Report

Follow-up procedure for the

Accreditation of Programmes delivered by the

Kurmangazy Kazakh National Conservatory (KNC)

Site visit dates: 9 - 10 April 2019

Contents

Introduction

The initial review concerned 23 programmes offered by KNC. The site visit took place on 22-24 November 2016. The Review Team report sent to the institution was presented to the MusiQuE Board on 22-23 May and, following further adjustments required by the Board, revised. The final report was sent to the institution on 14 July 2017.

All the 1st cycle programmes were granted accreditation (valid until 31 May 2023), but the following 2nd and 3rd cycles programmes were granted conditional accreditation:

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

In order to gain accreditation for the 2nd and 3rd cycle programmes KNC was required to complete a follow-up template within 18 months to provide evidence that the conditions had been implemented. KNC completed the template with reports of the actions undertaken for each Condition and also selected recommendations in the original MusiQuE report. A second site visit (9-10 April 2019) was made by three members of the original Review Team.

The follow-up accreditation procedure thus followed the usual three-stage process:

1. KNC prepared a follow-up documentation to provide evidence that the Conditions had been implemented;

2. A smaller international Review Team studied the documentation and conducted a site visit at KNC on 9-10 April 2019. This comprised meetings with representatives of the KNC management team, senior academic and administrative staff, students and teachers. The Review Team primarily concentrated on the Conditions set for 2nd and 3rd cycle programmes, but also considered a selection of Standards where there were recommendations that were pertinent to those programmes;

3. The Review Team produced the report that follows, structured following the Conditions and recommendations

against selected Standards.

The Review Team comprised:

- · Gustav Djupsjöbacka (Chair), Sibelius Academy, Finland

- · Celia Duffy (Secretary and Reviewer), Royal Conservatoire of Scotland, Scotland, UK

- · Darius Kucinskas (Reviewer), Kaunas University of Technology, Lithuania

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 unfailingly helpful and welcoming. The atmosphere of all discussions in meetings with a wide range of staff and students was open and collegiate. The Review Team would also like to thank Zhanna Abdukhalyk, Head of the International Department for her hard work translating during the meetings. It should also be mentioned here that the Review Team appreciated being able to attend two early-evening concerts, which, along with its studio visits, enabled it to gain a clear impression of the artistic results of the 2nd and 3rd cycle programmes.

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.
Website address	http://www.conservatoire.kz
Departments	Faculty of Music Education and Management Faculty of Instrumental Performance Faculty of Musicology and Performing Arts Faculty of Folk Music
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:

	1. Vocal art (bachelor, master and doctor)
	2. Instrumental performance (bachelor, master and doctor)
	3. Conducting (bachelor, master and doctor)
	4. Composition (bachelor, master and doctor)
	5. Traditional musical art (bachelor, master and doctor)
	6. Musicology (bachelor, master and doctor)
	7. Art-management (bachelor, doctor)
	8. Pedagogy and psychology (bachelor, master)
	9. Music education (bachelor)
Number of students	1105 in academic year 2018-19
Number of teachers	c.166[1]

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[1] Listed in the Development Strategy, December 2018 (http://www.conservatoire.kz/en/about/development-strategy/).

1. Conditions listed by the MusiQuE Review Team (in the 2016 procedure)

Condition 1

Condition: 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 (in relation to Standard 1). The policy and the statement should also address:

- The present state and visions for development (in relation to Standard 1)

- The relation to government requirements and existing legislation (in relation to Standard 1)

- A plan to enhance research resources (paper and electronic) in library holdings (in relation to Standard 5.1)

The KNC, in its recent Development Strategy (December 2018) has designed an ambitious institutional policy with research ('Development of a base of scientific research demanded by the sphere of culture and art') identified as one of 8 strategic development directions (http://www.conservatoire.kz/en/about/development-strategy/). This policy articulates both high priority and high targets for research activity (e.g. 20% of teaching staff to be involved in research and 20% of graduates of KNC from 2nd and 3rd cycle programmes). The policy was accepted and welcomed by all the constituencies met by the Review Team (RT) during its visit.

An overall philosophical statement is exemplified in the KNC's vision statement for 2025: '[…] a modern university of professional music education, science and enlightenment […]' (http://www.conservatoire.kz/en/about/development-strategy/). This statement was discussed in Meeting 1 (Management) and is in line with Government policy.

As regards practice-based research (PbR) and the emerging European standards in this area, institutional statements do not reference these and PbR was only specifically referenced in Meeting 4 (Students), significantly by a 3rd cycle student who had completed science internships in Europe. Both institutional statements and expressed views encountered in the meetings by the RT convinced us that, although KNC has not fully engaged with contemporary western European practice in this area, there is nevertheless a clearly articulated rationale on the inter-relationship of theory and practice, and a solid understanding of the roles of research in the KNC, not just 'on paper' but enthusiastically expressed by teaching staff. In the opinion of the RT, KNC has built sound foundations for embracing PbR in due course and partnerships such as with the Grieg Academy in Bergen will assist this. In meetings the RT heard convincing advocacy for the inter-relationship of research and practice (for example, in Meeting 3, Teachers).

The RT is well aware of the less-contested, inextricable relationship between practice and research in the field of traditional music study/ethnomusicology and it heard many examples of the importance and longstanding tradition of the KNC's practice-based research in this area (Meetings 1 and 2 (Senior Staff)), also exemplified by the KNC's leading position in the ICTM. But in meetings the RT also probed those

teaching and research western European disciplines and found a good understanding and enthusiasm for the place of scientific research alongside high-level practice (Meeting 3, Teachers).

As noted above there is a clear and ambitious developmental path presented in the KNC Development Strategy (in relation to **Standard 1**) and research is deemed to play a critical role in the future shape and global competitiveness of the KNC. As regards the present state, whilst the 2nd cycle programme has a critical mass, but there are currently fewer numbers of students in 3rd cycle programme: 7.6% 2nd cycle and 1.17% 3rd cycle (follow-up template, p.4) There is, however, a clear will and energy concerning 2nd and 3rd cycle programme development, confirmed to the RT in all its meetings with staff and students. Although the development plan is acknowledged as ambitious, much has already been achieved in the intervening time since the previous 2016 review and, both on the basis of track record and the place of research in institutional strategy, the RT believes the KNC can achieve its goals.

There is a very close relationship between programmes and government requirements or existing legislation (**Standard 1**). In the opinion of the RT the number of separate 2nd and 3rd cycle programmes is cumbersome and it would be better to amalgamate them (thus increasing the critical mass referred to earlier and growing a research vibrant community at KNC) but this is not possible due to government regulations as to the number of funded places (the vast majority of students are funded). However, the RT heard (Meeting 1) that there is a great deal of cross-fertilisation between different 2nd and 3rd cycle programmes including in the ECC and opportunities for all students to meet in general subjects like the philosophy of science. Another obstacle is in the nature of the final examination for 3rd cycle programmes which, currently, is thesis-only cannot include any performance-based element (in contrast to the 2nd cycle programmes in which the performance element can be flexible and credited as much as 50%). The possibility of a performance-based element in the final examination of a 3rd cycle programme would catalyse discussion and further debate about PbR. Finally, the RT proposed that a Master/Doctor of Arts might be appropriate titles for 2nd and 3rd cycle degrees, which again would require a legal change. The RT heard that the KNC regularly communicates with the ministries on such matters and this might well be a fruitful next step.

As regards research resources (in relation to **Standard 5.1**), the RT was impressed by the progress made since its previous visit. The library resources are described in detail in the follow-up template (pp 9-11). In its visit to the library the RT found that the library staff are knowledgeable and service-orientated. For example the library keeps students up to date with new acquisitions by email and hosts 2nd-cycle-specific information sessions (follow-up template, p.61). Students (Meeting 4) reported that they were very satisfied with the updated electronic resources, which give access to world libraries as well as the national library in Almaty. They also commented on the KNC library's collaborations with other libraries, free access to dissertations in Russian and English and access from home. The follow-up template (p.61) details collaborative partnerships which it states are of particular value to 2nd and 3rd cycle students. The library has built an important digital archive of Kazakh traditional music sources funded by a grant from UNESCO.

In the opinion of the RT, the library has made very significant strides and is appropriate for the needs of 2nd and 3rd cycle students. It notes, however, that there is still a strong weight on Russian language holdings and suggests that the library considers increasing its English language electronic holdings in areas more specific to music performance and education (e.g. beyond the Web of Science).

The RT was impressed by the progress made in the development of 2nd and 3rd cycle programmes. It commends the ambition of the developmental strategy as regards research including the recognition of its place in the KNC's ambition to become globally competitive. The RT heard (Meetings 1 and 5) of the implementation plans of this approach described as step-by-step and the RT sees few reasons why this systematic approach should not achieve results. There is, however, one important obstacle that will impede the KNC's internationalisation plans: knowledge of English in both the staff and student body. This was clearly identified in Meetings 1 and 2. The RT heard how this is being addressed: some 1st cycle course are being taught in English (Meeting 1); 3rd cycle programmes are introducing new courses for PhD in academic writing, IT technology in English and foreign musical terms in English (Meeting 2); making foreign language competency a requirement for engagement for new staff; proactive measures like planning a language centre (Meeting 2). Nevertheless it was recognised (Meeting 2) that there is still some way to go with only 10% of Masters and PhD teachers are English speakers (follow-up template, p.41).

Recommendations:

1. The RT recommends that the KNC ensures that it meets or exceeds its targets for English language competence for both staff and students.

2. Building on the flexibility in the 2nd cycle programmes and European practice, the KNC might open dialogue with the relevant ministry as regards the inclusion of practice-based elements in 3rd cycle examinations and a change of title to Master/Doctor of Arts.

The Review Team concludes that the KNC has met the condition set by the MusiQuE Review Team.

Condition 2

Condition: 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 relation to Standard 2.1). In particular:

- Information on how second and third cycle programmes relate to Polifonia/Dublin Descriptors for second and third cycles - explicitly and with examples (in relation to Standard 2.1)

- An overall statement on how KNC understands progression and differentiation from first to second and third cycle activity (in relation to Standard 2.1)

The RT recognises that the KNC has made a great deal of progress on this condition. Part of the work was translating the complete Polifonia/Dublin Descriptors into Russian, which KNC used as a guide in its articulation of 2nd and 3rd cycle Learning Outcomes (Meeting 2).

The follow-up template (pp 12-13) outlines 2nd and 3rd cycle level Learning Outcomes for 2nd and 3rd cycle programmes and, related to this, gives (p.33) a summary of competencies at those levels. These are in line with Polifonia/Dublin Descriptors expectations.

Drilling down further, Annex 19 gives detailed examples of detailed study plans; some disciplines are missing in this Annex, but on inspection in Meeting 2, the RT was able to verify (by inspecting the documentation provided for each one) that all study plans are set out systematically, e.g. including Learning Outcomes, Assessment Criteria, Recommended Reading etc. All study plans are also available on the intranet via the Platonus platform. Senior staff in Meeting 2 reported few difficulties in harmonising Polifonia/Dublin Descriptors with national requirements.

Students in Meeting 4 reported that they understood the assessment criteria for their studies and although they acknowledged that there can be an element of subjectivity in assessment of performance they believed that there were appropriate checks and balances in the form of articulated assessment criteria. They also commented that due to Bologna harmonisation they had experienced much more choice in their programmes, and topics they needed for their own development via a good range of electives.

The follow-up template states that (p.12) 'harmonization of curricula of educational programs with similar programs of foreign partner universities for developing academic mobility, for implementing joint researches and projects' is planned. In addition to the many partnerships in the CIA countries, the RT heard the details in Meeting 5 of the Erasmus+ project underway with the Grieg Academy in Bergen and an exchange with the Vigo Conservatoire and that it is a priority to form closer collaboration with other European conservatoires. The follow-up template (p.20) lists some European conservatoires that have hosted KNC research students.

Statements on progression are given in the follow-up template (pp13-14), with specific examples of progression in musicology and pedagogy and further examples in musicology (pp 65-66) which are clearly explained and in line with Polifonia/Dublin Descriptors. The RT heard in many meetings examples from both teachers and students of the expectations for progression between all the cycles. These expectations are expressed both in terms of the nature and volume of work between 2nd and 3rd cycle (Meeting 3, e.g. in the scale and instrumental forces used in Composition) and also in terms of the requirements for increasing critical and independent thinking leading to new knowledge in 3rd cycle. For example, in Meeting 5 (Senior Administrative staff) it was reported that the 2nd cycle would include scientific innovation and at the 3rd cycle should include not only innovation and methodological analysis potentially involving interdisciplinary sciences but that the thesis should represent the discovery of new knowledge and applied theories. In Meeting 3 (Teachers) understanding of the 1st cycle was expressed as setting a solid technical foundation, with the 2nd and finally 3rd cycle opening up a critical, reflective and independent attitude towards performance.

The RT found that progression was clearly understood and articulated by both teachers and students (Meetings 3, 4, 5).

The Review Team concludes that the KNC has met the condition set by the MusiQuE Review Team.

Condition 3

Condition: 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 (in relation to Standard 1)

- 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. (in relation to Standard 2.1 and 2.3)

- 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) (in relation to Standard 2.1)

- Information on the input from external examiners and advisors, including international input (in relation to Standard 2.3 and 2.2)

- Information on how second and third cycle students are recruited and then supported (in relation to Standard 3.2)

- 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 (in relation to Standard 4.2)

Concerning **Standard 1**, in Meeting 5 the RT was able to view detailed statistical information that KNC had compiled for the past 5 years on enrolment, student status and graduation together with information from the Annexes (e.g. Annex 4 which gives comprehensive figures on student enrolment). As far as the RT could ascertain there was no easily accessible information on drop-out rates.

Although most of the required information is certainly available, the RT would expect to see summary data presented graphically which would provide a more easily digestible overall picture of trends. The KNC has recently implemented a new electronic system, Platonus, which is available to both staff and students and which could be used to present this data.

For information on the structure and content of each programme (concerning **Standards 2.1 and 2.3**), see above under Condition 2.

The follow-up template interprets providing schedules **(Standard 2.1)** as concerning facilities, e.g. classrooms etc. The condition was intended to relate to student schedules and timetables in order to give the RT a picture of 'a day in the life' of a 2nd or 3rd cycle student. This granular information is available in Annex 6 and the RT is content that this gives sufficient information.

Taking this condition further, the RT was impressed by some of the features of both 2nd and 3rd cycle programmes. For example, every student in the 2nd and 3rd cycle has to complete a compulsory scientific

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internship abroad (follow-up template, p.20), and all 3rd cycle students have an external foreign consultant/supervisor. This exemplifies KNC's outward facing international outlook and enhances the student experience. 2nd and 3rd cycle students have an external jury member in the final exam (follow-up template, p.21, p.41). Each 2nd cycle student also has both a performance and research supervisor.

Concerning **Standards 2.3 and 2.2**, see above as regards the input of external supervisors and examiners. The RT saw and heard numerous examples (follow-up template pp 20-24 and Meetings 2,3,4) of the KNC's relationships and partnerships other institutions. Many of these are naturally orientated towards Turkic countries and Russia with the significant exceptions of the Erasmus+ partnerships with Norway and Spain, but many European countries are represented in the nationalities of visiting artists and scholars.

Concerning **Standard 3.2**, the follow-up template (p.24) gives summary information on how many 2nd and 3rd cycle students are employed. Alumni records are kept on the Platonus system. The follow-up template (p.24) also describes how there is a specialist department responsible for helping graduates find employment and how KNC keeps in in close contact with alumni. In Meeting 1 the RT heard how there is very close cooperation with over 30 employers and placement of graduating students with employers. Annex 11 gives a feedback form for employers. In Meeting 2 the RT heard of how the needs of employers influence the design of programmes and an example was given in Meeting 4 (Students) of how the Art Management programme answers the need voiced by employers for high level practical skills in arts management and project leading. An example of how a 3rd cycle student is being supported was encountered in Meeting 4 where the founder of a very well-known and successful Kazakh music ensemble is studying Art Management including researching a more international market for Kazakh music.

Many 2nd and 3rd cycle students teach at KNC and all graduating 3rd cycle students have the opportunity of working as teachers and researchers for 3 years at KNC.

It is apparent to the RT that the employment prospects in Kazakhstan are good (at Meeting 1 it was reported that a very recent Ministry of Labour report published data on employment with KNC in 2nd place). The RT speculates that this situation may not continue and that consideration be given to preparing students for a more precarious freelance or 'portfolio' career. Students in Meeting 4 understood the importance of entrepreneurship and the necessity to be proactive in finding freelance performing work.

Concerning **Standard 4.2**, all teachers and supervisors working on 2nd and 3rd cycle programmes must be qualified holders of higher degrees (follow-up template, p.27) and active researchers. Peer assessment is built into the development system in that two lessons or lectures per semester given by new teachers are formally observed by colleagues and feedback recorded. The RT heard in Meeting 3 that there is informal mentoring for new teachers and supervisors, but that there is no obligatory training for supervisors. The RT is content that the combination of these formal and informal elements is satisfactory and commends the built-in peer observation as good practice in professional development.

Established teachers are also obliged to take advanced training course once every 5 years, with a minimum of 10 days abroad.

Recommendations

1. The RT recommends that KNC should develop its use of Platonus to present its statistical information in a format that presents summary data graphically.

2. The RT recommends that KNC continues to seek formal partnerships and opportunities for artistic and scholarly exchange with European institutions.

3. The RT recommends that consideration be given to preparing students for a more precarious freelance or 'portfolio' career.

4. Although the requirement to take advanced training abroad is to be commended, it would be useful to teachers also to be able to extend their international learning beyond the CIA countries into Europe. Again, this necessitates greater use of working English.

The Review Team concludes that the KNC has met the condition set by the MusiQuE Review Team.

The Review Team concludes that the KNC has met all 3 conditions set by the MusiQuE Review Team. It makes the following additional recommendations[2]:

Recommendations for Condition 1:

1. The RT recommends that the KNC ensures that it meets, or exceeds its targets for English language competence for both staff and students.

2. Building on the flexibility in the 2nd cycle programmes and European practice, the KNC might open dialogue with the relevant ministry as regards the inclusion of practice-based elements in 3rd cycle examinations and a change of title to Master/Doctor of Arts.

Recommendations for Condition 3:

1. The RT recommends that KNC should develop its use of Platonus to present its statistical information in a format that presents summary data graphically.

2. The RT recommends that KNC continues to seek formal partnerships and opportunities for artistic and scholarly exchange with European institutions.

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[2] These recommendations are also noted under the relevant Standards in the following section of the report.

3. The RT recommends that consideration be given to preparing students for a more precarious freelance or 'portfolio' career.

4. Although the requirement to take advanced training abroad is to be commended, it would be useful to teachers also to be able to extend their international learning beyond the CIA countries into Europe. Again, this necessitates greater use of working English.

2. Recommendations listed by the MusiQuE Review Team (in the 2016 procedure)

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

Recommendation: 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.

See above, under Condition 3 and the accompanying Recommendation. The RT is content that complete statistical data is available (follow-up template, pp 29-30), but not yet presented in a graphical format. The RT did not investigate data on equal opportunities.

The RT probed the question of rationalisation of programmes in meetings (Meeting 1,2 and 5) and concluded, as noted above, that the mechanism for funding prevents this.

Recommendation

The RT recommends that KNC should develop its use of Platonus to present its statistical information in a format that presents summary data graphically.

The Review Team concludes that the 2nd and 3rd cycle programmes of the KNC are fully compliant with MusiQuE Standard 1.

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

Recommendation: 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.

> (1) The recommendation on weighting of general education (the Model curriculum) applies to 1st cycle programmes and is thus not relevant to the current review. The RT found that the proportion of general topics such as philosophy of science and research methods is appropriate to 2nd and 3rd cycles programmes.
>
> (2) Progression between programmes is discussed above under Condition 2.
>
> (3) The RT did not specifically investigate the allocation of ECTS points by teaching staff with the KNC, but the follow-up template (pp 31-32) gives detail, corroborated in Meetings 2 and 3, of collaborative programme design in which many staff are involved.
>
> (4) The mapping against Polifonia/Dublin Descriptors is discussed above, under Condition 2.
>
> **The Review Team concludes that the 2nd and 3rd cycle programmes of the KNC are fully compliant with MusiQuE Standard 2.1.**

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

Recommendation: In order to achieve full compliance the Review Team recommends that:

(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.

> (1) See above, under Conditions 1 and 3 for a discussion of the current institutional policy, which has internationalisation at its core, the Erasmus+ and other partnerships and the funded opportunities for students on 2nd and 3rd cycle programmes to benefit from international experience. Pp 35-39 of the follow-up template which gives further details of these initiatives.

(2) As noted above, under Condition 1, the KNC acknowledges that it still needs to progress in its English language training, but that it has a very high institutional priority.

Recommendations:

1. The RT recommends that KNC continues to seek formal partnerships and opportunities for artistic and scholarly exchange with European institutions.

2. Although the requirement to take advanced training abroad is to be commended, it would be useful to teachers also to be able to extend their international learning beyond the CIA countries into Europe. Again, this necessitates greater use of working English.

3. The RT recommends that the KNC ensures that it meets, or exceeds its targets for English language competence for both staff and students.

The Review Team concludes that the 2nd and 3rd cycle programmes of the KNC are substantially compliant with MusiQuE Standard 2.2.

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

Recommendation: 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 follow-up template (pp 41-44) details of assessment criteria which are reviewed annually, sharing practice between departments. As noted above under Condition 2, students in Meeting 4 understood assessment criteria, including appeals processes. It is unclear to the RT whether or not written feedback is routinely given, but the follow-up template (pp 41-42) addresses the issue of objectivity and reliability principally by the participation of both internal and external experts. More information on feedback procedures is given in the follow-up template p.66. See above under Condition 3 for discussion of the use of international external members on 2nd and 3rd cycle juries, as noted in the follow-up template (p.41).

The Review Team concludes that the 2nd and 3rd cycle programmes of the KNC are substantially compliant with MusiQuE Standard 2.3.

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

Recommendation: 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.

Exhaustive details of enrolment procedures, including pedagogical skills where appropriate, are given in the follow-up template (pp 44-49). Full entry requirements for 2nd and 3rd cycle programmes are also available in English on the KNC website.

The Review Team concludes that the 2nd and 3rd cycle programmes of the KNC are fully compliant with MusiQuE Standard 3.1.

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

Recommendation: 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.

Recommendations (1) and (2) on student achievement and progression and data on numbers of applicants and successful applications are now available on the new Platonus platform.

Recommendation (3) does not apply to 2nd or 3rd cycle programmes.

The Review Team concludes that the 2nd and 3rd cycle programmes of the KNC are fully compliant with MusiQuE Standard 3.2.

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

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

The Review Team recommends that staff development for those working at second and third cycle levels should be addressed.

Discussion of Condition 3 above notes the necessary qualifications for those working at 2nd and 3rd cycle levels and both funded formal CPD (in the form of international advanced training periods, and peer-reviewed teaching feedback for new teachers) and informal CPD via mentoring. The follow-up template (pp 53-55) elaborates.

The Review Team concludes that the 2nd and 3rd cycle programmes of the KNC are fully compliant with MusiQuE Standard 4.1.

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

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

The Review Team recommends recruitment and/or professional development and support for research-active staff to support second and third cycles programmes appropriately.

Discussion of Condition 3 above notes CPD and other support for staff working on the 2nd and 3rd cycles programmes. The RT met with teachers (Meeting 3) and students who also teach (Meeting 4) as well as witnessing 1:1 sessions delivered by 2nd and 3rd cycles students. The follow-up template (pp 55-57) describes personnel policies and career progression. In the opinion of the RT there are sufficient numbers of staff and satisfactory methods for support and CPD both internally, and externally as noted above in the opportunities for 'science internships' and participating in other exchanges.

The Review Team concludes that the 2nd and 3rd cycle programmes of the KNC are fully compliant with MusiQuE Standard 4.2.

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

Recommendation: The Review Team 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 and

(3) that KNC considers the resource needs of second and third cycle programmes.

Recommendation (1) is not relevant to 2nd and 3rd cycles programmes, which are satisfactorily described in the follow-up template.

Recommendation (2) on library holdings is discussed above, under Condition 1.

The resource needs of 2nd and 3rd cycle programmes are discussed in the follow-up template which notes (p.62) that a substantial investment in 2nd and 3rd cycle materials is in the financial plan for 2019.

The Review Team concludes that the 2nd and 3rd cycle programmes of the KNC fully compliant with MusiQuE Standard 5.1.

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

Recommendation: 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.

The follow-up template gives details of funding (pp 62-63). The RT did not investigate funding in detail in its visit, but sees no reason to change the level of compliance given in the 2016 review.

The Review Team concludes that the 2nd and 3rd cycle programmes of the KNC are fully compliant with MusiQuE Standard 5.2.

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

Recommendation: The Review Team 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.

The Review Team commends KNC for its culture of enhancement and its involvement of a number of stakeholders; however, it recommends more formal and systematic 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.

The follow-up template gives details of how the KNC has met these recommendations (pp 64-66). The RT notes the importance of the new Platonus system in internal communications; it also notes how, via the ECC, there is a good level of communication between 2nd and 3rd cycle programmes.

The Review Team concludes that the 2nd and 3rd cycle programmes of the KNC are fully compliant with MusiQuE Standard 6.1.

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

Recommendation: 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.

As noted above, under Condition 3, the RT finds that there is a high level of interaction with employers and the professions via a specialist department of the KNC including via employment fairs and input into programme design. The KNC's Art Management programme attracts entrepreneurial artists (Meeting 4) and students on other 2nd and 3rd cycle programmes also understood the need for entrepreneurship (Meeting 4).

Recommendation

The RT recommends that consideration be given to preparing students for a more precarious freelance or 'portfolio' career.

The Review Team concludes that the 2nd and 3rd cycle programmes of the KNC are fully compliant with MusiQuE Standard 8.2.

Summary of the programmes' compliance with MusiQuE Standards

Please note that for those standards for which no condition nor a specific recommendation was indicated in the follow-up template provided by MusiQuE (standards 5.3, 6.2, 7, 8.1 and 8.3), no elaborate analysis is provided in the main text of the present report.

In the opinion of the RT, the analysis relating to standards 5.3, 6.2 and 8.1 as expressed in the report resulting from the site-visit in 2016 (which can be found for download at http://www.musique-qe.eu/completed-reviews) is still valid. As a result, the compliance levels for these standards as expressed in the previous accreditation report are still valid as well; these compliance levels have been copied in the overview of compliance levels below.

The RT is confident that KNC has made significant progress in relation to standards 7 and 8.3 since the publication of the previous accreditation report. Therefore, the RT decided to raise the compliance statements relating to these standards to fully compliant. This has been reflected in the overview of compliance statements below as well.

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

	Second cycle	Third cycle
Art-management	Not applicable (N.a)	Fully compliant
Composition	Fully compliant	Fully compliant
Conducting	Fully compliant	Fully compliant
Instrumental perfomance	Fully compliant	Fully compliant
Musicology	Fully compliant	Fully compliant
Ped. & Psychology	Fully compliant	N.a.
Traditional musical art	Fully compliant	Fully compliant
Vocal art	Fully compliant	Fully compliant

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

	Second cycle	Third cycle
Art-management	N.a.	Fully compliant
Composition	Fully compliant	Fully compliant
Conducting	Fully compliant	Fully compliant
Instrumental performance	Fully compliant	Fully compliant

Musicology	Fully compliant	Fully compliant
Ped. & Psychology	Fully compliant	N.a.
Traditional musical art	Fully compliant	Fully compliant
Vocal art	Fully compliant	Fully compliant

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

	Second cycle	Third cycle
Art-management	N.a.	Substantially compliant
Composition	Substantially compliant	Substantially compliant
Conducting	Substantially compliant	Substantially compliant
Instrumental performance	Substantially compliant	Substantially compliant
Musicology	Substantially compliant	Substantially compliant
Ped. & Psychology	Substantially compliant	N.a.
Traditional musical art	Substantially compliant	Substantially compliant
Vocal art	Substantially compliant	Substantially compliant

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

	Second cycle	Third cycle
Art-management	N.a.	Fully compliant
Composition	Fully compliant	Fully compliant
Conducting	Fully compliant	Fully compliant
Instrumental performance	Fully compliant	Fully compliant
Musicology	Fully compliant	Fully compliant
Ped. & Psychology	Fully compliant	N.a.
Traditional musical art	Fully compliant	Fully compliant

Vocal art	Fully compliant	Fully compliant

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

	Second cycle	Third cycle
Art-management	N.a.	Fully compliant
Composition	Fully compliant	Fully compliant
Conducting	Fully compliant	Fully compliant
Instrumental performance	Fully compliant	Fully compliant
Musicology	Fully compliant	Fully compliant
Ped. & Psychology	Fully compliant	N.a.
Traditional musical art	Fully compliant	Fully compliant
Vocal art	Fully compliant	Fully compliant

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

	Second cycle	Third cycle
Art-management	N.a.	Fully compliant
Composition	Fully compliant	Fully compliant
Conducting	Fully compliant	Fully compliant
Instrumental performance	Fully compliant	Fully compliant
Musicology	Fully compliant	Fully compliant
Ped. & Psychology	Fully compliant	N.a.
Traditional musical art	Fully compliant	Fully compliant
Vocal art	Fully compliant	Fully compliant

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

	Second cycle	Third cycle
Art-management	N.a.	Fully compliant
Composition	Fully compliant	Fully compliant
Conducting	Fully compliant	Fully compliant
Instrumental performance	Fully compliant	Fully compliant
Musicology	Fully compliant	Fully compliant
Ped. & Psychology	Fully compliant	N.a.
Traditional musical art	Fully compliant	Fully compliant
Vocal art	Fully compliant	Fully compliant

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

	Second cycle	Third cycle
Art-management	N.a.	Fully compliant
Composition	Fully compliant	Fully compliant
Conducting	Fully compliant	Fully compliant
Instrumental performance	Fully compliant	Fully compliant
Musicology	Fully compliant	Fully compliant
Ped. & Psychology	Fully compliant	N.a.
Traditional musical art	Fully compliant	Fully compliant
Vocal art	Fully compliant	Fully compliant

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

	Second cycle	Third cycle
Art-management	N.a.	Fully compliant

Composition	Fully compliant	Fully compliant
Conducting	Fully compliant	Fully compliant
Instrumental performance	Fully compliant	Fully compliant
Musicology	Fully compliant	Fully compliant
Ped. & Psychology	Fully compliant	N.a.
Traditional musical art	Fully compliant	Fully compliant
Vocal art	Fully compliant	Fully compliant

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

	Second cycle	Third cycle
Art-management	N.a.	Fully compliant
Composition	Fully compliant	Fully compliant
Conducting	Fully compliant	Fully compliant
Instrumental performance	Fully compliant	Fully compliant
Musicology	Fully compliant	Fully compliant
Ped. & Psychology	Fully compliant	N.a.
Traditional musical art	Fully compliant	Fully compliant
Vocal art	Fully compliant	Fully compliant

Standard 5.3: The programme has sufficient qualified support staff.

	Second cycle	Third cycle
Art-management	N.a.	Fully compliant
Composition	Fully compliant	Fully compliant
Conducting	Fully compliant	Fully compliant
Instrumental performance	Fully compliant	Fully compliant
Musicology	Fully compliant	Fully compliant
Ped. & Psychology	Fully compliant	N.a.

Traditional musical art	Fully compliant	Fully compliant
Vocal art	Fully compliant	Fully compliant

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

	Second cycle	Third cycle
Art-management	N.a.	Fully compliant
Composition	Fully compliant	Fully compliant
Conducting	Fully compliant	Fully compliant
Instrumental performance	Fully compliant	Fully compliant
Musicology	Fully compliant	Fully compliant
Ped. & Psychology	Fully compliant	
Traditional musical art	Fully compliant	Fully compliant
Vocal art	Fully compliant	Fully compliant

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

	Second cycle	Third cycle
Art-management	N.a.	Fully compliant
Composition	Fully compliant	Fully compliant
Conducting	Fully compliant	Fully compliant
Instrumental performance	Fully compliant	Fully compliant
Musicology	Fully compliant	Fully compliant
Ped. & Psychology	Fully compliant	N.a.
Traditional musical art	Fully compliant	Fully compliant
Vocal art	Fully compliant	Fully compliant

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

	Second cycle	Third cycle
Art-management	N.a	Fully compliant
Composition	Fully compliant	Fully compliant
Conducting	Fully compliant	Fully compliant
Instrumental performance	Fully compliant	Fully compliant
Musicology	Fully compliant	Fully compliant
Ped. & Psychology	Fully compliant	
Traditional musical art	Fully compliant	Fully compliant
Vocal art	Fully compliant	Fully compliant

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

	Second cycle	Third cycle
Art-management	N.a.	Fully compliant
Composition	Fully compliant	Fully compliant
Conducting	Fully compliant	Fully compliant
Instrumental performance	Fully compliant	Fully compliant
Musicology	Fully compliant	Fully compliant
Ped. & Psychology	Fully compliant	N.a.
Traditional musical art	Fully compliant	Fully compliant
Vocal art	Fully compliant	Fully compliant

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

	Second cycle	Third cycle
Art-management	N.a.	Fully compliant
Composition	Fully compliant	Fully compliant

Conducting	Fully compliant	Fully compliant
Instrumental performance	Fully compliant	Fully compliant
Musicology	Fully compliant	Fully compliant
Ped. & Psychology	Fully compliant	N.a.
Traditional musical art	Fully compliant	Fully compliant
Vocal art	Fully compliant	Fully compliant

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

	Second cycle	Third cycle
Art-management	N.a.	Fully compliant
Composition	Fully compliant	Fully compliant
Conducting	Fully compliant	Fully compliant
Instrumental performance	Fully compliant	Fully compliant
Musicology	Fully compliant	Fully compliant
Ped. & Psychology	Fully compliant	N.a.
Traditional musical art	Fully compliant	Fully compliant
Vocal art	Fully compliant	Fully compliant

Conclusion

The RT was struck by the progress on 2nd and 3rd cycle programmes since its previous visit. It is confident that the KNC has met all the conditions and is either fully or substantially compliant in all the MusiQuE standards.

The RT learned a great deal from its visit and had the opportunity to discuss and debate remaining questions it had over 2nd and 3rd cycle provision. One of these questions was the sheer number of programmes and the desirability of a more compact 2nd and 3rd cycle offering. It also heard about how the KNC already has a good working relationship with the ministries and encourages it to pursue its advocacy for degree titles of Masters/Doctor of Arts and the inclusion of performance as an assessed element of 3rd cycle work. Most importantly, the RT would emphasise the priority of rolling-out plans for training in English for both staff and students as an essential element of success in the KNCs internationalisation aspirations.

The RT found a great deal to commend on this visit, including:

· the high priority of research in the strategic plan;

· a sense of shared purpose and high level of staff buy-in for research;

· swift progress in improving library holdings and the additional financial support this financial year;

· the adoption of the Polifonia/Dublin Descriptor standards;

· an international outlook and opportunities for both staff and students.

The follow-on template gave a picture on the one hand of a very internationally orientated institution, but one that is also firmly rooted in preserving and continuing the dynamic development of its traditional music and culture. The KNC has set itself many challenges, and under its new Rector there is a real sense of teamwork in order to meet these challenges at all levels of the institution. The KNC has the ambition and vision to consolidate its position as both an artistic and intellectual powerhouse in Kazakhstan and we wish it every success.

Proposal for accreditation

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

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

Annex

Site-visit schedule

Day 1 – (08/04/2019)			
Time	**Meeting (working session)**	**Participants of the meeting**	**Location**
15:00-18:00	**Preparatory meeting of the Review Team**		Hotel Almaty – Meeting room "Almaty VIP"
19:30 -	Dinner	Review Team alone	

Day 2 – (09/04/2019)			
Time	**Meeting (working session)**	**Participants of the meeting (names and positions of the participants from the visited institution)**	**Location**
10:00–12:00	**Meeting 1 –** Meeting with management of the institution	Arman Zhudebayev – the rector of KNC, Galiya Begembetova – Vice-rector for Science work and International Cooperation; Gulnar Abdrakhman – Vice-rector for Educational and Methodical work; Bakhtiyar Abdrashev – Vice-rector for Educational and Social work.	Conference - hall (No. 103) A building
12:00-12:50	**Attending the lessons on specialty "Conducting" of MA students**	Yan Rudkovskiy, Honored Artist, PhD student	Chamber Hall B building
12:50-13:15	**Review Team meeting: Review Team members share conclusions with Secretary (debriefing)**		Conference - hall (No. 103) A building
13:15-14:15	Lunch proposed by the institution	Review Team alone	

14:15-15:30	**Meeting 2 –** Meeting with the management (department) responsible for curriculum development and assessment of examinations	Almagul Sarymsakova – Head of the Center for Planning and Organization of Educational Process Aizada Bultbayeva – Chair of the Musicology and Composition department Bazargali Zhamanbayev - Head. of the Conducting Department, Venera Ibrayeva - Chair of the Piano department Bazarkhan Kosbasarov - Chair of the Kobyz and Bayan department Gaukhar Murzabekova - Chair of the String Instruments department Torgyn Smailova - Chair of the Vocal art department Amangeldi Kuzeubai - Chair of the Folk singing department Mukhtar Uteuov - Chair of the Wind and Percussion Instruments department Gulnar Baimakhanova - Chair of the Art-management department Alima Kayirbekova - Chair of the Social-Humanitarian Disciplines department	Conference - hall (No. 103) A building
15:30-15:45	**Review Team meeting: Review Team members share conclusions with Secretary**		
15:30-16:30	**Visit of library –** Meeting with the responsible person for the library	Bike Duissekova – Head of the Acquisition and Cataloguing of Literature department Miragul Zhamiyeva – Head of the Library Maintenance and Storage department Nadiya Ussenova- Head of the library electronic resources department	Library A and B buildings
16:30-16:45	Break		
16:45-18:00	**Meeting 3 –** Meeting with teachers/lecturers	Saule Utegaliyeva – PhD, professor Valeriya Nedlina- PhD, Senior teacher Aizhan Berdybai – PhD, Associate professor Danara Musakhan – PhD, Senior teacher	Conference - hall (No. 103) A building

		Karima Sakharbayeva – Honoured worker of the Republic of Kazakhstan, professor	
		Meruert Kalenbayeva - Honoured artist of the Republic of Kazakhstan, professor	
		Diana Makhmud – PhD, Senior teacher	
		Zere Shakerimova- Candidate of Pedagogic Sciences, professor	
		Buibut Daldenbai – Honoured worker of the Republic of Kazakhstan, professor	
		Tamara Satybaldina- Candidate of Philosophical Sciences, professor	
		Paiza Negmanova- Associate professor	
		Gulnar Nurgali – Associate professor	
		Aleksandr Fedyanin- Honoured worker of the Republic of Kazakhstan, professor	
18:00-19:00	**Concert of instrumental and vocal music with participation of master degree and doctoral studies students of KNC**		Big Concert hall
19:00-20:00	**Review Team meeting** Reflection on the first day and preparations for day 2		Conference - hall (No. 103) A building
20:00-	Dinner as proposed by the institution		

Day 3 – (10//04/2019/)			
Time	**Meeting (working session)**	**Participants of the meeting (names and positions of the participants from the visited institution)**	**Location**
9:00–10:30	**Meeting 4 -** Meeting with students	Master and doctoral studies students of all specialties (10 persons)	Conference - hall (No. 103) A building
10:30-10:45	**Review Team meeting: Review Team members share conclusions with Secretary (debriefing)**		Conference - hall (No. 103) A building
10:45-11:00	Break		
11:00-13:00	**Meeting 5 -** *Senior administrative staff , deans*	Zhazira Musayeva – Head of Postgraduate education department; Dinara Keshubayeva – Head of Science department; Zhanat Yermanov – Dean of Instrumental Performance Faculty; Aizada Nusupova – Dean of Vocal, Conducting and Musical education Faculty Gulmira Musagulova – Dean of Musicology, Art-management and Social-Humanitarian Disciplines Faculty Nurken Ashirov – Dean of Folk Music Faculty Gulnar Kasymova – Chief accountant; Orynbasar Tlegenova – Head of Legal department Ainur Ayazbayeva – Head of Concert department Zhanna Abdukhalyk – Head of International department; Aigerim Karsakbayeva - Scientific Secretary.	Conference - hall (No. 103) A building

13:00-13:15	**Review Team meeting: Review Team members share conclusions with Secretary**		Conference - hall (No. 103) A building
13:15-14:15	Lunch proposed by the institution	Review Team alone	
14:15-15:45	**Meeting 6 -** *Observations of classes of master and doctoral studies students*	1.Lecture of prof. S. Utegaliyeva on discipline "Musical instruments of Central Asia nations" for 2d year master degree students on specialties "Musicology" and "Traditional musical art";	215, B building
		2.Individual class of prof. V. Ibrayeva for master degree students on specialty "Instrumental performance" (Piano);	205, B building
		3 Individual class of prof. Zh. Mekenbayeva for master degree students on specialty "Vocal art";	313, B building
		4 Individual class of prof. A. Fedyanin for master degree students on specialty "Instrumental performance" (Wind instruments);	204, B building
		5. Individual class of prof.A. Ulkenbayeva for master degree students on specialty "Traditional musical art (dombra)";	009, A building
15:45-17:00	**Review Team meeting – Preparation for the feedback meeting**		Conference - hall (No. 103) A building
17:00-18:00	**Feedback to the institution**	Leadership of the institution (normally the same personnel as the first meeting) and other invited personel	Conference - hall (No. 103) A building
18:00-19:00	**Concert of traditional music with participation of master degree and doctoral studies students of KNC**		Big Concert hall
19:00	**END OF THE SITE-VISIT**		