaluation of pedagogical skills at entrance (SER Instrument p.18), the entrance requirements set the bar at an appropriately high level across the programmes and test abilities thoroughly. Prospective students undertake a creative examination with tasks set according to their specialisation e.g. performance of several pieces with guidance on repertoire (SER Instrument, Traditional p.17) alongside a theoretical test including harmony and aural awareness; for Music Education the creative examination includes a 'colloquium' in which students discuss their programme. Evaluation criteria for each component of the entrance examinations, on a points-based system, are described in the SERs. These criteria, while appropriate, e.g. covering such matters as artistry, reading of the musical text, intonation etc (SER Instrument p.16) are not precise and could be subjectively assessed. Entrance tests also include an examination on the history and language of Kazakhstan and this can present difficulties for otherwise well-prepared students (SER Instrument p.18) and an obstacle for internationalization.

Admissions criteria for entry to second and third cycle programmes are briefly described in the SERs. Second cycle requirements in Musicology (SER, p.17) are more fully set out and general requirements are set out in Annex 4.

Compliance and recommendations for Standard 3.1

On the basis of the information in the 9 programme SERs, further documentation including annexes and the meetings during the visit, the Review Team finds KNC programmes compliant as follows in Standard 3.1:

	First cycle	Second cycle	Third cycle
Art Management	Fully compliant	/	Not compliant
Composition	Fully compliant	Not compliant	Not compliant
Conducting	Fully compliant	Not compliant	Not compliant
Instrument	Fully compliant	Not compliant	Not compliant
Musicology	Fully compliant	Not compliant	Not compliant

Music education	Fully compliant	/	/
Ped. & Psychology	Fully compliant	Not compliant	Not compliant
Traditional music	Fully compliant	Not compliant	Not compliant
Vocal	Fully compliant	Not compliant	Not compliant

In the opinion of the Review Team, second and third cycle levels are not fully enough developed and documented. Conditions for compliance have been formulated on pages 49-50.

The Review Team recommends that consideration be given to the evaluation of pedagogical skills, where appropriate, at entrance and that admissions criteria should be made available in English.

3.2 Student progression, achievement and employability

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

Student progression and achievement is monitored using a number of indicators. Firstly, SERs present a comparative analysis, over 5 years, of student 'performance' (labelled 'progress' in the diagrams) against quality. The Instrument SER explains the comparison thus (p.19): 'Diagram 1 shows the dynamics of educational achievement indicators (% performance, % quality) of students over five years. The percentage of progress reflects the ratio of positive (from D to A) and negative (F) grades, when the student is not considered to have mastered the discipline. The quality percentage indicates high (A and B) and low (C and D) ratio estimates.' There appears to be some confusion here, maybe caused by translation, over 'performance' (which the Review Team would understand broadly as *quality*, based on student scores) and 'progression' (which the Review Team would understand simply as whether or not the student *progresses to the next level*). While there does not appear to be any cause for concern over student achievement and progression, the methods of presenting it are unclear. Other diagrams show Grade Point Averages.

The Review Team also noted that statistics on numbers of applicants did not appear to be available in the SERs, but Senior Administrative Staff in Meeting 6 reported that overall, there were approximately 3-4 applications for every available place.

SERs (e.g. Instrument p.20) describe how existing music graduates wishing to enhance their knowledge and competencies may apply for a second first cycle degree programme at KNC. Credits gained from their first degree are calculated and transferred and students are allowed one less year of study. There do not appear to be figures on how many students enter KNC with accreditation of prior learning. The Instrument SER p. 20 also describes a procedure of calculation of credits from previously completed school/college education, transferring and incorporating

them into KNC studies (if a student has already successfully finished ensemble playing, for example, they do not need to repeat the same subject in KNC). Calculating credits from ‘lower’ institutions, where the credit of a college is not equal to a credit of HE institution, needs to be treated with caution.

SERs also describe the procedure whereby students can study on two first cycle degree programmes simultaneously under the dual degree programme (Instrument, p.20). Annex 22 (Instrument) provides guidance on how ECTS credits are allocated in these circumstances.

Notwithstanding the proviso that as a general rule 25% of the curricula of any two separate first cycle programmes are the same, the Review Team nevertheless expresses some caution around student workload in these circumstances; double use of credit points may also be seen to run counter to the spirit of Bologna.

SERs give employment statistics collected three and six months after graduation from KNC and these are slightly amplified in Annexes. This information is used alongside the very rich informal knowledge that KNC staff have of their graduates: as the Kazakh employment market is relatively small many graduates keep in close touch with the institution and its staff (Instrument, p.20, Traditional, p.21).

The Review Team commends KNC’s recent efforts (Instrument, p.20) in co-ordinating this informal knowledge via a central careers development service and also addressing a perceived weak link in working more closely with alumni (e.g. personalised information for alumni of news and events at KNC, information on further degrees).

The Review Team saw ample evidence (SERs and Meeting 10, Employers) that KNC graduates are highly successful in finding work in the Kazakh job market. It also noted good practice in the close connection between employers and the KNC in curriculum design and planning for future employment needs (Meeting 10). However, it should be emphasized that the Kazakh job market is small; graduates are likely to find the competition of the international job market much more challenging. Again, the newly established and more outward-looking careers advice service is an important and welcome development and typical of the KNC’s well-focussed strategic actions.

Compliance and recommendations for Standard 3.2

On the basis of the information in the 9 programme SERs, further documentation including annexes and the meetings during the visit, the Review Team finds KNC programmes compliant as follows in Standard 3.2:

	First cycle	Second cycle	Third cycle
Art Management	Fully compliant	/	Not compliant
Composition	Fully compliant	Not compliant	Not compliant
Conducting	Fully compliant	Not compliant	Not compliant
Instrument	Fully compliant	Not compliant	Not compliant

Musicology	Fully compliant	Not compliant	Not compliant
Music education	Fully compliant	/	/
Ped. & Psychology	Fully compliant	Not compliant	Not compliant
Traditional music	Fully compliant	Not compliant	Not compliant
Vocal	Fully compliant	Not compliant	Not compliant

In the opinion of the Review Team, second and third cycle levels are not fully enough developed and documented. Conditions for compliance have been formulated on pages 49-50.

The Review Team recommends (1) that student achievement and progression are more clearly presented; (2) that statistics on numbers of applicants and successful applications should be easily available; (3) that programmes carefully weigh student workload in the new dual degree programme.

The Review Team commends KNC's efforts in developing its careers service, with particular regard to the international market, as well as organised provision of information for alumni.

4. Teaching staff

4.1 Staff qualifications and professional activity

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

The SERs state that in Kazakhstan there is a strict system of monitoring the qualifications of teaching staff in educational institutions. 3 documents on staffing and personnel management from 3 different ministries are cited but the Review Team was not made aware of recruitment procedures or specific criteria for promotion at KNC. Senior Administrative staff in Meeting 6 mentioned promotion competitions and noted that in addition to material encouragement, there are non-financial ways of motivating staff e.g. through a reward system – ‘thank you’ certificates and recommendations for the most distinguished teachers to be awarded a state title or prize. The Review Team notes that in addition to formal qualifications, honorary titles (e.g. People’s Artist of the Republic of Kazakhstan) are recognised and relevant.

The Review Team was impressed by the forward-looking and self-reflective nature of KNC’s HR Management Policy 2016-2020 (e.g. Vocal, Annex 13).

This document sets out clear principles and foundations of an appropriate HR strategy and is closely integrated with the strategic vision of the institution. However, the HR strategy was not included in the SERs of the two biggest departments, Instrumental and Traditional or in Art Management.

As noted above, KNC’s HR Management Policy 2016-2020 (e.g. Vocal, Annex 13) is an exemplary strategy. However, this document is pitched at a high, rather than detailed operational, level. SERs (e.g. Vocal p.20, Traditional p.23) refer generally to the management support for staff from KNC.

One of the requirements of the 3 parent ministries is compulsory upgrade training every 5 years, of 72 hours (SER Vocal, p.24). The Senior Administrative Officers (Meeting 6) explained that KNC finds itself in a somewhat paradoxical situation as regards Continuing Professional Development (CPD): the institution takes CPD very seriously and wants to provide it (Meeting 1, Rector); the state requires CPD but it does not allocate funds for CPD programmes. KNC thus needs to find funds from other sources - often from teachers themselves. Staff in Meeting 6 also noted that once KNC achieves its change in legal status and increased independence it will be better able to process and allocate funds to CPD. Staff also noted that staff can be supported to participate in international work or study, with availability of sabbatical leave arrangements and limited grants, but the Review Team did not find significant evidence of international projects.

It was clear to the Review Team that teaching staff are fully engaged in the various creative and professional activities of the institution, as well as management, admissions and assessment boards. Perhaps the clearest

evidence of involvement in institutional matters was the overwhelmingly positive response to the question ‘Were you involved in this process?’ at all meetings. The Review Team formed the overall impression of a very high level of teaching staff, skilled musicians and specialists, holders of public honours and awards, who have extensive experience, successful artistic careers, and are part of a wider national music culture.

The Review Team heard in Meeting 9 from a PhD student and member of staff, but did not see any specific written evidence or mechanisms of how teaching staff are encouraged to engage in ongoing critical reflection. However, there is ample evidence of this both from the tone of the HR Management Policy 2016-2020 (which starts with a very frank and forensic SWOT appraisal) and the open and reflective attitude often displayed in the SERs. An example of the development of critical reflection of students is given in the Conducting SER (p.27) during the student ‘creative takeover days’ where students act as members of a jury.

Compliance and recommendations for Standard 4.1

On the basis of the information in the 9 programme SERs, further documentation including annexes and the meetings during the visit, the Review Team finds KNC programmes compliant as follows in Standard 4.1:

	First cycle	Second cycle	Third cycle
Art Management	Fully compliant	/	Not compliant
Composition	Fully compliant	Not compliant	Not compliant
Conducting	Fully compliant	Not compliant	Not compliant
Instrument	Fully compliant	Not compliant	Not compliant
Musicology	Fully compliant	Not compliant	Not compliant
Music education	Fully compliant	/	/
Ped. & Psychology	Fully compliant	Not compliant	Not compliant
Traditional music	Fully compliant	Not compliant	Not compliant
Vocal	Fully compliant	Not compliant	Not compliant

In the opinion of the Review Team, second and third cycle levels are not fully enough developed and documented. Conditions for compliance have been formulated on pages 49-50.

The Review Team recommends that institutional funding for Continuing Professional Development (CPD) is a priority.

The Review Team commends the vision, principles and clear-sightedness of the HR Management Policy 2016-2020.

4.2 Size and composition of the teaching staff body

Standard: there is sufficient qualified teaching staff to effectively deliver the programme

The KNC HR Management Policy 2016-2020 takes account of recruitment planning. SERs do not identify any particular problems in staffing and staff-student ratios appear appropriate (e.g. Traditional p. 29 gives a ratio of 9 students per employee, including both teaching and support staff). However double counting can cause difficulties in the data, for example, the SER information on the Musicology and Composition SERs cites 26 full-time teachers for 40 students in 2015-16.

Academic staffing at KNC has its own somewhat closed 'eco-system' – teachers can have a life-long career, which means there is relatively little new input. The age of the teaching staff at an average of 50 (Meeting 6) is identified as a problem (SERs). SERs (e.g. Conducting p.27) describe a creative approach to the problem of an aging workforce whereby policies encourage training actions to qualify and promote younger teachers and employ the older generation of more experienced staff as mentors. The Review Team was interested to hear from the Senior Administrative Staff in Meeting 6 particularly how they planned for the new competencies and greater flexibility and freedom that come with a wider range of electives; SERs do not identify this as a particular problem, engaging teachers for new modules from the existing cohort or recruiting new teachers as necessary (Vocal SER, p.25). However, students (Meeting 4) expressed a wish for a greater variety of teachers, especially in new disciplines like jazz and more group lessons, for example in history.

Staff in Meeting 6 endorsed that all staff are encouraged to pursue further study. SERs did note some weaknesses, however, in the motivation of teachers to undertake research activities, the lack of proficiency in foreign languages, lack of funding from the state budget (SER Instrument p. 24) and the absence of mobility (Music Education SER, p.22)

Compliance and recommendations for Standard 4.2

On the basis of the information in the 9 programme SERs, further documentation including annexes and the meetings during the visit, the Review Team finds KNC programmes compliant as follows in Standard 4.2:

	First cycle	Second cycle	Third cycle
Art Management	Fully compliant	/	Not compliant
Composition	Fully compliant	Not compliant	Not compliant
Conducting	Fully compliant	Not compliant	Not compliant
Instrument	Fully compliant	Not compliant	Not compliant
Musicology	Fully compliant	Not compliant	Not compliant
Music education	Fully compliant	/	/

Ped. & Psychology	Fully compliant	Not compliant	Not compliant
Traditional music	Fully compliant	Not compliant	Not compliant
Vocal	Fully compliant	Not compliant	Not compliant

In the opinion of the Review Team, second and third cycle levels are not fully enough developed and documented. Conditions for compliance have been formulated on pages 49-50.

The Review Team recommends particular vigilance and forward planning of appropriate staffing of the range of elective modules as it evolves further.

5. Facilities, resources and support

5.1 Facilities

Standard: the institution has appropriate resources to support student learning and delivery of the programme

In responding to this standard, all SERs use a great deal of identical text.

The Review Team would have welcomed a more granular analysis of the specific needs of the different programmes.

SERs conclude that all programmes have 'the necessary resources to support student learning and implementation of the curriculum' (e.g. Traditional SER, p.27). Weaknesses include the 'lack of tutors in halls, the lack of classrooms for individual lessons and the lack of a centre on the creation of electronic textbooks', but SERs also note plans to address some of these with a forthcoming dormitory construction project. Students (Meetings 9 and 4) reported sometimes having to wait as much as 4 hours for a practice room, particularly in the evening where there is a manual sign-up system in operation, but they also commented very favourably on how facilities have improved recently. Senior Administrative Officers agreed that students' demands for practice rooms exceed current resources. In its building tours, the Review Team noted how building facilities are patchy: e.g. there is a good concert hall, but only a small number of rehearsal spaces.

Students (Meeting 9) noted that the provision of high-quality instruments has improved greatly over recent years, partly due to external funding achieved by personal initiatives of the Rector, and provision appears appropriate. The building has two rooms housing computing facilities (the classroom in Building B appears to have very few computers available) and classrooms are equipped with computers and projectors.

SERs list a summary of the library holdings. The Review Team noted a lack of world-standard databases (e.g. Grove, MGG, Naxos), and a lack of awareness of some that are freely available (e.g. IMSLP which may provide a better and less legally complicated solution at least for scores than large-scale institutionally-based digitization efforts). The Team also noted the relative lack of availability of contemporary editions of classical, romantic and contemporary music and very limited access to textbooks in the Kazakh language. However, as KNC has its own printing facilities, it is able to publish books and scores prepared by teachers itself. Staff in Meeting 6 (Senior Administrative Officers) acknowledged some of these problems which are largely due to lack of funds.

Compliance and recommendations for Standard 5.1

On the basis of the information in the 9 programme SERs, further documentation including annexes and the meetings during the visit, the Review Team finds KNC programmes compliant as follows in Standard 5.1:

	First cycle	Second cycle	Third cycle
Art Management	Partially compliant	/	Not compliant

Composition	Partially compliant	Not compliant	Not compliant
Conducting	Partially compliant	Not compliant	Not compliant
Instrument	Partially compliant	Not compliant	Not compliant
Musicology	Partially compliant	Not compliant	Not compliant
Music education	Partially compliant	/	/
Ped. & Psychology	Partially compliant	Not compliant	Not compliant
Traditional music	Partially compliant	Not compliant	Not compliant
Vocal	Partially compliant	Not compliant	Not compliant

In the opinion of the Review Team, second and third cycle levels are not fully enough developed and documented. Conditions for compliance have been formulated on pages 49-50.

The Review Team notes KNC's efforts to improve many of the elements of this standard. It recommends that (1) KNC 'unpacks' data and pays more attention to specific programme needs and (2) that library holdings are reviewed as a matter of priority and that access to world-standard electronic resources should be improved.

5.2 Financial resources

Standard: the institution's financial resources enable successful delivery of the programme

The SERs state that, due to the system under which the state allocates funds, it is difficult to show separate funding allocations for each individual programme without double counting. The SERs also state that the 'volume of allocated funds is sufficient to cover basic expenses of the KNC' but note also that the KNC does not have 'sufficient financial autonomy to make money and finance spending without the consent of the parent bodies' (Traditional, p.29). SERs also detail budget planning processes that are carried out in accordance with strict state guidance.

The Review Team would have welcomed more granular data, but forms the impression of efficient budgeting within these constraints. It also acknowledges the appetite for change from senior management including the Rector's success in fundraising and the longer-term plans for greater financial autonomy when KNC's legal status changes.

Compliance and recommendations for Standard 5.2

On the basis of the information in the 9 programme SERs, further documentation including annexes and the meetings during the visit, the Review Team finds KNC programmes compliant as follows in Standard 5.2:

	First cycle	Second cycle	Third cycle
Art Management	Fully compliant	/	Not compliant

Composition	Fully compliant	Not compliant	Not compliant
Conducting	Fully compliant	Not compliant	Not compliant
Instrument	Fully compliant	Not compliant	Not compliant
Musicology	Fully compliant	Not compliant	Not compliant
Music education	Fully compliant	/	/
Ped. & Psychology	Fully compliant	Not compliant	Not compliant
Traditional music	Fully compliant	Not compliant	Not compliant
Vocal	Fully compliant	Not compliant	Not compliant

In the opinion of the Review Team, second and third cycle levels are not fully enough developed and documented. Conditions for compliance have been formulated on pages 49-50.

The Review Team notes that KNC is poised to make significant changes that will improve its capability for independent fundraising and greater financial autonomy; in its opinion, the senior management team has both the knowledge and ambition to achieve this result.

5.3 Support staff

Standard: the programme has sufficient qualified support staff

SERs (e.g. Traditional p.29) note that staffing is determined in accordance with government regulations whereby the number of support staff is determined on an academic and support staff-student ratio of 9:1. On this ratio the set number of support staff is 217. The SERs detail the roles of support staff and numbers, totalling 252 members of staff, plus 11 part-timers.

The Review Team finds this number high in comparison with other higher music education institutions in Europe.

SERs note that until recently there has been no professional development of support staff, but that the recent HR Management Policy (see above) provides for the development of all categories of staff. The SERs (Traditional p.29) give examples of both training and evaluation activity.

Compliance and recommendations for Standard 5.3

On the basis of the information in the 9 programme SERs, further documentation including annexes and the meetings during the visit, the Review Team finds KNC programmes compliant as follows in Standard 5.3:

	First cycle	Second cycle	Third cycle
Art Management	Fully compliant	/	Not compliant
Composition	Fully compliant	Not compliant	Not compliant

Conducting	Fully compliant	Not compliant	Not compliant
Instrument	Fully compliant	Not compliant	Not compliant
Musicology	Fully compliant	Not compliant	Not compliant
Music education	Fully compliant	/	/
Ped. & Psychology	Fully compliant	Not compliant	Not compliant
Traditional music	Fully compliant	Not compliant	Not compliant
Vocal	Fully compliant	Not compliant	Not compliant

In the opinion of the Review Team, second and third cycle levels are not fully enough developed and documented. Conditions for compliance have been formulated on pages 49-50.

The Review Team notes the number of support staff appears high but this may be accounted for by double counting and different interpretations of the term 'support staff' in English.

6. Communication, organisation and decision-making

6.1 Internal communication process

Standard: effective mechanisms are in place for internal communication within the programme

The SERs present a picture of communication in KNC programmes that is informal, yet effective because programmes are compact in numbers and ‘everyone has the opportunity to see each other every day’ (e.g. Traditional, p.30). SERs (e.g. Composition p.31) also mention the various formal methods of communication in use (including declarations, reports, memos), regular formal departmental meetings, and the Corporate Culture Code according to which communications are based on the universal values and ethics of KNC. There appear to be several opportunities for staff to communicate with management as reported by staff in Meeting 3 and e.g. the Instrument SER (p.24) which describes twice-yearly surveys in which staff comment on such issues as their conditions of service and relationship with their line manager.

The Review Team formed an impression of a friendly, informal and positive atmosphere in the institution and one in which staff are readily accessible to students.

The Composition SER (p.30) notes that students ‘have access to any administrative person [in addition to subject specialist staff], including the Rector according to her schedule’. There is ample opportunity for student feedback, as reported in Meeting 4 (Students); the Music Education SER (p.28) describes the student survey ‘Teachers with student eyes’, the results of which ‘allow [...] actual problems and their subsequent resolution, [...] held annually in order to study the degree of satisfaction with the study process’.

However, the Review Team noted that while communication within programmes themselves and between staff, students and management appeared to function well, it did not see evidence of effective communication between programmes and this is endorsed by, for example, the Pedagogy and Psychology SER (p.25).

SERs note that there is similar frequent yet informal communication with part-timers and external collaborators.

The management of KNC takes proper account of the need to monitor effectiveness of communications, e.g. The Corporate Culture Code (e.g. Music Education Annex 6) articulates as one of its 4 main objectives the ‘Creation of conditions for open and timely communication’. At the programme level monitoring is likely to be less formal. The Traditional SER (p.30) suggests that the website could be developed further as an information platform and that there is a danger of communication failure if processes are not formalised.

Compliance and recommendations for Standard 6.1

On the basis of the information in the 9 programme SERs, further documentation including annexes and the meetings during the visit, the Review Team finds KNC programmes compliant as follows in Standard 6.1:

	First cycle	Second cycle	Third cycle
Art Management	Fully compliant	/	Not compliant
Composition	Fully compliant	Not compliant	Not compliant
Conducting	Fully compliant	Not compliant	Not compliant
Instrument	Fully compliant	Not compliant	Not compliant
Musicology	Fully compliant	Not compliant	Not compliant
Music education	Fully compliant	/	/
Ped. & Psychology	Fully compliant	Not compliant	Not compliant
Traditional music	Fully compliant	Not compliant	Not compliant
Vocal	Fully compliant	Not compliant	Not compliant

In the opinion of the Review Team, second and third cycle levels are not fully enough developed and documented. Conditions for compliance have been formulated on pages 49-50.

The Review Team commends KNC programmes' open and informal style, which it finds effective. However, endorsing views expressed in, for example, both the Traditional and Pedagogy and Psychology SERs, it recommends (1) documentation of formal mechanisms for communications; (2) further development of an optimal electronic information system; and (3) development of clearer lines of communication between programmes.

6.2 Organisational structure and decision-making processes

Standard: the programme is supported by an appropriate organisational structure and decision-making processes

The SERs of the larger programmes, e.g. Instrument and Traditional (Annexes 27 and 28) give detailed organisational structure diagrams for programmes. Smaller programmes (e.g. Music education), describe their organisational structure in the SER. 3 levels of decision-making are noted in shared text of SERs: at departmental level, faculty level and by the conservatory as a whole (Instrumental, p.29). Programmes are described as being in 'constant interaction' (e.g. Instrument p.29 or Traditional p.31) on teaching content, research and organisational affairs but this was not easy for the Review Team to identify or verify. The role of the overarching institutional academic council (or 'senate') across the independent departments, as well as staff and student representation in these bodies remained rather obscure.

Again, in shared text SERs describe decision-making processes within programmes, including those decisions of a substantial nature that are taken with the participation of all teaching staff.

SERs state that staff responsibilities are defined in job descriptions, although the Review Team did not have sight of these.

The Review Team noted many instances of appropriate representation on programme's organisational structure and decision-making processes.

Some of these are noted above under Standard 6.1, although the Review Team did not see results of surveys. Others are articulated, for example, in the Art Management SER (p.24), although, again, the Review Team did not have sight of these. The Conducting SER (p.33) describes how participants from the external environment, such as employers, are regularly invited to participate in departmental meetings and involved as reviewers.

SERs assert (e.g. Traditional, p.31, Music Education, p.26, Conducting pp. 33-34) that changes in the Registry, for example the provision of a 'one window' service for all student information have benefitted the efficiency of decision-making processes. Shared texts also comment that other high-level structural changes, which more clearly define areas of responsibility (e.g. separating academic and support functions), have been timely, but that work is not yet finished.

It is difficult for the Review Team with the time and resources available to take a truly evidence-based view on this area but it has reasonable confidence, based on its meetings with both staff and students and taking into account statements in the SERs, that processes, while they can seem over-bureaucratic, are effective overall. It also has confidence that the structural changes already initiated are taking the KNC in the right direction and are preparing it to meet new challenges.

Compliance and recommendations for Standard 6.2

On the basis of the information in the 9 programme SERs, further documentation including annexes and the meetings during the visit, the Review Team finds KNC programmes compliant as follows in Standard 6.2:

	First cycle	Second cycle	Third cycle
Art Management	Fully compliant	/	Not compliant
Composition	Fully compliant	Not compliant	Not compliant
Conducting	Fully compliant	Not compliant	Not compliant
Instrument	Fully compliant	Not compliant	Not compliant
Musicology	Fully compliant	Not compliant	Not compliant
Music education	Fully compliant	/	/
Ped. & Psychology	Fully compliant	Not compliant	Not compliant
Traditional music	Fully compliant	Not compliant	Not compliant
Vocal	Fully compliant	Not compliant	Not compliant

In the opinion of the Review Team, second and third cycle levels are not fully enough developed and documented. Conditions for compliance have been formulated on pages 49-50.

The Review Team commends KNC for the structural development and organisational changes it has initiated and endorses the separation of academic and support functions.

7. Internal Quality Culture

Standard: the programme has in place effective quality assurance and enhancement procedures

SERs note longstanding arrangements for quality assurance (QA) and enhancement (e.g. Conducting p.34), which are, nevertheless, described as consistent with the modernizing Development Strategy of the KNC (although that Strategy does not deal with QA in any detail). QA at programme level is carried out annually and is the responsibility of the Head of Department. There does not appear to be a QA manual either at programme or institutional level but some SERs (e.g. Pedagogy and Psychology p.25) describe good practice in articulating a comprehensive set of parameters for QA.

The Review Team formed the opinion (substantiated by the self-reflective stance of the programme SERs and the attitudes of both staff and students in meetings) of a healthy spirit and culture of QA at programme level, but one, which is not standardized between programmes.

SERs also describe formal institutional reviews by state agencies via the Independent Agency for Accreditation and Rating of the Republic of Kazakhstan in 2013, with a further monitoring review in 2015, and a 5-year cycle of review from the Ministry of Culture and Sport.

The Review Team did not see evidence as such of a procedure or timetable for regular review of QA and enhancement at programme level.

Quality assurance and enhancement are not considered separately in the SERs, but enhancement is to the fore. For example, SERs (e.g. Pedagogy and Psychology, p.26) describe the common practice of peer observation of classes and coaching on teaching from more experienced staff. This might be characterized as a routine enhancement activity at the programme level. There is also ample evidence, from both documentation (e.g. the Development Strategy) and Meetings (Meeting 1, Rector) of a thoroughgoing process of institutional enhancement. This process appears to be acknowledged and supported at every level within the institution including students (Meeting 9).

SERs give specific examples of students, alumni, staff and employers being involved as a matter of routine in QA processes, for example, employers and students are surveyed annually. Although the Review Team did not view examples or results of such surveys it did hear from various constituencies of KNC in meetings (e.g. Meeting 9 Students, Meeting 8 Faculty Staff) of a responsive culture, which facilitates and encourages open communication and feedback. Students recounted specific examples of where their feedback has led to change and these results appear to be communicated informally or through departmental meetings as noted above.

The quality culture at KNC can be characterized as well functioning and enhancement-orientated, but informal. It is clear that there is active participation from a number of stakeholders into QA processes, and that there is as culture

of open communication. However, the Review Team would have welcomed more formal documentation, such as a clear and simple QA manual for each programme and also examples of student, staff and employer surveys with clear routes for feedback.

Compliance and recommendations for Standard 7

On the basis of the information in the 9 programme SERs, further documentation including annexes and the meetings during the visit, the Review Team finds KNC programmes compliant as follows in Standard 7:

	First cycle	Second cycle	Third cycle
Art Management	Fully compliant	/	Not compliant
Composition	Fully compliant	Not compliant	Not compliant
Conducting	Fully compliant	Not compliant	Not compliant
Instrument	Fully compliant	Not compliant	Not compliant
Musicology	Fully compliant	Not compliant	Not compliant
Music education	Fully compliant	/	/
Ped. & Psychology	Fully compliant	Not compliant	Not compliant
Traditional music	Fully compliant	Not compliant	Not compliant
Vocal	Fully compliant	Not compliant	Not compliant

In the opinion of the Review Team, second and third cycle levels are not fully enough developed and documented. Conditions for compliance have been formulated on pages 49-50.

The Review Team commends KNC for its culture of enhancement and its involvement of a number of stakeholders; however, it recommends more formal documentation of QA processes, via a QA manual, which would prompt an institutional discussion on the interaction of QA and enhancement. The Review Team also finds some aspects informal and would recommend, for example, a clear articulation of feedback loops.

8. Public interaction

8.1 Cultural, artistic and educational contexts

Standard: the programme engages within wider cultural, artistic and educational contexts

The Review Team formed the impression that KNC programmes are very firmly rooted in local, national and international cultural, artistic and educational systems.

SERs give several specific examples of how staff contribute to public discourse through a number of channels. For example, SERs (Traditional SER p.33, Musicology p.31) list membership of official advisory panels, expert media contributions, concerts, competition juries, reports and conferences. SERs also mention student performances in the community as a specific means to advance society but note that the transferable skills of the programme also achieve this aim. The most recent innovation in public engagement is the launch of KNC's radio station, Classic Radio.

Compliance and recommendations for Standard 8.1

On the basis of the information in the 9 programme SERs, further documentation including annexes and the meetings during the visit, the Review Team finds KNC programmes compliant as follows in Standard 8.1:

	First cycle	Second cycle	Third cycle
Art Management	Fully compliant	/	Not compliant
Composition	Fully compliant	Not compliant	Not compliant
Conducting	Fully compliant	Not compliant	Not compliant
Instrument	Fully compliant	Not compliant	Not compliant
Musicology	Fully compliant	Not compliant	Not compliant
Music education	Fully compliant	/	/
Ped. & Psychology	Fully compliant	Not compliant	Not compliant
Traditional music	Fully compliant	Not compliant	Not compliant
Vocal	Fully compliant	Not compliant	Not compliant

In the opinion of the Review Team, second and third cycle levels are not fully enough developed and documented. Conditions for compliance have been formulated on pages 49-50.

The Review Team notes an intensive engagement with programmes' wider context.

8.2 Interaction with the artistic professions

Standard: the programme actively promotes links with various sectors of the music and the other artistic professions

Programmes have very close connections with the Kazakh music profession and other appropriate academic sectors. SERs describe how a large percentage of students combine study with professional work in music and the many connections between KNC staff and the professions.

The Review Team formed an impression of a well-functioning relationship between the programmes and their professional colleagues, but, again, one which relies heavily on informal contacts.

The Instrument SER (p. 33) suggests that further efforts could be made to reach out to other creative professions and further strengthen links with other programmes within KNC, possibly leading to new electives, joint projects and the professional development of its staff.

The Review Team commends this forward-looking attitude.

Programmes track the needs of employers through a number of formal mechanisms including surveys, questionnaires and interviews (e.g. Instrument, p.32); in addition there appears to be very close informal relationships and constant dialogue between programme personnel and the professions (Meeting 10, Employers). In Meeting 5 Deans reported how employers regularly act as jury members in internal competitions, in committees for final graduation exams, help choose and advise in choosing electives, act as referees and reviewers for theses and also stay in close connection with alumni. Deans also elicit feedback about needs of employers and anything that students may have lacked during their process of education at KNC. However, the Instrumental SER regrets that there are practically no projects with representatives of other creative professions: artists, directors, actors and others (p. 32).

The Traditional SER (p.34) reports that its teachers run training courses and workshops for music colleges around the country. It also notes that e-learning would be an important way to expand this provision.

Compliance and recommendations for Standard 8.2

On the basis of the information in the 9 programme SERs, further documentation including annexes and the meetings during the visit, the Review Team finds KNC programmes compliant as follows in Standard 8.2:

	First cycle	Second cycle	Third cycle
Art Management	Fully compliant	/	Not compliant
Composition	Fully compliant	Not compliant	Not compliant
Conducting	Fully compliant	Not compliant	Not compliant
Instrument	Fully compliant	Not compliant	Not compliant
Musicology	Fully compliant	Not compliant	Not compliant

Music education	Fully compliant	/	/
Ped. & Psychology	Fully compliant	Not compliant	Not compliant
Traditional music	Fully compliant	Not compliant	Not compliant
Vocal	Fully compliant	Not compliant	Not compliant

In the opinion of the Review Team, second and third cycle levels are not fully enough developed and documented. Conditions for compliance have been formulated on pages 49-50.

The Review Team recommends that (1) interactions with the professions could be more formalised and that (2) programmes should look ahead to forecast future opportunities and challenges that their students might face. For example, the current style of employment, largely with established organisations and agencies, might change in the future; KNC is likely to need to prepare its students to be more proactive and entrepreneurial in seeking employment opportunities.

8.3 Information provided to the public

Standard: information provided to the public about the programme is clear, consistent and accurate

SERs deal with this standard rather briefly (e.g. Instrument, p.33) and this is symptomatic that programmes need to develop further in this area. The website is the main source of information for external stakeholders and SERs also mention use of social media such as Instagram and Facebook.

The Review Team found many gaps in the English version of the website.

A good deal of institutional documentation was made available to the Review Team but in addition it would have welcomed more straightforward concise information such as summary programme handbooks. Prospective international students would expect such resources to be easily available.

The Review Team was not made aware of the procedures for review and accuracy of public information.

Compliance and recommendations for Standard 8.3

On the basis of the information in the 9 programme SERs, further documentation including annexes and the meetings during the visit, the Review Team finds KNC programmes compliant as follows in Standard 8.3:

	First cycle	Second cycle	Third cycle
Art Management	Partially compliant	/	Not compliant
Composition	Partially compliant	Not compliant	Not compliant
Conducting	Partially compliant	Not compliant	Not compliant

Instrument	Partially compliant	Not compliant	Not compliant
Musicology	Partially compliant	Not compliant	Not compliant
Music education	Partially compliant	/	/
Ped. & Psychology	Partially compliant	Not compliant	Not compliant
Traditional music	Partially compliant	Not compliant	Not compliant
Vocal	Partially compliant	Not compliant	Not compliant

In the opinion of the Review Team, second and third cycle levels are not fully enough developed and documented. Conditions for compliance have been formulated on pages 49-50.

The Review Team recommends that (1) as a matter of priority and in line with international ambitions, that the English language content of the website is thoroughly reviewed and improved and (2) that an institution-wide content management policy is designed and implemented which defines roles and responsibilities and works towards to better accuracy and currency of ever-increasing information flows.

9. Summary of the programmes' compliance with MusiQuE Standards and recommendations

In the opinion of the Review Team, second and third cycle levels are not fully enough developed and documented. Conditions for compliance have been formulated on pages 49-50.

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

	First cycle	Second cycle	Third cycle
Art Management	Substantially compliant	/	Not compliant
Composition	Substantially compliant	Not compliant	Not compliant
Conducting	Substantially compliant	Not compliant	Not compliant
Instrument	Substantially compliant	Not compliant	Not compliant
Musicology	Substantially compliant	Not compliant	Not compliant
Music education	Substantially compliant	/	/
Ped. & Psychology	Substantially compliant	Not compliant	Not compliant
Traditional music	Substantially compliant	Not compliant	Not compliant
Vocal	Substantially compliant	Not compliant	Not compliant

Recommendations

The Review Team recommends that (1) that summary statistical data (such as student numbers, completions, application data) is presented more clearly and in a uniform way across all programmes; and (2) that data should be systematically collected on equal opportunities and a more proactive approach be adopted.

The Review Team also recommends that KNC should examine in closer detail the relationship between programmes with a view to rationalization, making better use of teaching capacity inside the institution and creating critical mass, although it acknowledges that this might have consequences for funding. The Review Team commends KNC for its forward looking and ambitious institutional agenda, its inclusive approach to institutional and programme development and for its realistic evaluation of the difficulties it still faces, particularly in the international sphere.

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

	First cycle	Second cycle	Third cycle
Art Management	Substantially compliant	/	Not compliant
Composition	Substantially compliant	Not compliant	Not compliant
Conducting	Substantially compliant	Not compliant	Not compliant
Instrument	Substantially compliant	Not compliant	Not compliant
Musicology	Substantially compliant	Not compliant	Not compliant
Music education	Substantially compliant	/	/
Ped. & Psychology	Substantially compliant	Not compliant	Not compliant
Traditional music	Substantially compliant	Not compliant	Not compliant
Vocal	Substantially compliant	Not compliant	Not compliant

Recommendations

In order to achieve full compliance the Review Team recommends (1) that consideration is given to reducing the weighting of general education (the Model curriculum); (2) that KNC programmes delineate more clearly the progressive relationship between first, second and third cycle; (3) that allocation of ECTS points should be undertaken by academic staff in consultation with students; and (4) that the programme aims are more closely mapped onto the 'Polifonia/Dublin Descriptors' (PDDs) and the AEC Learning Outcomes for the 1st, 2nd and 3rd

cycle in order to show the compatibility of the programme with overarching European Frameworks. Examples of how learning outcomes (as well as assessment methods) of individual modules can be mapped against overall programme aims and the AEC Learning Outcomes for the 1st, 2nd and 3rd cycle can be found in the AEC Handbook Curriculum design and Development in Higher Music Education and the AEC Handbook Admissions and Assessment in Higher Music Education.

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

	First cycle	Second cycle	Third cycle
Art Management	Partially compliant	/	Not compliant
Composition	Partially compliant	Not compliant	Not compliant
Conducting	Partially compliant	Not compliant	Not compliant
Instrument	Partially compliant	Not compliant	Not compliant
Musicology	Partially compliant	Not compliant	Not compliant
Music education	Partially compliant	/	/
Ped. & Psychology	Partially compliant	Not compliant	Not compliant
Traditional music	Partially compliant	Not compliant	Not compliant
Vocal	Partially compliant	Not compliant	Not compliant

Recommendations

In order to achieve full compliance the Review Team recommends (1) the current institutional policy and programme-specific initiatives in strengthening the international dimension should be vigorously pursued; and (2) that language training in English should be compulsory for students and desirable for staff.

As noted above, the Review Team commends and recognizes the progress that KNC has made in internationalization but agrees with SERs' assessment that it is currently not satisfactory; it hopes by this recommendation to encourage and further motivate KNC's endeavours in this area and to assist KNC in developing a deeper international presence than only through documentation. Among the suggestions the Review Team would make are institutional benchmarking; a system of grant support for travel and participation fees for students; encouragement and reward for staff to participate in international activity; and an institutional policy on language training.

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

	First cycle	Second cycle	Third cycle
Art Management	Partially compliant	/	Not compliant
Composition	Partially compliant	Not compliant	Not compliant
Conducting	Partially compliant	Not compliant	Not compliant
Instrument	Partially compliant	Not compliant	Not compliant
Musicology	Partially compliant	Not compliant	Not compliant
Music education	Partially compliant	/	/
Ped. & Psychology	Partially compliant	Not compliant	Not compliant
Traditional music	Partially compliant	Not compliant	Not compliant
Vocal	Partially compliant	Not compliant	Not compliant

Recommendations

In order to achieve full compliance the Review Team recommends (1) a review of assessment policy including close alignment of types of assessment with learning outcomes and adopting a practice of written feedback - this should

provide a more reliable evidence base for statements on consistency, openness and fairness; (2) staff development on assessment methods, sharing of practice among the programmes, and measures such as inviting international external members onto juries.

The Review Team would have welcomed the opportunity to review examples of assessed work in order to understand more clearly the grading systems in place. The Review Team agreed with the SERs' stated desire to improve assessment procedures but in its view there is a sound basis from which to develop.

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

	First cycle	Second cycle	Third cycle
Art Management	Fully compliant	/	Not compliant
Composition	Fully compliant	Not compliant	Not compliant
Conducting	Fully compliant	Not compliant	Not compliant
Instrument	Fully compliant	Not compliant	Not compliant
Musicology	Fully compliant	Not compliant	Not compliant
Music education	Fully compliant	/	/
Ped. & Psychology	Fully compliant	Not compliant	Not compliant
Traditional music	Fully compliant	Not compliant	Not compliant
Vocal	Fully compliant	Not compliant	Not compliant

Recommendations

The Review Team recommends that consideration be given to the evaluation of pedagogical skills, where appropriate, at entrance and that admissions criteria should be made available in English.

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

	First cycle	Second cycle	Third cycle
Art Management	Fully compliant	/	Not compliant
Composition	Fully compliant	Not compliant	Not compliant
Conducting	Fully compliant	Not compliant	Not compliant
Instrument	Fully compliant	Not compliant	Not compliant
Musicology	Fully compliant	Not compliant	Not compliant
Music education	Fully compliant	/	/
Ped. & Psychology	Fully compliant	Not compliant	Not compliant
Traditional music	Fully compliant	Not compliant	Not compliant
Vocal	Fully compliant	Not compliant	Not compliant

Recommendations

The Review Team recommends (1) that student achievement and progression are more clearly presented; (2) that statistics on numbers of applicants and successful applications should be easily available; (3) that programmes carefully weigh student workload in the new dual degree programme.

The Review Team commends KNC's efforts in developing its careers service, with particular regard to the international market, as well as organised provision of information for alumni.

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

	First cycle	Second cycle	Third cycle
Art Management	Fully compliant	/	Not compliant
Composition	Fully compliant	Not compliant	Not compliant
Conducting	Fully compliant	Not compliant	Not compliant
Instrument	Fully compliant	Not compliant	Not compliant
Musicology	Fully compliant	Not compliant	Not compliant
Music education	Fully compliant	/	/
Ped. & Psychology	Fully compliant	Not compliant	Not compliant
Traditional music	Fully compliant	Not compliant	Not compliant
Vocal	Fully compliant	Not compliant	Not compliant

Recommendations

The Review Team recommends that institutional funding for CPD is a priority.

The Review Team commends the vision, principles and clear-sightedness of the HR Management Policy 2016-2020.

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

	First cycle	Second cycle	Third cycle
Art Management	Fully compliant	/	Not compliant
Composition	Fully compliant	Not compliant	Not compliant
Conducting	Fully compliant	Not compliant	Not compliant
Instrument	Fully compliant	Not compliant	Not compliant
Musicology	Fully compliant	Not compliant	Not compliant
Music education	Fully compliant	/	/
Ped. & Psychology	Fully compliant	Not compliant	Not compliant
Traditional music	Fully compliant	Not compliant	Not compliant
Vocal	Fully compliant	Not compliant	Not compliant

Recommendations

The Review Team recommends particular vigilance and forward planning of appropriate staffing of the range of elective modules as it evolves further.

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

	First cycle	Second cycle	Third cycle
Art Management	Partially compliant	/	Not compliant
Composition	Partially compliant	Not compliant	Not compliant
Conducting	Partially compliant	Not compliant	Not compliant
Instrument	Partially compliant	Not compliant	Not compliant
Musicology	Partially compliant	Not compliant	Not compliant
Music education	Partially compliant	/	/
Ped. & Psychology	Partially compliant	Not compliant	Not compliant
Traditional music	Partially compliant	Not compliant	Not compliant

Vocal	Partially compliant	Not compliant	Not compliant
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Recommendations

The Review Team notes KNC's efforts to improve many of the elements of this standard. It recommends that (1) KNC 'unpacks' data and pays more attention to specific programme needs and (2) that library holdings are reviewed as a matter of priority and that access to world-standard electronic resources should be improved.

Standard 5.2: The institution's financial resources enable successful delivery of the study programmes.

	First cycle	Second cycle	Third cycle
Art Management	Fully compliant	/	Not compliant
Composition	Fully compliant	Not compliant	Not compliant
Conducting	Fully compliant	Not compliant	Not compliant
Instrument	Fully compliant	Not compliant	Not compliant
Musicology	Fully compliant	Not compliant	Not compliant
Music education	Fully compliant	/	/
Ped. & Psychology	Fully compliant	Not compliant	Not compliant
Traditional music	Fully compliant	Not compliant	Not compliant
Vocal	Fully compliant	Not compliant	Not compliant

Remarks

The Review Team notes that KNC is poised to make significant changes that will improve its capability for independent fundraising and greater financial autonomy; in its opinion, the senior management team has both the knowledge and ambition to achieve this result.

Standard 5.3: The programme has sufficient qualified support staff.

	First cycle	Second cycle	Third cycle
Art Management	Fully compliant	/	Not compliant
Composition	Fully compliant	Not compliant	Not compliant
Conducting	Fully compliant	Not compliant	Not compliant
Instrument	Fully compliant	Not compliant	Not compliant
Musicology	Fully compliant	Not compliant	Not compliant
Music education	Fully compliant	/	/
Ped. & Psychology	Fully compliant	Not compliant	Not compliant
Traditional music	Fully compliant	Not compliant	Not compliant
Vocal	Fully compliant	Not compliant	Not compliant

Remarks

The Review Team notes the number of support staff appears high but this may be accounted for by double counting and different interpretations of the term 'support staff' in English.

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

	First cycle	Second cycle	Third cycle
Art Management	Fully compliant	/	Not compliant
Composition	Fully compliant	Not compliant	Not compliant
Conducting	Fully compliant	Not compliant	Not compliant
Instrument	Fully compliant	Not compliant	Not compliant
Musicology	Fully compliant	Not compliant	Not compliant
Music education	Fully compliant	/	/
Ped. & Psychology	Fully compliant	Not compliant	Not compliant
Traditional music	Fully compliant	Not compliant	Not compliant
Vocal	Fully compliant	Not compliant	Not compliant

Recommendations

The Review Team commends KNC programmes' open and informal style, which it finds effective. However, endorsing views expressed in, for example, both the Traditional and Pedagogy and Psychology SERs, it recommends (1) documentation of formal mechanisms for communications; (2) further development of an optimal electronic information system; and (3) development of clearer lines of communication between programmes.

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

	First cycle	Second cycle	Third cycle
Art Management	Fully compliant	/	Not compliant
Composition	Fully compliant	Not compliant	Not compliant
Conducting	Fully compliant	Not compliant	Not compliant
Instrument	Fully compliant	Not compliant	Not compliant
Musicology	Fully compliant	Not compliant	Not compliant
Music education	Fully compliant	/	/
Ped. & Psychology	Fully compliant	Not compliant	Not compliant
Traditional music	Fully compliant	Not compliant	Not compliant
Vocal	Fully compliant	Not compliant	Not compliant

Remarks

The Review Team commends KNC for the structural development and organisational changes it has initiated and endorses the separation of academic and support functions.

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

	First cycle	Second cycle	Third cycle
Art Management	Fully compliant	/	Not compliant
Composition	Fully compliant	Not compliant	Not compliant
Conducting	Fully compliant	Not compliant	Not compliant
Instrument	Fully compliant	Not compliant	Not compliant
Musicology	Fully compliant	Not compliant	Not compliant
Music education	Fully compliant	/	/
Ped. & Psychology	Fully compliant	Not compliant	Not compliant
Traditional music	Fully compliant	Not compliant	Not compliant

Vocal	Fully compliant	Not compliant	Not compliant
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Recommendations

The Review Team commends KNC for its culture of enhancement and its involvement of a number of stakeholders; however, it recommends more formal documentation of QA processes, via a QA manual, which would prompt an institutional discussion on the interaction of QA and enhancement. The Review Team also finds some aspects informal and would recommend, for example, a clear articulation of feedback loops.

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

	First cycle	Second cycle	Third cycle
Art Management	Fully compliant	/	Not compliant
Composition	Fully compliant	Not compliant	Not compliant
Conducting	Fully compliant	Not compliant	Not compliant
Instrument	Fully compliant	Not compliant	Not compliant
Musicology	Fully compliant	Not compliant	Not compliant
Music education	Fully compliant	/	/
Ped. & Psychology	Fully compliant	Not compliant	Not compliant
Traditional music	Fully compliant	Not compliant	Not compliant
Vocal	Fully compliant	Not compliant	Not compliant

Remarks

The Review Team notes an intensive engagement with programmes' wider context.

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

	First cycle	Second cycle	Third cycle
Art Management	Fully compliant	/	Not compliant
Composition	Fully compliant	Not compliant	Not compliant
Conducting	Fully compliant	Not compliant	Not compliant
Instrument	Fully compliant	Not compliant	Not compliant
Musicology	Fully compliant	Not compliant	Not compliant
Music education	Fully compliant	/	/
Ped. & Psychology	Fully compliant	Not compliant	Not compliant
Traditional music	Fully compliant	Not compliant	Not compliant
Vocal	Fully compliant	Not compliant	Not compliant

Recommendations

The Review Team recommends that (1) interactions with the professions could be more formalised and that (2) programmes should look ahead to forecast future opportunities and challenges that their students might face. For example, the current style of employment, largely with established organisations and agencies, might change in the future; KNC is likely to need to prepare its students to be more proactive and entrepreneurial in seeking employment opportunities.

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

	First cycle	Second cycle	Third cycle
Art Management	Partially compliant	/	Not compliant
Composition	Partially compliant	Not compliant	Not compliant
Conducting	Partially compliant	Not compliant	Not compliant
Instrument	Partially compliant	Not compliant	Not compliant
Musicology	Partially compliant	Not compliant	Not compliant
Music education	Partially compliant	/	/
Ped. & Psychology	Partially compliant	Not compliant	Not compliant
Traditional music	Partially compliant	Not compliant	Not compliant
Vocal	Partially compliant	Not compliant	Not compliant

Recommendations

The Review Team recommends that (1) as a matter of priority and in line with international ambitions, that the English language content of the website is thoroughly reviewed and improved and (2) an institution-wide content management policy is designed and implemented which defines roles and responsibilities and works towards to better accuracy and currency of ever-increasing information flows.

10. Summary of strong points, overall recommendations and conditions

This section offers a summary of the institutional attributes which stand out as being strong relative to the MusiQuE standards for programme review, as well as an outline of the areas in which potential for further development emerged.

Strong points

- The Review Team acknowledges the strong ambition of the institution and its leaders towards development and internationalization, its forward thinking and positive attitude, and how it is undertaking and managing a period of fast and profound change.
- KNC's focused and relevant strategic planning and resulting actions.
- Positive organisational changes in the structure of KNC and more recently in the area of internationalization.
- A positive and informed attitude from all programme staff and students about the Bologna process.
- The high quality of the SER documentation, and a self-critical, enhancement-led stance throughout.
- Programmes' close integration with, and a leadership position in, the professional and cultural life of Kazakhstan.

Overall recommendations for further development

Detailed recommendations against the MusiQuE standards are noted in the table above. Overarching recommendations for further development are listed below.

(1) Second and Third cycle programmes

In the opinion of the Review Team, second and third cycle levels are not fully enough developed and documented; the documentation is often identical from programme to programme and presents a picture of a formal, rather than truly organic, progression. Accordingly, the Review Team had difficulty in evaluating KNC's second and third cycle offerings and has set a condition in this area (see below). KNC may wish to work with an external expert/consultant to reflect on the whole offer of programmes and develop second and third cycle programmes that would grow organically from the first cycle ones.

(2) English language

The Review Team recommends that priority is given to the development of the English language as a pre-requisite for the KNC's internationalization agenda beyond the former Soviet areas. Both staff and students would benefit from additional language skills and the KNC website needs more English-language content.

(3) General studies

The Review Team agrees with the SERs that the percentage of general studies in the first cycle curriculum is too high in a specialist area like music. It acknowledges that this is a state requirement, strongly supports a change in emphasis.

(4) Programme documentation and assessment

The Review Team would recommend that programme documentation should be presented in a clearer form (such as a programme handbook) that is easily accessible to prospective and current students. Programme aims could be more closely mapped onto the 'Polifonia/Dublin Descriptors' (PDDs) in order to show the compatibility of the programme with overarching European Frameworks and the specific terminology of the PDDs more rigorously adopted. The Review Team also recommends an institution-wide review of assessment policy.

(5) Number of programmes

The Review Team recommends that KNC examines in closer detail the relationship between programmes with a view to rationalization. Also relevant here is the desire expressed in the Instrument SER (p.33) for better co-operation, cross-fertilization and collaboration between programmes.

(6) Prevalence of competitions

Both during its visit and in the SERs, the Review Team noted that competitions are extensively cited as benchmarks and markers of quality, also in other contexts than performing arts. The Review Team does not share programmes' confidence in competitions as quality benchmarks and recommends that they might reduce reliance on them.

Conditions

Based on the information received and the deliberations mentioned above, the Review Team recommends granting accreditation to the second and third cycle programmes under the following conditions:

- (1) That KNC develops an institutional policy and a strong philosophical statement on research, including practice-as-research, taking account of emerging European standards in this area. The policy and the statement should also address:
 - The present state and visions for development
 - The relation to government requirements and existing legislation
- (2) That KNC adopts the *AEC Learning Outcomes for the 1st, 2nd and 3rd cycle* and provides fuller, more specific documentation that is clearly separated from first cycle descriptors. In particular:

- An overall statement on how KNC understands progression and differentiation from first to second and third cycle activity
- Information on how second and third cycle programmes relate to Polifonia/Dublin Descriptors for second and third cycles - explicitly and with examples

(3) That KNC provides an overarching document for all discipline areas which contains:

- Statistical information on students (such as student numbers, completions, application data) per second and third cycle programme for the last 5 years
- Information on how second and third cycle students are recruited and then supported
- Information on how research supervisors are prepared and developed and qualified and on the teaching staff dedicated to the second cycle programmes and the teaching staff dedicated to the third cycle programmes
- Information on the structure and content of each second and third cycle programme: module descriptions, learning outcomes, description of the assessment methods and criteria, etc.
- Schedules from past years demonstrating how these programmes run (for example student schedules or overview of the number of classes that would be given over a year if students enroll on the programme)
- Information on the input from external examiners and advisors, including international input

(4) That a small team of peer-reviewers from MusiQuE (including preferably one from the Review Team which conducted the present evaluation) are invited by KNC to conduct a site-visit to the institution in 18 months to review this material and assess how second and third cycle programmes have further developed in practice.

11. Conclusion

The complex features of the Kazakh national educational system (so often mentioned in the SERs as a balancing challenge), e.g. the former 'line system', or the characteristics of the national system of funding, as well as internal matters such as the details of decision-making processes, some specialist roles such as 'the illustrator' and the definition of support staff, or pre-requisites such as the qualification principles for specialist higher music education, have all contributed to form a national Kazakhstan context for the Review Team, which is mostly orientated in a European HE system.

The Review Team could not always capture practice across all 9 programme areas due to the constraints of time and the necessity to be selective for the purposes of this report. The Review Team tended to draw examples from the larger areas such as Instrument and Traditional.

The Review Team commends KNC for its forward looking and ambitious institutional agenda and also for its realistic evaluation of the difficulties it still faces, particularly in the international sphere. KNC is experiencing profound change on many fronts; the Review Team acknowledges that current institutional developments through which KNC might obtain more independence from state regulations on academic and governance issues would be extremely valuable to its continued progress.

The Review Team recognizes the considerable achievements to date of the modernization of programmes at the KNC and wishes it success in its continued development.

12. Proposal for accreditation

“Based on the programmes’ compliance with MusiQuE standards stated above, it is proposed that the following programmes be accredited:

1. Vocal (bachelor)
2. Instrument (bachelor)
3. Conducting (bachelor)
4. Composition (bachelor)
5. Traditional music (bachelor)
6. Musicology (bachelor)
7. Art-management (bachelor)
8. Pedagogy and psychology (bachelor)
9. Music education (bachelor)

“Based on the programmes’ compliance with MusiQuE standards stated above, it is proposed that the following programmes be accredited with conditions:

1. Vocal (master)
2. Vocal (doctor)
3. Instrument (master)
4. Instrument (doctor)
5. Conducting (master)
6. Conducting (doctor)
7. Composition (master)
8. Composition (doctor)
9. Traditional music (master)
10. Traditional music (doctor)
11. Musicology (master)
12. Musicology (doctor)
13. Art-management (doctor)
14. Pedagogy and psychology (master)
15. Pedagogy and psychology (doctor)

The conditions are listed on pages 49-50 of the report.

Annex 1 - Site-visit schedule

Day 1 (full day) – Tuesday 22 November

Time	Session (venue as notified by the institution)	Names and functions of participants from the visited institution
09:00-11:00	Preparatory meeting of the Review Team	N/A (Conference Hall)
11:00-11:15	Coffee break	
11:15-12:45	Meeting 1: welcome and meeting with Rector and Vice-Rectors	Zhaniya Aubakirova, People's Artist of the Republic of Kazakhstan, Cavalier of the Orders of France, Russia, Poland, Laureate of the State Prize of Peace and Progress of the First President of the Republic of Kazakhstan-Leader of the Nation Maira Kuandykova, First Vice-Rector Aigul Kurmangaliyeva, Vice-Rector for Academic Affairs Raushan Dzhumaniyazova, Vice-rector for Scientific work Bakhtiyar Abdrashev, Vice-rector for Educational work
12:45-13:30	Lunch	
13:30-14:30	Meeting 2: guided tour	N/A
14:30-15:45	Meeting 3: meeting with faculty staff	Professors, Associate Professors, Lecturers from the following programmes: Vocal, Instrument, Composition, Traditional music: Snezhanna Brinyuk, Associate Professor of the Vocal Department Saule Nurgaliyeva, Senior lecturer of the Vocal Department Lyudmila Vertkova, Associate Professor of the Piano Department Marina Ivanova, Senior lecturer of the Ensemble Department Alexander Fedyanin, Professor of the String Instruments Department Nurlan Sagimbayev, Associate Professor of the String Instruments Department Layla Kokubayeva, Associate Professor of the String Instruments Department Yermek Umirov, Associate Professor of the Musicology and Composition Department Timur Nildikeshev, Senior lecturer of the Musicology and Composition Department Valeria Nedlinov, Senior lecturer of the Musicology and Composition Department Altynai Dzhumagaliyeva, Senior lecturer of the Dombra Department Sholpan Rauandina, Associate Professor of the Kobyz and Chromatic Accordion Department Anatoliy Gaysin, Professor of the Kobyz and Chromatic Accordion Department Gulfayruz Dalbagai, Senior lecturer of the Dombra Department Aigul Mustafayeva, Associate Professor of the Folk Singing Department
15:45-16:00	Review Team meeting: Review Team members share conclusions with Secretary	N/A
16:00-16:15	Coffee break	

16:15-17:15	Meeting 4: meeting with students and alumni	Students (Bachelor, Master and PhD) and alumni from the following programmes: Vocal, Instrument, Composition, Traditional music: Dmitriy Fadeyev, 1st year student, Vocal Educational Programme Victoria Dean Mihva, 3rd year student, Composition Educational Programme Fariza Amantayeva, 3rd year student, Traditional music Educational Programme (Kobyz- prima) Ruslan Sovet, 4th year student, Vocal Educational Programme Maxim Maximov, 4th year student, Instrument Educational Programme (Piano) Anastasia Glushko, 1st year MA student, Vocal Educational Programme Shakhnoza Matnazarova, 1st year MA student, Instrument Educational Programme (Piano) Abylai Tlepbergenov, 1st year MA student, Traditional music Educational Programme (Dombra) Daniiar Berzhappravov, 2nd year MA student, Composition Educational Programme Aiganym Shugai, 2nd year MA student, Traditional music Educational Programme (Kobyz- prima) Symbat Abdukap, 2nd year student, Traditional music Educational Programme (Dombra) Diana Makhmud, 2nd year PhD student, Instrument Educational Programme Maksut Zhunusov, alumnus, Vocal Educational Programme Pavel Tarasevich, alumnus, Instrument and Conducting Educational Programme Habibullah Setekov, alumnus, Composition Educational Programme Maksat Medeubek, alumnus, Traditional music Educational Programme
17:15-18:15	Review Team meeting	N/A
18:15-19:00	Break	
19:00-20:30	International music festival « NOVEMBER MUSIC FEST » with the participation of soloists and ensembles from the Kurmangazy Kazakh National Conservatory	(Big Concert Hall of the Conservatory)
21:00	Dinner	Restaurant

Day 2 (full day) – Wednesday 23 November

Time	Session (venue as notified by the institution)	Names and functions of participants from the visited institution
09:00-09:30	Review Team meeting	N/A
09:30-11:00	Meeting 5: meeting with faculty deans and heads of departments	Karima Saharbayeva, Dean of the Folk Music Faculty Aizhan Bekenova, Dean of the instrument Faculty Galiya Begembetova, Dean of the Musicology and Management Faculty Lyazzat Zhunussova, Dean of the Vocal and Conducting Faculty Salimgerey Sadykov, Head of the Dombra Department Amangeldy Kuzeubai, Head of the Folk Singing Department Aygerim Karsakbayeva, Head of the Kobyz-Chromatic Accordeon Department Venera Ibrayeva, Head of Piano Department

		Zhannat Yermanov, Head of Wind And Percussion Instruments Department Gaukhar Murzabekova, Head of String Instruments Department Aizhan Berdibai, Head of the Musicology and Composition Department Zere Shakerimova, Head of the Pedagogy and Art Management Department Bazargali Zhamanbayev, Head of Conducting Department Torgyn Smailova, Head of the Vocal Department Layla Kaliakbarova, Head of the Music Education Department
11:00-11:15	Review Team members share conclusions with Secretary	N/A
11:15-11:45	Coffee break	
11:45-13:00	Meeting 6: meeting with senior administrative officers	Anna Romashko, Head of the Human Resources Department Galyia Zhumagulova, Chief Accountant Sara Rakhimbekova, Head of the Center for planning and organization of educational process Adalyat Yussupova, Head of the Center for methodical maintenance of educational process Zhanna Abdukhalyk, Head of the International Department Biike Duysekova, Head of Research and Information Library Service Marlena Kokisheva, Dean of the Advanced Training Faculty
13:00-13:15	Review Team meeting: Review Team members share conclusions with Secretary	N/A
13:15-14:00	Lunch	
14:00-14:45	Meeting 7: visiting classes (Review Team splits up)	The Team members are offered the possibility to attend one or more lessons of the following programmes: Vocal programme Vocal - 14.00-14.50 - Aud. 202 (Building B) - Professor Avhiy Havlash Vocal - 14.00 -14.50 - Aud. 304 (Building B) - Associate Professor Gulnara Nurgaliyeva Conducting programme Chorus - 14.00-14.50 (F.Shopen Chamber Hall, Building B) - Senior Lecturer Yan Rudkovsky Traditional music programme Dombra - 14.00-14.50 - Aud. 212 (Building A) - Professor Bilal Iskakov Kobyz - 14.00-14.50 - Aud. 201 (Building A) - Professor Bazarkhan Kosbasarov Folk singing - 14.00-14.50 - Aud. 204 (Building A) - Associate Professor Aigul Kosanova Composition programme Composition - 14.00-14.50 - Aud. 121 (Building B) - Professor Bakhtiyar Amanzhol Musicology programme Musical sound: tone, pitch, note, notation - 14:00-14: 50 - Aud. 222 (Building B) - Senior Lecturer Valeria Nedlina

		<p>Folk music creation - 14.00-14.50 - Aud.215 (Building B) - Associate Professor Aliya Sabyrova</p> <p>Art manamegment programme</p> <p>Media Planning - 14.00-14.50 - Aud. 212 (Building B) - Teacher Serik Nurmoldayev</p> <p>Instrument programme</p> <p>Flute - 14.00-14.50 - Aud 303 (Building A) - Senior Lecturer Victor Glebov</p> <p>Organ - 14.00-14.50 - Aud.116 (Building B) - Professor Gabit Nesipbayev</p> <p>Piano - 14.00-14.50 - Aud. 205 (Building B) - Professor Venera Ibrayeva</p> <p>Piano - 14.00-14.50 - Aud. 206 (Building B) - Professor Gulnara Nurlanova</p> <p>Piano - 14.00-14.50 - Aud. 314 (Building B) - Associate Professor ArmanTleubergenov</p> <p>Accompaniment class - 14.00-14.50 - Small Hall named after A.Zhubanov (Building A) - Teacher Svetlana Tischenko</p> <p>Accompaniment class - 14.00-14.50 - Aud. 117 (Building B) - Associate Professor Nailiya Bayahunova</p> <p>String Quartet - 14.00-14.50 - Aud. 210 (Building B) - Professor A Akbarov</p>
14:45-15:00	Review Team meeting: Review Team members share conclusions with Secretary	N/A
15:00-16:00	Meeting 8: meeting with faculty staff	<p>Professors, Associate Professors, Lecturers from the following programmes: Conducting, Musicology, Art-management, Pedagogy and psychology, Music education:</p> <p>Vitaliy Shapilov, Associate Professor of the Musicology and Composition Department</p> <p>Galiya Kalymova, Senior lecturer of the Musicology and Composition Department</p> <p>Elena Butova, PhD, Senior Lecturer of the Pedagogy and Art Management Department</p> <p>Dinara Keshubayeva, Lecturer of the Pedagogy and Art Management Department</p> <p>Svetlana Laktionova, Associate Professor of the Pedagogy and Art Management Department</p> <p>Nazyken Bagayeva, Senior Lecturer of the Pedagogy and Art Management Department</p> <p>Kulyash Kozhamzharova, Senior Lecturer of the Pedagogy and Art Management Department</p> <p>Diana Bratus, Lecturer of the Pedagogy and Art Management Department</p> <p>Saule Zhusupova, Professor of the Music Education and Pedagogical Innovations Department</p> <p>Oksana Chalova, Senior Lecturer of the Conducting Department</p> <p>Paiza Negmanova, Associate Professor of the Conducting Department</p> <p>Togzhan Ospanova, Professor of the Musicology and Composition Department</p>
16:00-16:20	Review Team meeting: Review Team members share conclusions with Secretary	N/A
16:20-16:45	Coffee break	

16:45-17:30	Meeting 9: meeting with students and alumni	<p>Students (Bachelor, Master and PhD) and alumni from the following programmes: Conducting, Musicology, Art-management, Pedagogy and psychology, Music education:</p> <p>Anton Somov, 4th year student, Musicology Educational Programme Madina Shibayeva, 1st year student, Pedagogy and Psychology Educational Programme Akhat Turekpenbayev, 3rd year student, Art Management Educational Programme Leyla Balmagambetova, 3rd year student, Musicology Educational Programme Olzhas Tagybergenov, 1st year student, Music Education Educational Programme Aigerim Kazhgarimova, 4th year student, Music Education Educational Programme Zarina Bulatova, 2nd year student, Conducting Educational Programme Rinat Kuzikeev, 2nd year MA student, Conducting Educational Programme Zhanara Koibagarova, 1st year MA student, Pedagogy and Psychology Educational Programme Yaroslava Kremensova, 1st year MA student, Musicology Educational Programme Yan Rudkovsky, 3rd year PhD student, Conducting Educational Programme Sholpan Tatkenova, 1st year PhD student, Musicology Educational Programme Zulfiya Kasimova, alumnus, Musicology Educational Programme Alexei Rozinkin, alumnus, Conducting Educational Programme Madina Dairabayeva, alumnus, Pedagogy and Psychology Educational Programme Khangeldy Medubek, alumnus, Art Management Educational Programme</p>
17:30-18:30	Review Team meeting	N/A
18:30-19:00	Break	
19:00-20:30	Concert of the Student Symphony Orchestra of the Conservatory	Conductor: Dorian Wilson (USA) (Big Concert Hall of the Conservatory)
20:30	Dinner	Restaurant (together with management of institution)

Day 3 (half day) – Thursday 24 November

Time	Session (venue as notified by the institution)	Names and functions of participants from the visited institution
09:00-09:30	Review Team meeting	N/A
09:30-10:30	Meeting 10: meeting with employers	Gulmira Musagulova Ph.D., Director of the Musicology Department, M. Auezov Institute of Literature and Art

		<p>Maira Kunanbayeva, Candidate of Psychological Sciences, psychologist, Republican Special Music School for gifted children named after Kulyash Baiseitova</p> <p>Beibit Daldenbai, Honored Scientist of the Republic of Kazakhstan, Member of the Composers Union of the Republic of Kazakhstan</p> <p>Zhenis Seidollauly, Zhambyl Kazakh State Philharmonic</p> <p>Arman Zhumash, Deputy Director of the Republican variety-circus college named after Zh. Elebekov</p> <p>Bagdat Tlegenov, Director of the ensemble "Sazgen sazy" at Akimat of Almaty city</p> <p>Daniyar Baizhumanov, Director of Academic folklore-ethnographic Orchestra "Otyrar sazy" named after N.Tlendiev</p> <p>Abzal Kuanyshuly, Director of the State Municipal Management Organization "Alatau auenderi"</p> <p>Murat Serkebayev, Chief Conductor and Artistic Director of the "Concert Orchestra of Almaty Akim"</p> <p>Bayan Baiseitova, Director of the "Classic" Radio</p> <p>Aizada Bultbayeva, Deputy Director of Tchaikovsky Music College</p> <p>Aigul Gabdullina, Deputy Director of Special Music School for gifted children named after A.Zhubanov</p> <p>Gulnara Saduakasova, Director of Atyrau Music College named after Dina Nurpeisova</p>
10:30-10:40	Review Team members share conclusions with Secretary	N/A
10:40-11:00	Coffee break	
11:30-12:30	Meeting 11: visiting classes and performances (Review Team splits up)	<p>The Team members are offered the possibility to attend one or more lessons of the following programmes:</p> <p>Musicology programme Polyphony - 11.00-12.30 - Aud.220 (Building B) - Associate Professor Vitaliy Shapilov</p> <p>Art management programme Organization of live performances - 11.00-12.30 - Aud.211 (Building B) - Senior Lecturer Marlana Kokisheva</p> <p>Pedagogy and Psychology programme Presentation of the student scientific and creative laboratory project "Impact of Kazakh traditional music on the psycho-emotional state of the student" - 11.00-12.30 - Aud.215 (Building B) - Professor Zere Shakerimova</p> <p>Music education programme Ensemble of dombra players - 11.00-11.50 - Aud. 321 (Building B) - Senior Lecturer Dariya Shabdenova Music class with the pupils of junior classes (within the teaching practice) - 11.00-11.50 - Aud.322 (Building B) - Professor Saule Zhusupova Variety (Pop) Ensemble - 11.00-11.50 - Aud. 327 (Building B) - Teacher Babek Ildyrymly Choir - 11.00 - 11.50 - Aud.318 (Building B) - Senior Lecturer Kamila Esdauletova</p> <p>Conducting programme Structure of the conductor performing actions (studies by Professor Bazargali Zhamanbaev) - 11.00-12.30 - Shopen Chamber Hall (Building B) - Professor Bazargali Zhamanbaev</p>

		<p>Vocal programme Opera class - 11.00 -11.50 - Aud. 209 (Building B) - Teacher Inna Sadykova</p> <p>Composition programme Composition - 11.00-12.30 - Aud.013 (Building A) - Associate Professor Vladimir Strigotsky</p> <p>Traditional music programme Dombra - 11.00-12.30 - Aud., 212 (Building A) - Associate Professor Abdulkhamit Raimbergenov Accordion- 11.00-12.30 - Aud. 201 (Building A) - Professor Anatoliy Gaysin Zhetygen - 11.00-12.30 - Aud.102 (Tattimbet class, Building A) - Teacher Nurgul Zhakypbek</p>
12:30-13:00	Lunch and Review Team members share conclusions with Secretary	
13:00-15:15	Review Team meeting - Preparation for the feedback meeting	N/A
15:15-16:00	Feedback to the institution	<p>The Team presents its findings to the Academic Council Members:</p> <p>Zh.Aubakirova - Chairman, Rector, Professor, People's Artist of the Republic of Kazakhstan A.Nusupova - Secretary, Associate Professor M.Kuandykova - First Vice-Rector A.Kurmangaliyeva - Vice-Rector for Academic Affairs 5.R.Dzhumaniyazova - Vice-Rector for Scientific work B.Abdrashev - Vice-Rector for Educational work G.Begembetova, Dean of the Musicology and Management Faculty K. Saharbayeva, Dean of the Traditional Music Faculty Bekenova, Dean of the Instrument Faculty L. Zhunussova, Dean of the Vocal and Conducting Faculty G. Murzabekova, Head of the String Instruments Department B.azargali Zhamanbayev, Head of the Conducting Department M.Kalenbaeva - Professor, Honored Artist of the Republic of Kazakhstan S.Utegalieva - Professor G.Nesipbaev - Professor, Honored. RK actor 16.A.Fedyanin - Professor, Honored Of RK I.Kozhabekov - Associate Professor A.Kairbekova - Head of the Department of social and humanitarian sciences, Associate Professor Z.Shakerimova - Head of the Department of Pedagogy and the Art of Management L. Kaliakbarova - Head of the Department of music education and pedagogical innovations, professor Kuzeubay - Head of the department of folk singing T.Smalylova - Head of the Department of Solo Singing Duysekova BD - Head Nibs Conservatory Sh.UngarovaSh. - Associate Professor Tleubergenov AA - Associate Professor</p>

		V.Nedlina - Senior lecturer Zhumagaliyeva - Senior lecturer S.Baiterekov - Lecturer O. Nesterova - 1st year PhD student S.Atageldieva - 2nd year MA student A. Somov - 3rd year student
16:00	End of the Site-visit	
16:00-19:00	/	
19:00-20:30	Concert " From folklore to jazz "	N/A (Big Concert Hall of the Conservatory)
20:30	Dinner	Restaurant

Annex 2 - List of supporting documents

Self-evaluation report (SER) Art Management (27 pages)

Annexes to the SER Art Management

- Annex №1 Minutes of meeting. Academic council of the Kurmangazy Kazakh national conservatory
- Annex №2 Kurmangazy Kazakh National Conservatory Development Strategy
- Annex №3 Rules of Admission to the educational program on Bachelor Degree at Kurmangazy Kazakh National Conservatory
- Annex №4 Employment of graduates
- Annex №5 Educational Programme "Art-management"
- Annex №6 Statistical information
- Annex №7 Concerts of conservatory
- Annex №8 Winners of the Republican student's Olympic Games on «Art management»
- Annex №9 Methodical development of a department: edition of scientific and methodical works, methodical grants and recommendations
- Annex №10 New forms and methods of educational process
- Annex №11 Participation of teaching staff and students in scientific actions of a new format
- Annex №12 The master classes of invited foreign experts of "Visiting's professors"
- Annex №13 Academic mobility
- Annex №14 Projects of teachers
- Annex №15 Certificates of the international conferences
- Annex №16 Teachers staff
- Annex №17 Holding open lectures with further protection of the technique
- Annex №18 Organization diagram of Musicology and Management Faculty
- Annex №19 Participation of the faculty in socio-cultural activity of various organizations
- Annex №20 The projects organized by students
- Annex №21 Participation of teachers in conferences of various level
- Annex №22 Questionnaire of the employer
- Annex №23 Site of conservatory and official pages on social networks

Self-evaluation report (SER) Composition (37 pages)

Annexes to the SER Composition

- Annex 1 Extract from the Minutes of meeting (№6 from 27.04.2016). Academic Council expanded session on preparations for the specialized accreditation
- Annex 2 State license for the educational activity No. KZ59LAA 00005153 from 26.06.2015
- Annex 3 Rules of Admission to the educational program on Bachelor Degree at Kurmangazy Kazakh National Conservatory
- Annex 4 Rules of Admission to the educational program on Magistracy/Doctorate at Kurmangazy Kazakh National Conservatory
- Annex 5 Educational programme of the "Composition" department
- Annex 6 Corporate Culture Code
- Annex 7 Provision on Advisor
- Annex 8 Nauryz-21 International Festival of New Music
- Annex 9 Joint concerts
- Annex 10 Rules of credit technology educational process organization at Kurmangazy Kazakh National Conservatory
- Annex 11 Provision on Appeals Commission
- Annex 12 Admission requirements of the "Composition" program
- Annex 13 Protocols, recommendations, diplomas
- Annex 14 Provision on ECTS credit transfer at Kurmangazy Kazakh National Conservatory
- Annex 15 Tables of Composers' employment (extract from the Report)
- Annex 16 Teachers' CV
- Annex 17 Kurmangazy Kazakh National Conservatory. HR Management Policy for 2016-2020
- Annex 18 Competitions, festivals, concerts
- Annex 19 Organization Diagram of Kurmangazy Kazakh National Conservatory
- Annex 20 Organization Diagram of Musicology and Management Faculty

- Annex 21 Samples of teachers' media appearances
- Annex 22 Rewards, certificates and diplomas of teachers and students for participation in republican and international conferences
- Annex 23 The base for performance practice (posters of concerts: quartet, ensemble, symphonic, vocal and choral music, and others)

Self-evaluation report (SER) Conducting (37 pages)

Annexes to the SER Conducting

- Annex 1. Extract from the Minutes of meeting
- Annex 2. List of outstanding graduates
- Annex 3. Table of graduates employment 2011-2016 y.o
- Annex 4. Institutional Accreditation Certificate
- Annex 5. Rules of Admission to the educational program on Bachelor Degree at Kurmangazy Kazakh National Conservatory
- Annex 6. Educational programme of the "Conducting" department
- Annex 7. Corporate Culture Code
- Annex 8. Minutes of Faculty Council meeting with the employers
- Annex 9. "Soundtrack-concert" of the Student Symphony Orchestra in the Big Concert Hall of the Conservatory
- Annex 10. Choral competitions and performances
- Annex 11. Master class Certificates
- Annex 12. Professors who conducted master-classes
- Annex 13. The documents on academic mobility completion by undergraduate students
- Annex 14. Table of the Republican Olympiad winners among universities in "conducting" held at Kurmangazy Kazakh National Conservatory
- Annex 15. Diplomas of international and national competitions of students
- Annex 16. Concert of Almaty Symphony Orchestra and Vocal ensemble "Kazyna" with conductor Karl Jenkins at Abay Opera House
- Annex 17. Rules of credit technology educational process organization at Kurmangazy Kazakh National Conservatory
- Annex 18. Provision on ECTS credit transfer at Kurmangazy Kazakh National Conservatory
- Annex 19. Awards and Titles
- Annex 20. Table of the department lecturer portfolios
- Annex 21. Table of "choir's participation in various concerts and events in the city"
- Annex 22. Conducting Department's Public Lessons and Master-Classes in Kazakhstan
- Annex 23. The student vocal ensembles of the Conducting Department
- Annex 24. Kurmangazy Kazakh National Conservatory HR Management Policy for 2016-2020
- Annex 25. Organigram of Vocal and Conducting Faculty
- Annex 26. Catalogue of Elective Disciplines for 2016-2017 academic year
- Annex 27. Diplomas of the international competition D.Kabalevskiy "Music Teacher of XXI Century" awarded to teachers of the conducting department Zhunussova L.R. and Esdauletova K.A
- Annex 28. Gold medals and diplomas of Kurmangazy KNC Mixed Choir
- Annex 29. Flashmob of classical music on Radio Classic at the «Esentai Mall»
- Annex 30. International Contemporary Music Festival "Nauryz XXI»

Self-evaluation report (SER) Instrument (33 pages)

Annexes to the SER Instrument

- Annex 1 Extract from the Minutes of meeting (№6 from 27.04.2016). Academic Council expanded session on preparations for the specialized accreditation
- Annex 2 State license for the educational activity No. KZ59LAA 00005153 from 26.06.2015
- Annex 3 Rules of Admission to the educational program on Bachelor Degree at Kurmangazy Kazakh National Conservatory
- Annex 4 Rules of Admission to the educational program on Magistracy/ Doctorate at Kurmangazy Kazakh National Conservatory
- Annex 5 Educational programme of the "Instrument" department
- Annex 6 Quantitative analysis of the students' enrollment on the program

- Annex 7 Corporate Culture Code
- Annex 8 Minutes of joint meetings between departments and employers
- Annex 9 Individual Educational Plan 79 Annex 10 Provision on Advisor
- Annex 11 Performances, Master classes, Certificates
 - Student Performances
 - Visiting student concerts
 - Master classes
 - Division Competitions
 - Master classes of visiting professors
 - Certificates
 - International and local research practice conferences 180
 - Social projects Musical Instruments Introduction 192
 - Performance of Student Symphony Orchestra 208
 - Participation of students in the "Turksoy" International Orchestra 223
 - International and national projects (competitions, festivals) 232
 - Performance of well-known musicians at KNC 253
 - Certificate of teachers
 - Student Diplomas
- Annex 12 Instructional researches, chrestomathy, resource book, and other publications of teachers
 - Scientific work Faculty of Instrumental Performance
- Annex 13 Publications
- Annex 14 Catalogue of Elective Disciplines for 2016-2017 academic year. Extract
- Annex 15 Academic mobility
- Annex 16 CV of John R. Christian (USA)
- Annex 17 International experience of Teaching staff as a teacher or student
- Annex 18 Types and forms of monitoring students' knowledge and skills Training program of students
 - The evaluation criteria
- Annex 19 Rules of credit technology educational process organization at Kurmangazy Kazakh National Conservatory
- Annex 20 Regulations on the Appeals Commission
- Annex 21 Point-rating system
- Annex 22 Provision on ECTS credit transfer at Kurmangazy Kazakh National Conservatory
- Annex 23 Employment of graduates
- Annex 24 Kurmangazy Kazakh National Conservatory HR Management Policy for 2016-2020
- Annex 25 Concert activity of Teaching staff
- Annex 26 Teacher Portfolios
- Annex 27 Organization diagram of Kurmangazy Kazakh National Conservatory
- Annex 28 Organization diagram instrument faculty
- Annex 29 Participation of teachers in the jury of competitions, festivals and State Certification Commission
- Annex 30 Training seminar certificates
- Annex 31 Meetings of the faculty and departments
- Annex 32 Protocols of Demonstration lessons
- Annex 33 Demonstration lessons by teachers
- Annex 34 Prominent representatives of the musical culture of Kazakhstan
- Annex 35 Working Group of the Ministry of Culture and Sport for the development of new edition of the concept "Education Development in the Sphere of Art and Culture of the RK for 2015-2020"

Self-evaluation report (SER) Music Education (31 pages)

Annexes to the SER Music Education

- Annex 1 Extract from the Minutes of meeting (№6 of 27.04.2016). Academic Council expanded session on preparations for the specialized accreditation
- Annex 2 State license for the educational activity No. KZ59LAA 00005153 from 26.06.2015
- Annex 3 Rules of Admission Kurmangazy Kazakh National Conservatory Higher Educational Program (Bachelor Degree)
- Annex 4 Set of documents required for applying to the educational programme of "Music education"
- Annex 5 Statistics of students studying on 5B010600 – Music education program
- Annex 6 Corporate Culture Code

- Annex 7 Implementing the educational curriculum for I - IV courses in the specialty 5B010600 – "Musical education" for 2016-2017 academic year
- Annex 8 Kurmangazy Kazakh National Conservatory Development Strategy
- Annex 9 Plan of professional orientation and interaction
- Annex 10 Student achievements
- Annex 11 Educational-methodological complex of the discipline
- Annex 12 VII Kabalevsky International competition "Music Teacher of the XXI century"
- Annex 13 Agreement with Moscow State University
- Annex 14 Head of the Department of "Music education" - Kaliakbarova L. T. is awarded with the Golden medals and diplomas of European quality (diploma di merito) twice
- Annex 15 Cooperation Agreement with a Conservatory (Beijing, China)
- Annex 16 Training Certificates from Taraeva G.R. and Kirnarskaya
- Annex 17 Lee Shiyachuan Diploma Certificate
- Annex 18 Certificates of Manchester Portugal Orleu
- Annex 19 Order of the Minister of Education and Science of the Republic of Kazakhstan from March 18, 2008/ №125
- Annex 20 Table of grade indicators
- Annex 21 Teacher Portfolios
- Annex 22 Kurmangazy Kazakh National Conservatory. HR Management Policy for 2016-2020
- Annex 23 Diplomas from republican contests
- Annex 24 Electronic aids and scientific articles of the faculty
- Annex 25 Posters, Projects

Self-evaluation report (SER) Musicology (32 pages)

Annexes to the SER Musicology

- Annex 1 Extract from the minutes of the Expanded Academic Council on preparations for the specialized accreditation
- Annex 2 Kurmangazy Kazakh National Conservatory Development Strategy
- Annex 3 – Musicology II Educational program
- Annex 4 License
- Annex 5 Rules of Admission to the educational program on Bachelor Degree at Kurmangazy Kazakh National Conservatory
- Annex 6 Rules of Admission to the educational program on Magistracy at Kurmangazy Kazakh National Conservatory
- Annex 7 Rules of Admission to the educational program on Doctorate at Kurmangazy Kazakh National Conservatory
- Annex 8 Tables of Musicologists' employment (extract from the Annual Report)
- Annex 9 Corporate Culture Code
- Annex 10 Regulation of the Republican Olympiad on —05B0401-Musicology II specialty
- Annex 11 Diplomas and certificates of students
- Annex 12 Provision on Advisor
- Annex 13 Catalogue of Elective Disciplines for 2016-2017 academic year. Extract
- Annex 14 Report of T. Zhaymukhanova
- Annex 15 Posters of workshops
- Annex 16 Program of 5th International Symposium —Music of the Turkic speaking world II, April 2016
- Annex 17 Criteria of evaluation for students (Example)
- Annex 18 Provision on ECTS credit transfer at Kurmangazy Kazakh National Conservatory
- Annex 19 HR Management Policy
- Annex 20 International certificates of teachers
- Annex 21 Discussion of open lesson
- Annex 22 Adoption of the theme and the supervisor
- Annex 23 Organization diagram of Musicology and management faculty
- Annex 24 International lectures of teachers
- Annex 25 Report of student Ya. Kremensova in Kazan (Russia)
- Annex 26 Review of Peter Laul's (Russia) concert in Kurmangazy KNC
- Annex 27 Reports and program of faculty training

Self-evaluation report (SER) Pedagogy and Psychology (29 pages)

Annexes to the SER Pedagogy and Psychology

- Annex 1 Extract From The Minutes Of Meeting (№6 From 27.04.2016). Academic Council Expanded Session On Preparations For The Specialized Accreditation
- Annex 2 Educational Programme of The «Pedagogy and Psychology» Department
- Annex 3 State License For The Educational Activity no.Kz591aa 00005153 from 26.06.2015
- Annex 4 Order of Kazakh National Conservatory's rector on renaming "Pedagogy and Psychology of Music Education" department into the "Pedagogy and Art-Management"
- Annex 5 About The History Of Specialization «Pedagogy And Psychology Of Music Education»
- Annex 6 Agreement With Moscow Pedagogical State University On Joint Activity In Musical Education
- Annex 7 Amendments To The Order Of The Minister Of Education And Science Of The Republic Of Kazakhstan From April 25, 2013 №153 «On Approval Of The List Of Professions Requiring Special Or Creative Preparation, And The Rules Of Special Or Creative Examinations
- Annex 8 Governmental program on development of education and science of the Republic of Kazakhstan for 2016-2019
- Annex 9 Provision on ECTS credit transfer at Kurmangazy Kazakh National Conservatory
- Annex 10 Agreements With The Bases Of Practice
- Annex 11 Music Disciplines
- Annex 12 Presentation Of Students' Works
- Annex 13 Methodical Publications Of The Teaching Staff
- Annex 14 Plan Of Scientific And Creative Laboratory
- Annex 15 Academic mobility
- Annex 16 Academic mobility
- Annex 17 VII international D. B. Kabalevsky competition "Music Teacher of the 21st Century"
- Annex 18 Publications Of Students And Graduate Students In International Scientific And Practical Conferences And In Publications Of The Republic Of Kazakhstan
- Annex 19 Publications Of Teachers
- Annex 20 The Thesis Of Abdykhadyrova Nazerke
- Annex 21 The Certificate Of National Training Center "Orleu"
- Annex 22 Student Enrollment
- Annex 23 Comparative Analysis Of Students' Progress
- Annex 24 Republican Small-Scale Olympiad
- Annex 25 Of Diploma Project Topics Of Students
- Annex 26 Employment Indicators
- Annex 27 Basic Education And Certificates Of Professional Development Of "Pedagogy And Psychology" Specialty Teachers
- Annex 28 Reciprocal Visiting According To The Schedule, Holding Demonstration Classes
- Annex 29 Kurmangazy Kazakh National Conservatory HR Management Policy For 2016-2020
- Annex 30 Reception Hours Of The Head Of Department For Personal Issues
- Annex 31 Organization Diagram Musicology And Management Faculty
- Annex 32 Rules Of Credit Technology Educational Process Organization At Kurmangazy Kazakh National Conservatory
- Annex 33 Institutional Accreditation Certificate №Aa0002 From 12.03.2013
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Self-evaluation report (SER) Traditional Music (35 pages)

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- Annex 2 State license for the educational activity no. kz591aa 00005153 from 26.06.2015
- Annex 3 Rules of admission to the educational program on bachelor degree at Kurmangazy Kazakh national conservatory
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