

# MUSIC QUALITY ENHANCEMENT



## Report

**Accreditation of Visual and Performing Arts Programmes delivered by the**

**Kazakh National University of Arts**

**Site-visit dates: 14-16 March 2017**



**ҚАЗАҚ ҰЛТТЫҚ ӨНЕР  
УНИВЕРСИТЕТІ**

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## Introduction

The Kazakh National University of Arts (KazNUA) in Astana, Kazakhstan has commissioned MusiQuE - Music Quality Enhancement to organise a procedure for the accreditation of 36 programmes: 19 music programmes and 17 visual and performing arts programmes. The review of the 17 Visual and Performing Arts programmes were commissioned to EQ-Arts – Enhancing Quality in the Arts. The programmes were assessed against the *MusiQuE - EQ-Arts Standards & Guidelines for Programme review*, jointly agreed on by MusiQuE & EQ-Arts.

The review followed a three-stage process:

- KazNUA prepared a Self-evaluation Report (SER) and supporting documents, based on MusiQuE - EQ-Arts standards and guidelines for programme review
- an international review team studied the SER and conducted a site-visit at KazNUA on 14-16 March 2017. The site-visit started with three meetings with representatives of the KazNUA management team (the Rector, Vice Rectors and Supporting Administration) to enable the Team to gain an institutional perspective and understand its mission and vision. This was followed by splitting the Visual Arts Team into two groups to review each of the programmes, which were also divided between them (see Annex 2 pp.64-69). The two groups A & B met senior managers, teaching staff and students from each programme and alumni, employers and external stakeholders collectively. The Teams were able to visit classes, exams, performances, studios and workshops for all programmes as well as central learning resources (library, IT etc.). This enabled the review team to gain a clear overview and understanding of each programme to enable them to confidently arrive at their assessment. The review team used the MusiQuE - EQ-Arts standards and guidelines for programme review as the basis of its investigations.
- the review team produced the report that follows, structured along the Standards.

The site-visit took place from 14-16 March 2017.

The review team consisted of the following members:

Professor John Butler (Chair) – CEO EQ-Arts

Roza Abenova - Head of Centre of Modern and Contemporary Art National Museum of the Republic of Kazakhstan

Robert Baker - Independent QA&E consultant

Paula Crabtree - Rector, Stockholm University of the Arts, Sweden

Professor Anthony Dean - Dean Faculty of Arts, University of Winchester, UK

Gulmira Jamankulova (student member)

Sally Mometti (Secretary) – General Manager EQ-Arts

Maren Schmohl - Vice Rector, Merz Akademie, Stuttgart, Germany

The review team would like to express its gratitude to KazNUA for the excellent organisation of the site-visit and for welcoming the review team.

## Key data on KazNUA

<b>Name of the institution</b>	Kazakh National University of Arts
<b>Legal status</b>	Public institution
<b>Date of creation</b>	12 October 2009  The institution was initially established in 1998 as the Kazakh National Academy of Music. In 2009, the institution was reformed into its current structure and renamed into the Kazakh National University of Arts.
<b>Website</b>	<a href="http://kaznui.kz/en/">http://kaznui.kz/en/</a>
<b>Number of students</b>	Numbers for academic year 2016-2017: <ul style="list-style-type: none"><li>• Number of students enrolled in the programmes: 732</li><li>• Students enrolled at bachelor level: 708</li><li>• Students enrolled at master level: 24</li></ul>

### List of programmes to be accredited:

1. 5B041000 - Scenography (bachelor)
2. 6M041000 - Scenography (master)
3. 5B041300 - Pictorial art (painting) (bachelor)
4. 6M041300 - Pictorial art (painting) (master)
5. 5B041500 - Plastic art (sculpture) (bachelor)
6. 6M041500 - Plastic art (sculpture) (master)
7. 5B041700 - Decorative arts (bachelor)
8. 5B040700 - Performing arts (bachelor)
9. 6M040700 - Performing arts (master)
10. 5B040600 - Stage direction (bachelor)
11. 6M040600 - Stage direction (master)
12. 5B041200 - Cinematography (bachelor)
13. 6M041200 - Cinematography (master)
14. 5B020400 - Cultural Studies (bachelor)
15. 6M020400 - Cultural Studies (master)
16. 5B041600 - Art history (bachelor)
17. 6M041600 - Art history (master)

## 1. Programme's goals and context

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

The institutional mission and vision are set out in the Strategic Development Plan of KazNUA<sup>1</sup>. The mission is stated as being to *'prepare the national elite for the culture development, art and fine art education of the Republic of Kazakhstan by providing quality educational services in accordance with modern international standards'*, this is paired with a vision that seeks to produce *'high-qualified, competitive specialists of culture and art'*. The SER summarises the ways in which, in general terms, KazNUA programmes are both shaped by and reflect the institutional mission and vision<sup>2</sup>. The SER also states that, in addition to the institutional mission, programmes are also *'formed on the basis of the purposes of the state educational standards (SCES)'* and that the curricula *'have been brought into compliance with regulations of Bologna Process'*.

In the SER, the institution states that the purpose of the programmes offered by the Faculty of Theatre, Cinema and TV, and the Art Faculty is the *'training of competent specialists in the scope of artistic art and art of theatre, cinema and TV, who possess the leadership qualities [and] developed creative personality'*<sup>3</sup>. The SER goes on to state that the purpose and aim of all KazNUA programmes is the development of highly qualified specialists in accordance with its institutional mission and strategic plan that are fully in tune with the national strategic priorities of art and culture as identified by the state<sup>4</sup>. For example, the overall aim of the BA Directing study programme is stated as being the *'preparation of highly educated, fundamentally and intellectually prepared, adaptive to changeable conditions of creative activity, skill[ed] in the field of Directing'*<sup>5</sup>.

A similar overall aim is expressed for each of the programmes being reviewed and the review team were able to conclude that – on the basis of the evidence seen – the programme goals are clearly stated and closely reflect the institutional mission and aims.

At its meeting with the Rector<sup>6</sup>, the review team learned that the KazNUA strategic plan is subject to annual formal approval by the Ministry of Culture and Sport. The SER states that the structure and activities of KazNUA are subject to the *'laws, orders and rules'* of both the Ministry of Education and the Ministry of Culture and Sport<sup>7</sup> and, further to this, that the positions that can be occupied by graduates of KazNUA are determined by the Ministry of Labour and

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<sup>1</sup> Appendix 18: Kazakh University of Arts Strategic Plan for the 2017-2018 years.

<sup>2</sup> SER: p.11-12.

<sup>3</sup> SER: p.5.

<sup>4</sup> SER: p.11.

<sup>5</sup> Additional Programme Information document (Directing)

<sup>6</sup> Meeting with the *Rector*

<sup>7</sup> SER: p. 36.

Social Protection<sup>8</sup>. The SER also states that the '*strategic plan of faculties development was developed according to provisions of the state programme of educational development for 2011 – 2018*'<sup>9</sup>.

Therefore, it is clear to the review team that the institutional mission of KazNUA and the purposes of its programmes are closely aligned with national imperatives.

The SER states that the International Strategy of KazNUA is directed at the expansion of international components of all activities<sup>10</sup>. These include research, participation in international projects, engaging staff and students in international master classes, participation in international festivals and competitions and students mobility.

The SER states that KazNUA is '*the only highly specialized university in the Northern Region of the country, implementing programs of professional education ... for theatre, cinema and TV, [and] artistic organizations*'<sup>11</sup>. The National Accreditation Centre of the Ministry of Education and Science has ranked KazNUA in first place among the national Higher Education arts and culture institutions for the last three years.<sup>12</sup> The students that the review team met with confirmed that they had been attracted to apply to KazNUA on the basis of its national reputation – for both the quality of its teachers and its programmes<sup>13</sup>. The SER also states that '*KazNUA is a unique innovative educational institution, functioning on the basis of student-centred education*'<sup>14</sup>. The review team explored this claim through its discussions with senior staff, teachers and students. In its discussions with senior staff<sup>15</sup> and employers<sup>16</sup> the review team learned that through the careful tutorial support that students receive throughout their programmes, the careful selection of elective studies, the opportunities to undertake professional placements and, in some cases, mobility opportunities – each student is effectively able to follow an unique educational pathway that is tailored to their specific aptitudes and professional aspirations.

While it was not possible for the review team to verify if the 'student-centred' education claimed by the University met all the characteristics of student-centred learning as defined within the ESG<sup>17</sup>, the review team took the view that this claim was broadly justified.

The SER outlines the procedures and processes for the development and approval of its programmes. In the case of both the development of new programmes and the review of existing programmes discussions take place among staff at departmental, faculty levels before feeding into the business of the Academic and Methodological Board of the University, on the basis of these discussions and associated recommendations, programmes are approved by the

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<sup>8</sup> SER: p. 70

<sup>9</sup> SER: p. 10

<sup>10</sup> SER: p.16

<sup>11</sup> SER: p. 22

<sup>12</sup> SER

<sup>13</sup> Meeting with BA & MA students of Directing, Scenography & Acting Arts and BA students of Decorative Arts

<sup>14</sup> SER: p.3

<sup>15</sup> Meeting with Senior Administrative Staff

<sup>16</sup> Meeting with Employers and professional bodies

<sup>17</sup> The full definition of Student-centered Learning is set out in section 1.3 of the ESG

Rector. In addition to the discussion on new programmes that takes place through the formal committee systems the SER states that programmes “are developed with participation of students and employers”<sup>18</sup>. In its meetings with staff, students and employers, the review team heard several examples of feedback from both students and employers informing curriculum development. KazNUA routinely gathers feedback from a range of key stakeholders through the operation of annual surveys, these include annual surveys of students, graduates and employers. Data gathered through this means feeds into the annual processes of the Quality Management System. Further to this, teaching staff and employers (who form the membership of examination boards for final examinations) contribute to evaluative discussions about the curricula which are reported to, and discussed within, the formal academic committee structure that operates at departmental, Faculty and Institutional levels.<sup>19</sup>

While students also have their own formally constituted Student Council they do not have representation within the formal academic committee structure. Though the review team was provided with a number of examples of informal ways in which students and external stakeholders contribute to the development of academic provision, the review team strongly recommend that the University implement formal student representation within the institutional committee at all levels.

The SER states that the University’s approach to equal opportunities is framed by national legislation and that KazNUA conforms to all the dimensions of the national equal opportunities policy in all aspects of its activity.<sup>20</sup> All programmes are required to conform to these policies, which are also applied to the recruitment processes in relation to staff appointments and to all aspects of student recruitment.

The review team were satisfied that the University was fully aware of the national equal opportunities regulations and these were fully embedded into institutional practices at programme level.

On the basis of the information in the Self-Evaluation Report, further documentation including annexes and the meetings during the visit, the review team finds the programmes compliant as follows in Standard 1:

<b>Scenography (bachelor)</b>	Substantially compliant
<b>Scenography (master)</b>	Substantially compliant
<b>Performing Arts (bachelor)</b>	Substantially compliant
<b>Performing Arts (master)</b>	Substantially compliant
<b>Stage Direction (bachelor)</b>	Substantially compliant
<b>Stage Direction (master)</b>	Substantially compliant

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<sup>18</sup> SER: p. 14

<sup>19</sup> SER: p. 15

<sup>20</sup> SER: p. 14

<b>Decorative Arts (bachelor)</b>	Substantially compliant
<b>Pictorial Art (bachelor)</b>	Substantially compliant
<b>Pictorial Art (master)</b>	Substantially compliant
<b>Plastic Art (bachelor)</b>	Substantially compliant
<b>Plastic Art (master)</b>	Substantially compliant
<b>Cinematography (bachelor)</b>	Substantially compliant
<b>Cinematography (master)</b>	Substantially compliant
<b>Art History (bachelor)</b>	Substantially compliant
<b>Art History (master)</b>	Substantially compliant
<b>Cultural Studies (bachelor)</b>	Substantially compliant
<b>Cultural Studies (master)</b>	Substantially compliant

**Recommendations:**

- The University would benefit in aligning and integrating the broader range of more localised (and qualitative) quality assurance mechanisms that operate at departmental and faculty levels with the Quality Management system that operates at University level to create a more secure QA system, capable of both assuring the academic standards of individual programmes and the enhancement of the student learning experience.
- The review team strongly recommend that the University implement formal student representation within the institutional committee at all levels.



## 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 teaching and learning methodologies.**

Level outcomes for BA and MA programmes which are stated in the SER are closely mapped on the Dublin Descriptors<sup>21</sup>. Solely the ability for BA graduates to “continue studying with a high level of independence” is not addressed.

The review team recommends that the outcomes for BA and MA programmes include descriptions of the level of independence in further education that is expected upon graduation.

The University’s mission is described (in the SER, the Quality Policy etc.) as “to train competitive specialists on the basis of integration of science, education and culture in the modern conditions of innovative development on the Republic of Kazakhstan”, or as “the training of cultural elites for the development of the arts and art education in the RoK ... in accordance with modern international requirements.”<sup>22</sup>

The stated purposes and aims of the educational programmes under consideration match the universities’ strategic priorities by stating as their intended outcomes “the formation of a national culture and art, the development of high qualified specialists in the arts, cultural science and art history. Educational programmes are structured according to State Educational Standards (SCES), and also mission and the Strategic Plan of KazNUA.”<sup>23</sup>

The programme aims of the Faculty of Theatre, Cinema and TV and the Faculty of Art are similarly described as the “training of competent specialists, who possess leadership qualities, have developed creative personalities and positions on social (civic) issues, aimed to strengthen the prestige of Kazakhstan particularly through the promotion of the rich cultural heritage via their respective modes of presentation (Art, TV/Cinema, Theatre).”<sup>24</sup>

These outcomes in turn are repeated with various areas of emphasis in some of the individual programme descriptions available to the review team (e.g. BA programmes Cultural Science, Directing). Not available to the review team were more detailed descriptions for the BA’s Art of Acting, Scenography, Painting and Sculpture. They are described as being “transparent and available for faculty and staff’ and endorsed by an academic committee in accordance with regional employers”.<sup>25</sup>

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<sup>21</sup> SER: p. 15

<sup>22</sup> Art Programmes Annex: p.6

<sup>23</sup> SER: p.14

<sup>24</sup> SER: p. 6

<sup>25</sup> Art Programmes Annex: p.74

The review team was provided with curricula (structural, schematic overviews of modules, courses, credits, hours etc. over the 4 study years) for some BA programmes as well as more detailed syllabi, descriptions and course catalogues for individual courses, which comprehensively reference outcomes, competences, bibliographies, assessment formats and criteria etc. All modules are assigned credits and employ various forms of teaching modes. KazNUA uses both the Kazakh model of credits and the ECTS model. The two modes however do not match up.

The review team recommends that KazNUA or the respective state agents address the miss-match between the national and the ECTS credit system in order to ensure transparency and compatibility for international exchanges.

The structure of all BA curricula follows the guidelines prescribed by the State Compulsory Education Standard. They are divided into sections of general disciplines (history, philosophy, law, roughly 8%), compulsory and elective subject-specific courses (basics and more specialized courses, roughly 62%), and additional courses (including sports and languages, ca. 22%) and final assessment (ca. 7%). All programmes offer three types of practice phases /internships (plein air, industry, pre-graduation) and the same components for the final examination are employed across all BA programmes.

The review team saw evidence (in the SER as well as interviews with management and staff members of both faculties) that programme outcomes adhere to (traditional) professional profiles of a strongly state supported and defined cultural sector (e.g. stage actor, sculptor, all professions connected to puppet theatre) as well as by state and employer demands for particular professions. By way of example staff of both faculties described that the specialisations Sound Engineering and Lightning Engineering have recently been added to the Direction and Scenography BA programmes due to demand from industry. The BA programme Culturology has been added after President Nasarbajew stated the need for more graduates in this area. In some programmes (e.g. Cinematography, Scenography) there is a strong input from industry into the curriculum by way of suggestion of adding elective courses.

The review team found that learning outcomes closely modelled on the Dublin Descriptors and coherently addressed the institutional mission. They found them generic and offering little sense of individual profiles among the separate programmes.

The review team commends the faculties' often-strong relationship between professional bodies and the programmes. It also encourages them to also develop the experimental, independent side of the artistic programmes.

While the review team did not see the curricula handbooks of the Master's programmes the review team is confident that the MA curricula are properly described and available to students. During its visit the review team met students and teachers of all MA programmes on offer by the two faculties who described the content and the curricular format of the MA programmes in identical terms. Even BA students were well aware of the content and format of the MA programmes as well as intended learning outcomes. Faculty and students coherently described the admission

requirements and procedures. They were in agreement that the main differences to the BA programmes was that there was a higher ratio of scientific and written work as well as a stronger focus on an individual research topic and that the main outcome of an MA education was to be able to work as a teacher in secondary or tertiary education upon graduation.

The review team encourages the faculties to look at international models for more diverse MA profiles in order to achieve the stated outcome of training professionals adapted to international requirements.

According to staff and students across all programmes there are several, mostly informal ways by which students are able to impact the curriculum and the teaching and learning strategy. Student input and feedback is sampled mostly during formal monthly student-teacher meetings, in which the head of department is also present. Also formal, anonymous feedback is gathered 'in a box'. According to staff these are discussed in meetings of curricula boards. Staff and students agree that staff in general is very open to suggestions of students of changing particular parts of courses, for example to adapt them "closer to reality"<sup>26</sup>. There is a Student Council but no formal student representation on curriculum boards (termed educational boards). Students were confident that due to the often small numbers in classes and the engaged and often open-minded teaching staff, they could make their voices heard in regards. Also, a number of new electives have been developed as a result of feedback of students and external stakeholders.

The review team found evidence there are informal ways for student to impact the development of the curriculum and the learning and teaching strategy. It encourages the Faculties to consider include formalised feedback forms and representation.

Six out of the nine BA programmes offer various specialities. Some of those focus quite narrowly on specific practices or genres. (e.g. "Directing Auteur Cinema", "Directing Drama Films", "Directing Feature Films" are three of nine specialisations of the BA Directing). There are also specialisations based on professional, technical skills (Sound Engineering) or on different material-specific crafts (wood, metal).

Students choose these specialities after they enter a BA programme. They select and discuss with individual teacher-tutors their yearly selection of elective courses (termed educational plan). It is possible to change specialisations and tutors. Especially in the Performing Arts and Directing programmes, students value the opportunities of interdisciplinary work across programmes in which students collaborate in teams (e.g. actors, directors, production technicians etc.) in order to further develop their skills outside the classroom. MA students work according to individual research topics, which gives them an opportunity to develop an individual study profile.

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<sup>26</sup> Meeting with Cinematography students.

The review team found that the BA and MA programmes on offer opportunities to foster individual talents and trajectories. Students were satisfied that the curriculum offered possibilities to express themselves individually, for example by proposing topics for the final work and in some classes during their studies.

There is a very low progression rate from BA to MA programmes. There are a total of 24 MA students in the nine programmes reviewed by the review team, often not more than one or two students in a particular speciality (there are 740 BA students).

Teaching staff told the review team that most students perceive that the development of skills and knowledge needed to work successfully in their chosen professions ('stage actor', 'puppeteer director') is finished when graduating from BA programmes and further development would occur through professional practice.

Teaching staff and students described what appeared to be a rigorous selection process to be accepted in as MA student, which was considered daunting. They concurred that a higher rate of scientific work was the main distinguishing factor between BA and MA programmes. They saw no benefit in MA programmes to broaden, deepen or diversify their professional or artistic skills. Also the high demand from what was described as a growing culture and industry sector offered little incentive to continue their studies beyond the BA stage.

The review team recommends KazNUA to develop a (small) number of well defined, overarching MA programmes, which allow for inter- and trans-disciplinary studies. For example the focus on academic research could be widened to include forms practice-based and artistic research, which are widely considered to have become integral elements of higher art education and form the basis of much of contemporary, advanced international arts and crafts practice.

The Arts Faculty recently applied for a licence to offer PhD programmes.

The review team commends this effort and encourages the University to continue to build and diversify its academic profile. It recommends building up competences and knowledge about artistic and practice-based research among staff members (for example by engaging with international art education networks) and including them into its portfolio also on PhD level.

The BA programmes employ a wide range of traditional teaching and learning strategies: small and larger group sessions, individual tasks, seminar-style classes, traditional lecture formats, workshops and studio practice. In all programmes one credit stands for 45 hours of teaching and learning: 15 of (group) contact hours, 15 of individual work (on tasks) and 15 for individual contact with a teacher. Staff pointed out that it was important to them to develop a student's skills and 'imagination' in guided steps and by way of sets of prescribed tasks and etudes. All teaching staff are required to write methodological books i.e. to document their didactic work in classes which forms part of their 5-yearly evaluation by the Ministry. Virtual learning environments (VLE) are not used (beyond the information database *Platonus*).

The review team encourages the programmes to explore the introduction of VLE in order to support new developments in learning and teaching.

Students across all programmes presented themselves as active, enthusiastic and engaged to show their creative work. They are encouraged to organise and participate in internal and external exhibitions and competitions and feel well supported to do so by teaching staff.

Since national and international competitions are seen as the strongest measure of educational success the University and staff members are keen to encourage students to participate in these events.

The review team witnessed performances and several exhibitions (some of them organised by the students themselves) during its site-visit and was impressed by the enthusiasm and energy (as well as considerable time and effort), which the students put into these activities. There was ample evidence that this is a regular practice in the University.

Programme documents as well as staff interviews showed that the University places a strong emphasis on achieving specified learning outcomes, often defined in terms of technical mastery and understanding of a fixed body of knowledge. These outcomes are often assessed in terms of measurable skills and competencies. (E.g. “mastery of material” or “correct and firm knowledge” are two criteria for achieving the highest grade in assessments. Similarly “Complete tasks competently and fluently,” demonstrate “masterful” ability to employ material or tools etc.)<sup>27</sup>. Also there is a strong element of individual guidance of student progress towards mastery or perfection of his/her skill set and his/her creative talent. Students explained that they could put forward their own ideas in some classes and contrasted this to learning experiences they had in Western Europe and Russia in the sense that the former offered more, the latter less freedom to students, placing KazNUA in the middle<sup>28</sup>.

The review team found little evidence that neither BA nor MA programmes placed a particular emphasis on critical (self) reflection. The review team acknowledges that this may be part of the national educational and artistic tradition and culture.

The review team encourages programmes to familiarise itself with international practices of fostering critical reflection in students and include such elements more forcefully in its learning and programme outcomes as well as graduate profiles as they are important elements to develop individual artistic expression and are considered to have become essential qualities of artistic education in many international educational and professional contexts.

Humanities-based classes (art history, psychology, political science, law etc.) and respective research formats form a substantial part of each curriculum. Written papers, studying and understanding the processes of “the masters” and

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<sup>27</sup> E.g. Syllabus “Cinema Composition II”, Catalogue of Elective Disciplines of Easel Painting.

<sup>28</sup> Meeting with students of *Stage Direction and Scenography*.

canonical works of creative practice also are essential elements of the curricula. There are mandatory classes on research skills. Research and scientific work is also a sizeable part in the humanities-oriented programmes Cultural Studies (termed Culturology) and Art History as well as the master programmes.

The review team encourages KazNUA to train teaching staff in the international discussions and practices surrounding artistic and practice-based research and include it both in its bachelor and master curricula.

There is no formalised form for career and personal guidance established at KazNUA. Many staff members are well connected to the industry and can offer career guidance as well as job opportunities. Internships are also important to establish ties to future employers. KazNUA has organised and participated in local and national job fairs. It has good network of manufacturers and employers in the art sector to secure jobs for its graduates and relies on requests of industry and the state-run cultural sector for new study programmes and graduate profiles. Academic guidance is formalised by assigning students to individual tutors. As is the case in many Institutions of Higher Art Education, staff often have close connections to students and often function as confidantes and guides also for personal problems.

The review team found that students of all programmes under consideration felt well cared for and felt that they could find guidance for most of their concerns. Alumni felt a strong positive connection to their school and former staff and well guided and supported for even after graduation.

On the basis of the information in the Self-Evaluation Report, further documentation including annexes and the meetings during the visit, the review team finds the programmes compliant as follows in Standard 2.1:

<b>Scenography (bachelor)</b>	Substantially compliant
<b>Scenography (master)</b>	Substantially compliant
<b>Performing Arts (bachelor)</b>	Substantially compliant
<b>Performing Arts (master)</b>	Substantially compliant
<b>Stage Direction (bachelor)</b>	Substantially compliant
<b>Stage Direction (master)</b>	Substantially compliant
<b>Decorative Arts (bachelor)</b>	Substantially compliant
<b>Pictorial Art (bachelor)</b>	Substantially compliant
<b>Pictorial Art (master)</b>	Substantially compliant
<b>Plastic Art (bachelor)</b>	Substantially compliant
<b>Plastic Art (master)</b>	Substantially compliant
<b>Cinematography (bachelor)</b>	Substantially compliant

<b>Cinematography (master)</b>	Substantially compliant
<b>Art History (bachelor)</b>	Substantially compliant
<b>Art History (master)</b>	Substantially compliant
<b>Cultural Studies (bachelor)</b>	Substantially compliant
<b>Cultural Studies (master)</b>	Substantially compliant

**Commendations:**

- All programmes show strong relationships between professional bodies and the programmes.
- Student's individual talents and trajectories were fostered and supported by staff.
- There was ample evidence that the programmes support the students to organise exhibitions and participate in national and international competitions.
- Students feel well cared for and felt that they could find guidance for most of their concerns.
- Alumni show a strong positive connection to their school and former staff and feel well guided and supported after graduation.
- The Faculty of Art has undertaken to apply for a PhD licence.

**Recommendations:**

- The review team recommends that the outcomes for BA and MA programmes include descriptions of the level of independence in further education that is expected upon graduation.
- The review team encourages the faculties and programmes to take a more formal approach to the ways in which the students are engaged in the development of the curriculum and the learning and teaching strategy.
- The review team recommends strengthening critical reflection and self-reflection by students as formal elements in the curriculum and to further develop the experimental, independent learning side of the artistic programmes.
- The review team recommends that KazNUA or the respective state agents address the miss-match between the national and the ECTS credit system in order to ensure transparency and compatibility for international exchanges.
- The review team recommends the faculties to develop a (small) number of well defined, overarching MA programmes, which allow for inter- and trans-disciplinary studies.

- The review team recommends training teaching staff in international discourse and practices surrounding artistic and practice-based research and include it both in its bachelor and master curricula and on PhD level.
- The review team encourages the University and programmes to explore the introduction of VLE in order to support new developments in learning and teaching.



## 2.2 International perspectives

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

The integration of KazNUA into the 'international and cultural sphere' is a stated ambition of the University<sup>29</sup> and some measures have been included in the Strategic Plan, particularly the aim to raise student and staff mobility and the rate of international students in KazNUA.<sup>30</sup>

Most programme representatives the review team spoke to as well as groups of students and alumni showed themselves very eager to receive information about their practices/specialities from abroad, and expressed their desire to travel abroad (both in order to represent their national culture and practice and to learn from other cultures) and to receive international students and staff members. Some programmes were able to offer quite extended international excursions for some students and staff members (e.g. Cinematography, Directing).

The review team found that most programmes utilise international teaching material and include examples of international practice in their teaching. This is especially well incorporated in the programmes offered by the Faculty of Theatre, Cinema and TV, to a lesser degree in the Faculty of Arts programmes.

The review team recommends a more even approach across all curricula in order to provide all students with a similar study experience in order to fulfil the University's stated mission of internationalisation.

Staff have the ability to take English classes. Many students are well versed in the English language and feel confident about meeting international staff or travelling abroad.

The faculties support various student-led clubs and activities (e.g. newspapers), which the review team finds commendable, and which are also used to discuss and propagate international material and perspectives.

The review team took note of the programmes strong desire to become more internationally connected on all levels of staff as well as students. Most programmes put great efforts in establishing links for international partnerships with countries of the Commonwealth of Independent States (CIS), EU and worldwide.

The review team commends the effort by the programmes to support student and staff in undertaking national and international activities (festivals, conferences, mobility).

The review team did not meet international students. There is an International Office, which supports incoming and outgoing staff and students. The review team has not seen evidence of students receiving an international Diploma Supplement upon graduation.

The review team encourages the programmes to explore whether the Diploma Supplement would be a tool to strengthen its international agenda.

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<sup>29</sup> Mission Statement

<sup>30</sup> Strategic Plan 2014-2018, Task 1.4.2

There is a number of international staff coming to KazNUA for workshops and master classes in many of its programmes. Staff and students felt this offered a good opportunity to enhance the international dimension of their learning and teaching experience and unanimously expressed their desire to build on existing ties and develop new ones.

On the basis of the information in the self-evaluation report, further documentation including annexes and the meetings during the visit, the review team finds the programmes compliant as follows in Standard 2.2:

<b>Scenography (bachelor)</b>	Substantially compliant
<b>Scenography (master)</b>	Substantially compliant
<b>Performing Arts (bachelor)</b>	Substantially compliant
<b>Performing Arts (master)</b>	Substantially compliant
<b>Stage Direction (bachelor)</b>	Substantially compliant
<b>Stage Direction (master)</b>	Substantially compliant
<b>Decorative Arts (bachelor)</b>	Substantially compliant
<b>Pictorial Art (bachelor)</b>	Substantially compliant
<b>Pictorial Art (master)</b>	Substantially compliant
<b>Plastic Art (bachelor)</b>	Substantially compliant
<b>Plastic Art (master)</b>	Substantially compliant
<b>Cinematography (bachelor)</b>	Substantially compliant
<b>Cinematography (master)</b>	Substantially compliant
<b>Art History (bachelor)</b>	Substantially compliant
<b>Art History (master)</b>	Substantially compliant
<b>Cultural Studies (bachelor)</b>	Substantially compliant
<b>Cultural Studies (master)</b>	Substantially compliant

**Commendations:**

- The programmes support various student-led clubs and activities (e.g. newspapers), which are also used to discuss and propagate international material and perspectives.
- The programmes strong desire to become more internationally connected on all levels of staff as well as students.
- The programmes support for students and staff in undertaking national and international activities (festivals, conferences, mobility).

**Recommendations:**

- The review team recommends the programmes to take more even approach across all curricula concerning the integration of an international dimension in order to provide all students with a similar study experience.
- The review team encourages the faculties to explore the possibilities offered by issuing an international Diploma Supplement.

## 2.3 Assessment

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

Similar methods and rhythms of formal assessments (termed “control”) are utilised across all programmes. All classes have midterm and final assessments as well as exercises and tasks to be worked out independently by the students (termed “SIW”) and handed in. Summative assessments often take place in forms of oral exams, practical tasks to be performed in an examination setting and written term papers. Teaching staff are required to write extensive syllabi of courses (including assessment procedures and criteria), which are approved by the Heads of Department and reviewed on an annual basis. The review team has seen evidence that assessment criteria and procedures are clearly defined and easily accessible to staff and students.

The review team recommends that the programmes consider examples of subject specific learning outcomes (e.g. Tuning Documents<sup>31</sup>) in order to develop different forms of assessments formats to stimulate independent creative practice and to match the assessments methodologies better to the learning outcomes.

Students felt confident that they were being treated fairly, consistently and in a transparent manner. The review team noted in discussions with students that many students shared a common understanding with their teachers of what constituted a *good* or *bad* student work and felt they got sufficient feedback to answer their questions about grading (if those occurred). They also felt they could raise questions and concerns about grading to teachers and the Dean.

Grades for all programmes are reviewed at the end of term by programme committees and the Heads of Department. If grades are lower or higher than is to be expected there are talks by the Dean with the respective teacher. In some cases, the teacher is recommended to participate in staff training.

External moderators are part of the final assessment, a practice, which the review team finds commendable.

Grades are expressed on a scale of A to F (A = excellent, F = Failed/Unsatisfactory). The grades are also ‘translated’ into a numeric scale (4 = A = excellent, 0 = F = Failed/Unsatisfactory) and percentage points (100-0%).

The review team found that students were satisfied that they received exhaustive feedbacks on all forms of assessment.

On the basis of the information in the self-evaluation report, further documentation including annexes and the meetings during the visit, the review team finds the programmes compliant as follows in Standard 2.3:

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<sup>31</sup> <http://www.elia-artschools.org/documents/sectoral-qualifications-framework-for-the-creative-performing-disciplines>  
<http://www.elia-artschools.org/documents/tuning-document-film>  
<http://www.elia-artschools.org/documents/tuning-document-fine-art>  
<http://www.elia-artschools.org/documents/tuning-document-design>

Scenography (bachelor)	Substantially compliant
Scenography (master)	Substantially compliant
Performing Arts (bachelor)	Substantially compliant
Performing Arts (master)	Substantially compliant
Stage Direction (bachelor)	Substantially compliant
Stage Direction (master)	Substantially compliant
Decorative Arts (bachelor)	Substantially compliant
Pictorial Art (bachelor)	Substantially compliant
Pictorial Art (master)	Substantially compliant
Plastic Art (bachelor)	Substantially compliant
Plastic Art (master)	Substantially compliant
Cinematography (bachelor)	Substantially compliant
Cinematography (master)	Substantially compliant
Art History (bachelor)	Substantially compliant
Art History (master)	Substantially compliant
Cultural Studies (bachelor)	Substantially compliant
Cultural Studies (master)	Substantially compliant

**Commendations:**

- Assessment criteria and procedures are clearly defined and easily accessible to staff and students.
- Teaching staff requirement to write extensive syllabi of courses (including assessment procedures and criteria), which are approved by the Heads of Department and reviewed on an annual basis.
- External moderators are part of the final assessment.
- Students were satisfied that they received exhaustive feedbacks on all forms of assessment.

**Recommendations:**

- The review team recommends programmes to consider examples of subject specific learning outcomes to further develop existing assessment formats.

### 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.**

There is a clear State defined procedure for student admission described in the SER for the programmes offered by the Faculty of Theatre, Cinema and TV, and the Art Faculty. The programmes have a two-stage admissions process that is relevant to the specific programmes.<sup>32</sup> The University has the status of national HEI and conforms to the general admissions process that controls entry to all higher education institutions in Kazakhstan with Admission regulations of Republican state institution «Kazakh National University of Arts» for higher education programmes (bachelor degree) and for postgraduate education programmes (Master degree, PhD). The University Admissions Board receives documents from applicants in the first round. In the second round the applicants must pass two 'creative examinations'.<sup>33</sup> According to the SER, each of the University's programmes has a bespoke entrance exam to test the applicants' aptitude for the specific programme. These are developed by the departments independently and are defined tasks pertaining to the requirements of the programme including both practical and theoretical knowledge. In addition, according to the SER 'applicants pass complex examination for the school disciplines "History of Kazakhstan" and "Kazakh language" for the graduates who have graduated in Russian "Russian language" - for graduates of Kazakh schools'.

The SER gives a clear and detailed description of the admissions procedures in each department demonstrating that the 'admission requirements are relevant for objective evaluation of creative and academic abilities of applicants.'<sup>34</sup> Furthermore, the students described how teachers help in preparation for application to the University (student interviews), this concurs with the SER, which states that:

'Lecturers provide consultancy for applicant with the purpose of assistance to preparation for examination and clarifications of requirements and criteria.'<sup>1</sup> The review team commends the lecturers for this practice.

The University conforms to the State requirements guaranteeing all students 'equal opportunities for admission and education regardless of nationality, sexual character, religion and other differences.'<sup>35</sup>

On the basis of the information in the Self-Evaluation Report, further documentation including annexes and the meetings during the visit, the review team finds the programmes compliant as follows in Standard 3.1:

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<sup>32</sup> SER: p.12

<sup>33</sup> SER: p.44

<sup>34</sup> SER: p.20 & Attachment 5

<sup>35</sup> Attachment 5

<b>Scenography (bachelor)</b>	Fully compliant
<b>Scenography (master)</b>	Fully compliant
<b>Performing Arts (bachelor)</b>	Fully compliant
<b>Performing Arts (master)</b>	Fully compliant
<b>Stage Direction (bachelor)</b>	Fully compliant
<b>Stage Direction (master)</b>	Fully compliant
<b>Decorative Arts (bachelor)</b>	Fully compliant
<b>Pictorial Art (bachelor)</b>	Fully compliant
<b>Pictorial Art (master)</b>	Fully compliant
<b>Plastic Art (bachelor)</b>	Fully compliant
<b>Plastic Art (master)</b>	Fully compliant
<b>Cinematography (bachelor)</b>	Fully compliant
<b>Cinematography (master)</b>	Fully compliant
<b>Art History (bachelor)</b>	Fully compliant
<b>Art History (master)</b>	Fully compliant
<b>Cultural Studies (bachelor)</b>	Fully compliant
<b>Cultural Studies (master)</b>	Fully compliant

**Commendations:**

- Lecturers provide consultancy for applicants with the purpose of assistance to preparation for examination and clarifications of requirements and criteria.

### 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 primarily using the database programme *Platonus*. The *Platonus* database system is used for collating all the information regarding students - their exams, their marks and the schedules<sup>36</sup>, which is also accessible to students. A rating system is used to evaluate students.<sup>37</sup> The data collated from *Platonus* is used as input to enhance the programmes together with feedback from employers and discussions with teachers, which is the responsibility of the Heads of Departments.<sup>38</sup>

The University acquires data input from students through the regular 7 weekly assessments, the Student Council, the Educational Board and The Department of Quality Management.<sup>39</sup> The data are analysed and show the progression of the students. If a student is a low achiever the teacher will talk with the student to find out why the marks are low<sup>40</sup>. According to the SER the 'Quality of students training is identified by the achievements'<sup>41</sup>. Student evaluations, 'Control of educational achievements is divided into current, mid-term and final control'<sup>42</sup> and the examinations strictly follow the 'schedule of educational and methodical work approved by the Vice-Rector.'<sup>43</sup> Gaining high marks in examinations as well as participation in exhibitions, festivals and competitions are considered to be student educational achievements. The highest achieving students are prepared for national and international competitions.<sup>44</sup> The SER and attachments seen by the review team, include detailed specifications of each study programme. Information on the Syllabus, assessment processes and required educational achievements (learning outcomes and competences) is explained to students by teachers at the commencement of each semester, for each study subject.<sup>45</sup> During the visit, the review team learned of the structures of the Departments in the Faculty of Theatre, Cinema and TV, and the Art Faculty, which actively promote interdisciplinary work between the programmes, this came to light in interviews with programme managers who underlined that "there is a good structure where students can collaborate between the fields" and in interviews with students across the faculties of Theatre, Cinema and TV, both students and teachers corroborated. An example of the possibilities for interdisciplinary practice was further demonstrated to the review team during the visits to the facilities such as to the Cinematography studios where Acting Arts BA students collaborated with Cinematography BA students and Scenography BA students on a joint project. Cultural

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<sup>36</sup> SER: p.62 & meeting *Senior Administration*

<sup>37</sup>SER: p.19 meeting

<sup>38</sup>meeting *Senior Managers*

<sup>39</sup> SER: p.78 & meeting *Vice Rectors*

<sup>40</sup> meeting *senior managers, teachers, students.*

<sup>41</sup> SER: p.9

<sup>42</sup> SER: p.64

<sup>43</sup> SER: p.62

<sup>44</sup> meeting *Senior Managers*

<sup>45</sup> SER: p.14 & meetings with *Senior Managers, teachers & students*



studies MA students also discussed the nature of their interdisciplinary studies where they could have practice in Cinema or for example in Painting/Sculpture<sup>46</sup>.

In the view of the review team, these opportunities significantly enhance the learning experience offered by the individual programmes. The review team wish to commend this good practice.

Each student has his/her own individual study plan.

The review team commends and recognises the good practice of the individual study plan, which allows the students to develop their own path. Student's study is organised in groups, which have their own dedicated advisor<sup>47</sup>. Having an advisor for students in each specialism is especially commended by the review team.

The individual study plan is understood to be the mainstay of student centred learning in the University,<sup>48</sup> although teachers describe the activities that students undertake as part of their education such as the combination of practice and theory, teaching in small groups, the possibility for students to take part in conferences and exchanges with international universities.

The programmes also uses other methods for feedback such as a questionnaire.<sup>49</sup> The SER states that a 'Questionnaire, check lists, group discussion, round table, etc. are applied to analyse and correct activities of students.' The Questionnaire (Survey) is a 'student opinions review procedure on many issues, connected with their satisfaction with educational process'<sup>50</sup> and is carried out annually. The academic staff of departments have implemented 'new methods of feedback: e-mail, chats (WhatsApp), blogs, etc.'<sup>51</sup> The review team heard that students can also ask questions on the Rectors' blog.<sup>52</sup>

Students, graduates and teachers alike describe a close-nit learning environment where students have a good understanding of their own progress throughout their studies.

Students and graduates spoke very highly of the academic support that they received from staff and the ways in which they felt that their collective and individual learning needs were supported.

The students of the Faculty of Theatre, Cinema and TV, and the Art Faculty with whom the review team met reported that they were fully cognisant of examination processes and could follow their own progress in the data system.

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<sup>46</sup> meeting BA & MA students Culture Studies (Culturology)

<sup>47</sup> meeting *teachers, Vice Rectors*.

<sup>48</sup> SER: p.36 & meeting *Vice Rectors*

<sup>49</sup> SER: p.15 & meeting *Students of Scenography BA & MA, Decorative Arts BA, Painting BA & MA, Sculpture BA & MA & Graduates from the Faculty of Theatre, Cinema and TV, and the Art.*

<sup>50</sup> SER: p.36 & meeting with *Senior managers – Head of the Departments of Social Sciences and Art History*

<sup>51</sup> SER: p.15 & meeting *Graduates*

<sup>52</sup> meeting *Vice Rectors – Vice Rector for Academic Affairs, Vice Rector for Scientific work, Vice Rector for Educational work.*

Students have student-teacher hours in which the Head of Department also attends<sup>53</sup> where the development of teaching methodologies is discussed, these meetings take place once a month and the Heads of Departments monitor 'the quality of lessons during open lesson and mutual visits of lecturers.'<sup>54</sup> The Learning Outcomes are described as appropriate if the student achieves the required result in his/her work.

The programmes demonstrate robust relations that extend to professional bodies. The programmes have developed strong practice/intern phases in the early part of the programmes, which allow students to gain experience within the professional field and institutions outside of the University.<sup>55</sup>

The review team commends these 'occupational internship' practices<sup>56</sup> as well as the use of the pre-diploma practice,<sup>57</sup> which refers to the period of study during which students produce their body of work for the diploma and which includes all types of preparation for diploma work. The structure of occupational internships and pre-diploma practice is common to all programmes in the Faculty of Theatre, Cinema and TV, and the Art Faculty<sup>58</sup>.

The review team understands the rigorous nature of the system for control of achievement yet welcomes the informal following-up of students in the familial study environment of the University. However, the review team would like to see a system in place where programmes can formally collect and analyse the data and feedback from graduates and employers that can be used as an enhancement tool and not simply as a control instance.

The University has an organisation based on Departments, Councils and Boards with teachers' representative at all levels. Student representation however is limited to the Student Council, which does give feedback and supports students who achieve lower marks after examination through an appeals process in connection to the Appeals Commission.<sup>59</sup>

The review team considers that it would be beneficial for the University to include students in Boards and Councils that can impact upon the student learning experience.

There is ample evidence to establish that the University's graduates are highly successful in finding work in the Kazakh job market, which is demonstrated in the SER and further proven in meetings with students, teachers and

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<sup>53</sup> meeting Senior Managers Dean Faculty of Art, Head of Painting and Sculpture Department, Head of Scenography and Decorative Arts Department. Students of Scenography BA & MA, Decorative Arts BA, Painting BA & MA, Sculpture BA & MA and Teachers of Scenography, Decorative Arts, Painting, Sculpture and Alumni from The Faculty of Theatre, Cinema and TV, and the Art Faculty

<sup>54</sup> SER: pp.16&36 & Attachment 11

<sup>55</sup> SER: p.43, Attachment 8 & meetings with Teachers of Scenography, Decorative Arts, Painting, Sculpture, Students from Stage Direction BA & MA, Performing Arts BA & MA, Cinematography BA & MA, and Graduates from the Faculty of Theatre, Cinema and TV, and the Art Faculty.

<sup>56</sup> SER: p.43 & meeting Teachers from the departments of Stage Direction, Performing Arts, Acting and Directing, Film and TV and Students from Stage Direction BA & MA, Performing Arts BA & MA, Cinematography BA & MA

<sup>57</sup> SER: p.43, meeting Students from Stage Direction BA & MA, Performing Arts BA & MA, Cinematography BA & MA, Employers

<sup>58</sup> SER p. 95 for example from Sculpture programme.

<sup>59</sup> SER: p.62 & meeting with BA & MA from the Faculty of Theatre, Cinema and TV, and the Art Faculty

graduates. An important part of all students' study programmes is, as mentioned above, intern practice, practice in a workplace relevant to their field of study.

The programmes work in close co-operation with Kazakh professional bodies<sup>60</sup>. Consequently, teachers can assess the needs of the professional industry in terms of the specific skill-sets and competences required of potential future employees. This information is used to adjust the content of the programmes, or establish new programmes<sup>61</sup> ensuring that graduates are able to meet the needs of the sectors.

The review team recognised well-established good practice in the close connection between employers and the programmes in curriculum design as well as planning for future employment needs.

The SER states employers are invited to the departments to make 'proposals concerning improvement in quality of training of future specialists.' There are also continual informal meetings between the teachers and professionals in the field.<sup>62</sup>

The review team commends the programmes on the way positive and constructive relationships are fostered with students, graduates and professional partners. These relationships provide an effective basis for the strong focus that teachers maintain on the continual improvement of the quality of the student experience that the programmes offer.

It was also noted that graduates are required to submit certificates from their place of employment to prove the efficiency of the programmes.

The graduates of the programmes that the review team met with during the site-visit stated that they felt that the programmes had prepared them adequately for entry into the professional field although some graduates expressed that acquiring some basic entrepreneurial and business management skills would be useful as part of the education.

On the basis of the information in the Self-Evaluation Report, further documentation including annexes and the meetings during the visit, the review team finds the programmes compliant as follows in Standard 3.2:

<b>Scenography (bachelor)</b>	Substantially compliant
<b>Scenography (master)</b>	Substantially compliant
<b>Performing Arts (bachelor)</b>	Substantially compliant

<sup>61</sup> SER: p.43 & meeting *Teachers of Scenography, Decorative Arts, Painting, Sculpture* and meeting *Senior Managers - Dean Faculty of Art, Dean Faculty of Film & TV, Head of Painting and Sculpture Department, Head of Scenography and Decorative Arts Department, Head of Acting and Directing.*

<sup>62</sup> meeting with *Senior Managers Dean Faculty of Art, Head of Painting and Sculpture Department, Head of Scenography and Decorative Arts Department and Teachers of Scenography, Decorative Arts, Pictorial Art, Plastic Art (Sculpture) Painting.*

<b>Performing Arts (master)</b>	Substantially compliant
<b>Stage Direction (bachelor)</b>	Substantially compliant
<b>Stage Direction (master)</b>	Substantially compliant
<b>Decorative Arts (bachelor)</b>	Substantially compliant
<b>Pictorial Art (bachelor)</b>	Substantially compliant
<b>Pictorial Art (master)</b>	Substantially compliant
<b>Plastic Art (bachelor)</b>	Substantially compliant
<b>Plastic Art (master)</b>	Substantially compliant
<b>Cinematography (bachelor)</b>	Substantially compliant
<b>Cinematography (master)</b>	Substantially compliant
<b>Art History (bachelor)</b>	Substantially compliant
<b>Art History (master)</b>	Substantially compliant
<b>Cultural Studies (bachelor)</b>	Substantially compliant
<b>Cultural Studies (master)</b>	Substantially compliant

**Commendations:**

- The individual study plan, which allows the students to construct and develop their own learning path.
- The structure of the departments actively promotes interdisciplinary work between the programmes, enhancing the student's learning experience.
- An advisor for students in each specialism.
- Well-established good practice in the close connection between employers and the University in curriculum design as well as planning for future employment needs.
- The positive and constructive relationships fostered with students, graduates and professional partners. These relationships provide an effective basis for the strong focus that teachers maintain on the continual improvement of the quality of the student experience that the programmes offer.

**Recommendations:**

- There is room for improvement in the way that the programmes formally collect and analyse the data from graduates and employers as an enhancement tool.
- To include students in Boards and Councils that can impact upon the student learning experience.
- Acquiring some more basic entrepreneurial and business management skills would be useful as part of the education.

## 4. Teaching staff

### 4.1 Staff qualifications and professional activity

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

The University has subsumed the State's policy and Regulations that specifies the qualification requirements for the various levels of employment into its own Personnel Policy i.e. Lecturer; Senior lecturer; Associate Professor (Docent); Professor.<sup>63</sup>

The University policy and strategy, (review & evaluation, funding etc.) that supports and enhances the teaching staff's artistic/pedagogical/research activity is constrained by financial limitations.<sup>64</sup> The University has funds to which individual members of teaching staff can apply for studies within the State and abroad.

Regular annual reviews of teaching staff are carried out each year to track and support enhancement of teaching staffs artistic, pedagogical and research activity.

There is an Institutional policy and funding for the upgrading of individual staff members' skills. The University uses this methodology to provide adequately skilled staff already employed within the institution to adapt to new requirements and developments in the curriculum.<sup>65</sup>

However, there is no policy to provide staff members with continuing development with the latest skills and knowledge in teaching and learning and recent developments such as the requirements and guidelines published in the *European and Standards Guidelines* document published in 2015.<sup>66</sup> Knowledge, discussion and awareness of developments such as these would enable the staff greatly in their professional activities as Higher Education teachers and help the institution to align more closely with European standards.

The teaching staff in all programmes are fully engaged in the different activities of the institutions (committees, exhibitions, organisation of events, etc.). Not only engaged but taking initiatives in the organisation of exhibitions and artistic events, both for themselves but also for the students to participate in.<sup>67</sup>

The Teaching Staff in the practical areas are practising artists or professionally active in their fields. This activity provides the practical engagement for individuals to reflect on and participate in events nationally and in many cases

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<sup>63</sup> SER: p25

<sup>64</sup> SER: Ibid 1

<sup>65</sup> Meeting with Art Faculty Teachers

<sup>66</sup> Ibid 3

<sup>67</sup> Ibid: 3

internationally. This strong practical engagement feeds directly into the content of courses and projects to the direct benefit of students and enhances the programmes greatly.<sup>68</sup>

The review team believes an excellent example of ‘best practice’ is the teaching staffs’ engagement in the ‘open classes’ policy.“ This is a system of reciprocal visiting of classes, after which the methods and quality of teaching are discussed. It gives constant food for thoughts to lecturers, especially young, for work over quality”<sup>69</sup> This activity was stated frequently in meetings with staff of being of great value in providing critical reflection and sharing best teaching practice amongst staff and the opportunity for experienced staff to mentor newly appointed staff; and for experienced staff to see at first hand the fresh ideas and approaches that newer staff were engaging in.<sup>70</sup>

It was apparent during the meetings with students how supportive and appreciative they were of the activities and professional engagement of the staff and that they perceived the staff as professionally exemplary figures.<sup>71</sup> The students believed that this factor fed directly into the quality of the programmes and their enjoyment of them and their conviction and ambition to become skilled professionals at a future date.

On the basis of the information in the Self-Evaluation Report, further documentation including annexes and the meetings during the visit, the review team finds the programmes compliant as follows in Standard 4.1

<b>Scenography (bachelor)</b>	Substantially compliant
<b>Scenography (master)</b>	Substantially compliant
<b>Performing Arts (bachelor)</b>	Substantially compliant
<b>Performing Arts (master)</b>	Substantially compliant
<b>Stage Direction (bachelor)</b>	Substantially compliant
<b>Stage Direction (master)</b>	Substantially compliant
<b>Decorative Arts (bachelor)</b>	Substantially compliant
<b>Pictorial Art (bachelor)</b>	Substantially compliant
<b>Pictorial Art (master)</b>	Substantially compliant
<b>Plastic Art (bachelor)</b>	Substantially compliant
<b>Plastic Art (master)</b>	Substantially compliant
<b>Cinematography (bachelor)</b>	Substantially compliant
<b>Cinematography (master)</b>	Substantially compliant

<sup>68</sup> Meeting with Art Faculty Students

<sup>69</sup> SER: p. 36

<sup>70</sup> Ibid: 3

<sup>71</sup> See this Report: p 42

<b>Art History (bachelor)</b>	Substantially compliant
<b>Art History (master)</b>	Substantially compliant
<b>Cultural Studies (bachelor)</b>	Substantially compliant
<b>Cultural Studies (master)</b>	Substantially compliant

**Commendations:**

- The ‘*open classes*’ policy providing critical reflection and sharing best teaching practice amongst staff and the opportunity for experienced staff to mentor newly appointed staff; and for experienced staff to see at first hand the fresh ideas and approaches that newer staff were engaging in.
- The activities and professional engagement of the staff feeding directly into the quality of the programmes and impacting on the students’ conviction and ambition to become quality professionals at a future date.<sup>72</sup>

**Recommendations:**

- Develop a policy and strategy to provide staff members with continuing development with the latest skills and knowledge in teaching and learning and recent developments such as the requirements and guidelines published in the *European Standards and Guidelines* document published in 2015.

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<sup>72</sup> Ibid: 5

## 4.2 Size and composition of the teaching staff body

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

The State provides regulations in this area, which the University is obliged to follow. Hence the number and experience of teaching staff are adequate to cover the volume and range of disciplines.

There is an Institutional policy and funding for the upgrading of individual staff members' skills. KazNUA uses this methodology to provide adequately skilled staff already employed within the institution to adapt to new requirements<sup>73</sup> and developments in the curriculum.

Owing to the comparative youth of the institution as a University and its programmes, which were started in 2009/2010/2013, staff turnover has been very limited. This limited turnover is compounded by the provision of incentives<sup>74</sup> used to attract potential staff to what is a relatively new institution, as mentioned above. The opportunity for recruitment is also limited and constrained by State policy and the States governance of student numbers.<sup>75</sup>

The review team also notes the loyalty and enthusiasm of the teaching staff<sup>76</sup> to contribute to the success of this relatively new institution.<sup>77</sup> Therefore it is to be assumed that their motivation is to stay employed with KazNUA resulting in limited opportunity for replacement recruitment.

The University has a declared practice of identifying individuals as future teachers from its own student cohort to nurture via its MA and PhD programmes.<sup>78</sup> Whilst this practice is understandable as an expedient it could constrain the development of programmes in the future by limiting the pool of ideas and practices from those already existing within the institution.

As mentioned above, the opportunity for recruitment is limited and constrained.

Therefore, it is strongly recommended that when recruiting teaching staff, the University should allow for the adoption of new professional requirements and subsequent developments in the curricula;

The review team also recommends that when recruiting new teaching staff to the University it considers:

- the importance of the gender of new staff in relation to the average student cohort in the subject where the vacancy lies
- to search for teaching staff with more diverse educational backgrounds, possibly in foreign universities
- to search for teaching staff with more significant international experience

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<sup>73</sup> SER: p 25

<sup>74</sup> Ibid: 3

<sup>75</sup> Meeting with *Senior Administration*

<sup>76</sup> Ibid: 3

<sup>77</sup> SER: p 3

<sup>78</sup> Ibid 3



On the basis of the information in the Self-Evaluation Report, further documentation including annexes and the meetings during the visit, the review team finds the programmes compliant as follows in Standard 4.2:

<b>Scenography (bachelor)</b>	Substantially compliant
<b>Scenography (master)</b>	Substantially compliant
<b>Performing Arts (bachelor)</b>	Substantially compliant
<b>Performing Arts (master)</b>	Substantially compliant
<b>Stage Direction (bachelor)</b>	Substantially compliant
<b>Stage Direction (master)</b>	Substantially compliant
<b>Decorative Arts (bachelor)</b>	Substantially compliant
<b>Pictorial Art (bachelor)</b>	Substantially compliant
<b>Pictorial Art (master)</b>	Substantially compliant
<b>Plastic Art (bachelor)</b>	Substantially compliant
<b>Plastic Art (master)</b>	Substantially compliant
<b>Cinematography (bachelor)</b>	Substantially compliant
<b>Cinematography (master)</b>	Substantially compliant
<b>Art History (bachelor)</b>	Substantially compliant
<b>Art History (master)</b>	Substantially compliant
<b>Cultural Studies (bachelor)</b>	Substantially compliant
<b>Cultural Studies (master)</b>	Substantially compliant

**Recommendations:**

The review team strongly recommends that the University when recruiting teaching staff, the following factors are considered as essential;

- the importance of the gender of new staff in relation to the average student cohort in the subject
- to search for teaching staff with more diverse educational backgrounds, possibly in foreign universities
- to search for teaching staff with more significant international experience

## 5. Facilities, resources and support

### 5.1 Facilities

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

The SER presents a detailed overview of all buildings and teaching spaces, concert halls, galleries, lecture rooms, classrooms studio's, media spaces, laboratories, refectories and canteens.<sup>79</sup> After a tour by the review team of all the programmes studios, workshops, lecture/seminar rooms, gallery spaces and central resources (library, IT etc.) the review team believes the resources for the large majority of programmes are appropriate and that workspaces are sufficient, although students expressed the need for bigger spaces with bigger windows. The team were presented with a number of exhibitions in very good spaces within the building. The current building occupied was not purpose built and therefore certain facilities are not ideal in dimensions or lighting, but the review team were shown plans for the University's new building.

The review team therefore supports the University moves to a more purpose designed building as soon as possible as the review team considers the building not to be appropriate nor fit for its purpose as an arts academy.

The review team finds the equipment for the various study programmes to be adequate and appropriate for professional standards and students are generally satisfied with the equipment provided, but mentioned a shortage in montage computers and lighting equipment<sup>80</sup>.

During the visit, the review team was informed on the Universities' intention to develop a Virtual Learning Environment (VLE), and recommends that it introduces it at the earliest opportunity.

The SER gives a clear and detailed overview of the libraries and its (educational) materials, including subscriptions to world databases.<sup>81</sup> In the SER no information is provided on the percentage of international materials (in English) as part of the collections in the different libraries.

The review team noted the students and teachers request for more international and contemporary books in English in the libraries. This has been expressed in different meetings with both students and teachers across all study programmes.

On the basis of the information in the Self-Evaluation Report, further documentation including annexes and attachments, and the meetings during the visit, the review team finds programmes compliant as follows in standard 5.1:

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<sup>79</sup> SER: pp. 26&27

<sup>80</sup> meeting with Scenography and Performance Students

<sup>81</sup> SER: pp. 29&30

<b>Scenography (bachelor)</b>	Substantially compliant
<b>Scenography (master)</b>	Substantially compliant
<b>Performing Arts (bachelor)</b>	Substantially compliant
<b>Performing Arts (master)</b>	Substantially compliant
<b>Stage Direction (bachelor)</b>	Substantially compliant
<b>Stage Direction (master)</b>	Substantially compliant
<b>Decorative Arts (bachelor)</b>	Substantially compliant
<b>Pictorial Art (bachelor)</b>	Substantially compliant
<b>Pictorial Art (master)</b>	Substantially compliant
<b>Plastic Art (bachelor)</b>	Substantially compliant
<b>Plastic Art (master)</b>	Substantially compliant
<b>Cinematography (bachelor)</b>	Substantially compliant
<b>Cinematography (master)</b>	Substantially compliant
<b>Art History (bachelor)</b>	Substantially compliant
<b>Art History (master)</b>	Substantially compliant
<b>Cultural Studies (bachelor)</b>	Substantially compliant
<b>Cultural Studies (master)</b>	Substantially compliant

**Recommendations:**

- The University moves to a more purpose designed building as soon as possible as the building is not appropriate, nor fit for its purpose as an arts academy.
- The University introduces a Virtual Learning Environment (VLE) at the earliest opportunity.
- More international and contemporary books written in English should be added to the libraries.

## 5.2 Financial resources

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

The SER states that according to the legislation of Kazakhstan, public universities are 100% financed by the government, which guarantees continuous functioning for the different programmes and for the University as a whole.<sup>82</sup>

The review team understands the budgeting process at the University and received clear information of that during the visit. The review team did not receive enough evidence on how the University deals with budgetary issues on programme level nor did it understand how the consequences of an overall budget cut would work through on programme level and effect programme budgets. However, at our meeting with the Rector of the KazNUA stressed that this decrease will have no impact on the visual arts programmes. Equally reassuring, during the review visit the Team were able to see the majority of the programme's workspaces and noted the high level of resourcing and high-end equipment, sufficient to meet the needs of the professions today.

On the basis of the information in the Self-Evaluation Report, further documentation including annexes and attachments, and the meetings during the visit, the review team finds programmes compliant as follows in standard 5.2:

<b>Scenography (bachelor)</b>	Substantially compliant
<b>Scenography (master)</b>	Substantially compliant
<b>Performing Arts (bachelor)</b>	Substantially compliant
<b>Performing Arts (master)</b>	Substantially compliant
<b>Stage Direction (bachelor)</b>	Substantially compliant
<b>Stage Direction (master)</b>	Substantially compliant
<b>Decorative Arts (bachelor)</b>	Substantially compliant
<b>Pictorial Art (bachelor)</b>	Substantially compliant
<b>Pictorial Art (master)</b>	Substantially compliant
<b>Plastic Art (bachelor)</b>	Substantially compliant
<b>Plastic Art (master)</b>	Substantially compliant
<b>Cinematography (bachelor)</b>	Substantially compliant
<b>Cinematography (master)</b>	Substantially compliant
<b>Art History (bachelor)</b>	Substantially compliant
<b>Art History (master)</b>	Substantially compliant

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<sup>82</sup> SER: p.33

<b>Cultural Studies (bachelor)</b>	Substantially compliant
<b>Cultural Studies (master)</b>	Substantially compliant

#### Recommendations:

- As part of KazNUA's quality management risk-assessment, in line with its Strategic Plan, it prepares a rolling Programme Budget for all its programmes.
- KazNUA introduces a VLE as a learning tool at the earliest opportunity.

### 5.3 Support staff

#### Standard: the programme has sufficient qualified support staff.

The SER states that the number of administrative, support and operating staff is defined according to state regulations and set at 9 students per 1 employee, meaning KazNUA has 519 permanent non-teaching staff.<sup>83</sup> The SER ensures that KazNUA has sufficient support staff with a sufficient level of qualification to continuously secure functioning of the programmes.<sup>84</sup> The review team, although not receiving additional data, found during their visit, the workshops, library, technical labs etc. were well supported with qualified technical staff and no issues were raised in any of our meetings with the students and teachers<sup>85</sup> In fact students spoke highly of the support staff<sup>86</sup>.

On the basis of the information in the Self-Evaluation Report, further documentation including annexes and attachments, and the meetings during the visit, the review team finds programmes compliant as follows in standard 5.3:

<b>Scenography (bachelor)</b>	Substantially compliant
<b>Scenography (master)</b>	Substantially compliant
<b>Performing Arts (bachelor)</b>	Substantially compliant
<b>Performing Arts (master)</b>	Substantially compliant
<b>Stage Direction (bachelor)</b>	Substantially compliant
<b>Stage Direction (master)</b>	Substantially compliant
<b>Decorative Arts (bachelor)</b>	Substantially compliant
<b>Pictorial Art (bachelor)</b>	Substantially compliant

<sup>83</sup> SER: p.34

<sup>84</sup> SER: p.35

<sup>85</sup> 3 meetings with students & 3 with teaching staff + alumni meeting

<sup>86</sup> ibid

<b>Pictorial Art (master)</b>	Substantially compliant
<b>Plastic Art (bachelor)</b>	Substantially compliant
<b>Plastic Art (master)</b>	Substantially compliant
<b>Cinematography (bachelor)</b>	Substantially compliant
<b>Cinematography (master)</b>	Substantially compliant
<b>Art History (bachelor)</b>	Substantially compliant
<b>Art History (master)</b>	Substantially compliant
<b>Cultural Studies (bachelor)</b>	Substantially compliant
<b>Cultural Studies (master)</b>	Substantially compliant

**Recommendations:**

- Although a programme of Staff Development and Training has recently been introduced for Support Staff, there is a need to help them understand new developments in learning and teaching (around Learning Outcomes) and in learning English if the programmes want to fully engage in the international dimension.

## 6. Communication, organisation and decision-making

### 6.1 Internal communication process

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

Internal communication at the University is conducted '*horizontally and vertically*'<sup>87</sup> with vertical communication between '*different departments and university employees from administration to different structural departments (decree, task assignment, encouragements, control and etc.) and vice versa from structural departments to management (office notes, statement, application, requests, blog of rector, labour organization, meetings, etc.)*'. Horizontally between structural departments (*office notes, interchange of views, meetings, meetings, reciprocal visiting registers, conferences, master classes etc.*)' Through the review team's meetings with the different programme's students, teachers and senior management it was clear and evident that the process was effective and all stakeholders were happy with the outcomes. The review team also found that the University uses mass media *Shabyt*; its web site *kaznui.kz*; an advertisement board and *Platonus* (data-base of student achievement & programme curricula) as tools to both inform and record information valuable to both students and teachers through the study process.

The review team found that there are effective both formal and informal channels of communication in place between students and staff; from weekly timetabled, dedicated time-slots for staff to meet students for consultation and guidance, and more informally all students from all programmes were very positive about the accessibility and willingness of their teachers to discuss their learning as and when required.

Students have student-teacher hours in which the Head of Department also attends (meeting Senior Managers & Programme) where the development of teaching methodologies is discussed, these meetings take place once a month and the Heads of Departments monitor '*the quality of lessons during open lesson and mutual visits of lecturer's*'.<sup>88</sup>

Additionally, programme academic staff have adopted new methodologies of communicating with students including: '*new methods of feedback: e-mail, chats (WhatsApp), blogs, etc.*'<sup>89</sup> The review team also heard that students can ask questions on the Rectors' blog<sup>90</sup>.

The *Open classes* policy was frequently mentioned in meetings with teaching staff of being of great value in communication between all staff (part-time, hourly-paid and guest teachers, etc.) for: providing critical reflection and sharing best teaching practice amongst staff; creating the opportunity for experienced staff to mentor newly appointed staff and for experienced staff to see at first hand the fresh ideas and approaches that newer staff were

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<sup>87</sup> SER: p.35

<sup>88</sup> SER: p.16 & p.36 + attachment 11

<sup>89</sup> SER: p.15

<sup>90</sup> meeting with *Vice Rectors*

engaging in. This policy and process was considered exemplary practice by the review team and worthy of commendation.

The review team also heard that the discussions that follow the final diploma examinations in each programme (which include employers and practitioners as part of the examination panels) act as useful loci for an exchange of ideas on programme and curricula development.

Through the meeting with students & graduates the review team found the University also uses other methods for communication feedback such as a student questionnaire<sup>91</sup> which states that a '*Questionnaire, check lists, group discussion, round table, etc. are applied to analyse and correct activities of students.* The annual Questionnaire (Survey) is a *student opinions review procedure on many issues, connected with their satisfaction with the educational process.*'<sup>92</sup> There is a similar process for an annual teaching staff questionnaire, which seeks to gather feedback on the teacher's experience in delivering the programmes, what works well and what could be improved.

Through the meetings with both stakeholders it was evidently clear that both were positive of the process and the outcomes. It was also apparent during the meetings with students how supportive and appreciative they were of the activities and professional engagement of the staff and that they perceived the staff as professionally exemplary figures.

This is repeated through the University's annual survey of employers aimed at assessing the employment needs of the professions. Through the meeting with the employers, they confirmed the various ways in which they fed into the University their view on the developing needs of the professions that they represent.

On the basis of the information in the Self-Evaluation Report, further documentation including annexes and attachments, and the meetings during the visit, the review team finds programmes compliant as follows in standard 6.1:

<b>Scenography (bachelor)</b>	Fully compliant
<b>Scenography (master)</b>	Fully compliant
<b>Performing Arts (bachelor)</b>	Fully compliant
<b>Performing Arts (master)</b>	Fully compliant
<b>Stage Direction (bachelor)</b>	Fully compliant
<b>Stage Direction (master)</b>	Fully compliant
<b>Decorative Arts (bachelor)</b>	Fully compliant

<sup>91</sup> SER: p.15 & meetings with *students*

<sup>92</sup> SER: p.36



<b>Pictorial Art (bachelor)</b>	Fully compliant
<b>Pictorial Art (master)</b>	Fully compliant
<b>Plastic Art (bachelor)</b>	Fully compliant
<b>Plastic Art (master)</b>	Fully compliant
<b>Cinematography (bachelor)</b>	Fully compliant
<b>Cinematography (master)</b>	Fully compliant
<b>Art History (bachelor)</b>	Fully compliant
<b>Art History (master)</b>	Fully compliant
<b>Cultural Studies (bachelor)</b>	Fully compliant
<b>Cultural Studies (master)</b>	Fully compliant

**Commendations:**

- Effective formal and informal channels of communication in place between students and staff.
- How supportive and appreciative the students are of the activities and professional engagement of the staff and that they perceived the staff as professionally exemplary figures.

## 6.2 Organisational structure and decision-making processes

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

There are four faculties within KazNUA and the review team reviewed programmes from two of them: the Theatre, Cinema and TV Faculty and the Arts Faculty. The former faculty has three departments: Acting and Directing; Cinema and TV; and Art Criticism. The second faculty has two: Painting and Sculpture, and Scenography and Decorative Art.<sup>93</sup>

The Faculties are each led by a Dean, who is line-managed by the University Vice Rector Academic Affairs. The Dean is responsible for the basic directions of Faculty's activities: academic, scientific, administrative and disciplinary. The two Faculties have five departments, led by the Heads of Departments.

The overarching collegial body, which makes decisions on academic-methodological issues, is the Academic-Methodological Board. The Board meets once every two months and the membership comprises of Heads of Departments, Administrative Heads and senior lecturers of the faculty. There are no student representatives on these Boards.

*'Accordingly, there are three levels of decisions inside the program: department level, faculty level, University level in whole. The level of final decision-making depends on authority level and responsibility zone of relevant structures and their managers'*<sup>94</sup>. The review team supports this operational structure where all-important issues, connected with programme content decisions are made at the department level, at departmental meetings with all academic staff in attendance. Then the Head of Department submits methodological material for discussion to the KNC Expert Council, which makes a final decision. The Expert Council decides on the educational process, curriculum, elective disciplines, and all main documents for Bachelor (BA) and Masters (MA) levels. Membership comprises of the Rector (Chair) and Heads of Departments. No students are represented. The programme interacts on programme content with the Methodological Board of the Faculty and KazNUA Academic-Methodological Board for academic issues and Vice Rector for Academic and Academic-Methodological affairs etc.

While students also have their own formally constituted Student Council they do not have representation within the formal academic committee structure.

Through the meetings with the different stakeholders, the review team were convinced of the effectiveness of the consultancy and decision-making processes exemplified in the SER that gives a range of examples of curriculum developments that have been implemented by the University and individual programmes as a direct result of feedback gathered from employers and representatives of related fields of professional practice. These processes by

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<sup>93</sup> KazNUA organigram

<sup>94</sup> SER: pp. 35, 36

which the University informs itself of the needs and changing demands of the professions are embedded into the formal processes of the institution.

The review team finds that although there is clear evidence of engaging the professions and employers in the development/enhancement process, if the University wishes to embrace student-centred learning it highly recommends it must find ways to involve students and teachers in the decision-making process at all levels of management – in its Boards and Councils etc.

On the basis of the information in the Self-Evaluation Report, further documentation including annexes and attachments, and the meetings during the visit, the review team finds programmes compliant as follows in standard 6.2:

<b>Scenography (bachelor)</b>	Substantially compliant
<b>Scenography (master)</b>	Substantially compliant
<b>Performing Arts (bachelor)</b>	Substantially compliant
<b>Performing Arts (master)</b>	Substantially compliant
<b>Stage Direction (bachelor)</b>	Substantially compliant
<b>Stage Direction (master)</b>	Substantially compliant
<b>Decorative Arts (bachelor)</b>	Substantially compliant
<b>Pictorial Art (bachelor)</b>	Substantially compliant
<b>Pictorial Art (master)</b>	Substantially compliant
<b>Plastic Art (bachelor)</b>	Substantially compliant
<b>Plastic Art (master)</b>	Substantially compliant
<b>Cinematography (bachelor)</b>	Substantially compliant
<b>Cinematography (master)</b>	Substantially compliant
<b>Art History (bachelor)</b>	Substantially compliant
<b>Art History (master)</b>	Substantially compliant
<b>Cultural Studies (bachelor)</b>	Substantially compliant
<b>Cultural Studies (master)</b>	Substantially compliant

#### **Commendations:**

- The effectiveness of the consultancy and decision-making processes for curriculum developments that have been implemented by the University and individual programmes as a direct result of feedback gathered from employers and representatives of related fields of professional practice.

- The processes by which the University informs itself of the needs and changing demands of the professions are embedded into the formal processes of the institution.

**Recommendation:**

- The Team strongly recommends that if University wishes to embrace student-centred learning to find ways to involve students and teachers in the decision-making process at all levels of management – in its Boards and Councils etc.

## 7. Internal Quality Culture

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

The institution operates a Quality Management System based upon the internationally recognised ISO 9001:2008 standard. This System takes a largely quantitative approach to the management of quality and, according to the Quality Policy of KazNUA, focuses on a range of institutional activities which relate closely to its strategic objectives, though the safeguarding of the academic standards of the institutions programmes are not explicitly mentioned in the policy. The on-going accreditation of KazNUA's Quality Management System is assured through an annual audit undertaken by an independent agency.<sup>95</sup> In terms of the qualitative aspects of the institutions approach to the assurance of the academic standards of its programmes, the SER states that '*work on [programme] content quality improvement and quality of teaching – is the main task of a head of a department*'<sup>96</sup> and that the *quality of students training is identified by [their] achievements*'.<sup>97</sup>

In addition, the programmes received feedback from IQAA experts (Independent Kazakh Agency for Quality Assurance in Education), who carried out rating procedures within the institutional accreditation in 2013 and 2015) – monitoring of the performed improvements.<sup>98</sup>

KazNUA Strategic Plan 2014-18 (approved by Academic Council June 2014) sets out programme strategic direction, aims, tasks, target indicators, events and results on: student numbers, progression to Masters and PhD, employment, accommodation; staff numbers, prizes and honorary titles, development and training.

The review team notes that the measures are largely quantitative and recommends the University consider adding more qualitative measures.

The Quality Management System ISO 9001:2008 standard is generally used as a business management model and the review team strongly recommends that the University brings together the various individual quality assurance procedures into an integrated quality assurance and enhancement policy and process. We also strongly recommend that the University organises a staff development programme and student training leading to improvement and development of a quality culture.

Through the meetings with the Rector, Vice Rectors and Senior Administration the review team found a clear ambition to move from a traditional higher educational system to a '*Bologna system*', adopting the principles and the European Standards and Guidelines. Programmes are also '*formed on the basis of the purposes of the state*

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<sup>95</sup> Artacet from Almaty certified all programmes – meeting with *Vice rectors*

<sup>96</sup> SER: p.36

<sup>97</sup> SER: p.9

<sup>98</sup> SER: p.37

*educational standards (SCES)'* and the curricula *'have been brought into compliance with regulations of Bologna Process'*.<sup>99</sup>

Throughout the SER, a range of other dimensions of quality assurance are discussed that impact upon the management of academic standards, for example; the quality of teaching, of educational services (including the library and physical resources), of programmes, and the quality of the scientific (research) activities of academic staff. The review team were confident that – from its reading of the documentation provided and its understandings gained through meetings held with staff, students, graduates and external stakeholders – that the institutions approach to quality management and assurance is effective in gathering the key aspects of largely quantitative and some qualitative data to enable it to ensure that the standards of programmes are maintained and developed.

However, it was less clear to the review team how this range of data was coherently and systematically managed within the formal quality systems and processes of the institution and programmes in order to provide a comprehensive overview of the maintenance and development of standards at the level of individual programmes. While the review team were confident that the Quality Management System, as defined in the Quality Policy was working effectively, this did not appear to explicitly and specifically address academic standards at programme level. It was apparent to the review team that it would benefit the University to align and integrate the broader range of more localised (and qualitative) quality assurance mechanisms that operate at departmental and faculty levels with the Quality Management system that operates at University level to create a more secure QA system, capable of both assuring the academic standards of individual programmes and the enhancement of the student learning experience.

The SER outlines the procedures and processes for the development and approval of its programmes. In the case of both the development of new programmes and the review of existing programmes discussions take place among staff at departmental, faculty levels before feeding into the business of the Academic and Methodological Board of the University. On the basis of these discussions and associated recommendations, programmes are approved by the Rector. In addition to the discussion on new programmes that takes place through the formal committee systems the SER states that programmes *'are developed with participation of students and employers'*<sup>100</sup>. In its meetings with staff, students and employers, the review team heard several examples of feedback from both students and employers informing curriculum development. The University routinely gathers feedback from a range of key stakeholders through the operation of annual surveys; these include annual surveys of students, graduates and employers. Data gathered through this means feeds into the annual processes of the Quality Management System. Further to this, teaching staff and employers (who form the membership of Examination Boards for final examinations) contribute to evaluative discussions about the curricula which are reported to, and discussed within,

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<sup>99</sup> SER

<sup>100</sup> SER: p.14

the formal academic committee structure that operates as departmental, Faculty and Institutional levels.<sup>101</sup> While students also have their own formally constituted Student Council they do not have representation within the formal academic committee structure. The review team were provided with many examples of the informal ways in which students and external stakeholders contribute to the development of academic provision.

What the review team found when talking to teachers and students was that the quality system wasn't embedded in the programmes, and there was an inconsistency in application and practice across the programmes (some much better than others). Senior Managers stated there was *'a lack of quality systems'*.<sup>102</sup> Teachers weren't clear of the relationship between learning outcomes and assessment criteria – *'In assessments, I have an individual approach; I don't have a standard assessment'*.<sup>103</sup>

The students stated *'during the preparation for exams the teachers explain the criteria. The criteria are in the syllabus. Or competences, for theoretical. If it's practical they don't have exact competences and it is difficult to understand the Bologna system because it differs from traditional system'* and *'Teachers just give the topic and doesn't really tell what he's looking for'*.<sup>104</sup>

The Team however did find examples of very good practice in: teachers providing excellent student support and guidance; student advisors in all programmes; students commenting on the curriculum and the Team found examples where their suggestions were acted upon; every term the Educational Council analyses the quality system of student's marks, student's grades and the students can discuss this with the Dean; examination results are moderated *'at the final assessment we have a representative from another university, he can moderate'*; the system of collective examination practiced in all programmes. The review team recognised well-established good practice in the close connection between employers and the University in curriculum design as well as planning for future employment needs.

The review team found the *'quality culture'* within the programmes generally to be at a development stage and believe KazNUA should provide more staff training to help the staff to take greater responsibility for the quality process and be less compliancy driven; building on the good critical self-evaluation procedures in place as an enhancement process to make things stronger. The review team recommend a system in place where programmes can formally collect and analyse the data/feedback from graduates and employers that can be used as an enhancement tool and not simply as a control instance.

On the basis of the information in the Self-Evaluation Report, further documentation including annexes and attachments, and the meetings during the visit, the review team finds programmes compliant as follows in standard 7:

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<sup>101</sup> SER: p.15

<sup>102</sup> meeting with *Senior Managers*

<sup>103</sup> meeting with *teachers*

<sup>104</sup> meeting with *students*

<b>Scenography (bachelor)</b>	Partially compliant
<b>Scenography (master)</b>	Partially compliant
<b>Performing Arts (bachelor)</b>	Partially compliant
<b>Performing Arts (master)</b>	Partially compliant
<b>Stage Direction (bachelor)</b>	Partially compliant
<b>Stage Direction (master)</b>	Partially compliant
<b>Decorative Arts (bachelor)</b>	Partially compliant
<b>Pictorial Art (bachelor)</b>	Partially compliant
<b>Pictorial Art (master)</b>	Partially compliant
<b>Plastic Art (bachelor)</b>	Partially compliant
<b>Plastic Art (master)</b>	Partially compliant
<b>Cinematography (bachelor)</b>	Partially compliant
<b>Cinematography (master)</b>	Partially compliant
<b>Art History (bachelor)</b>	Partially compliant
<b>Art History (master)</b>	Partially compliant
<b>Cultural Studies (bachelor)</b>	Partially compliant
<b>Cultural Studies (master)</b>	Partially compliant

**Commendations:**

- The Teachers provide excellent student support and guidance in all programmes.
- There are very good student advisors in all programmes.
- Students are able to comment on the curriculum and the review team found examples where their suggestions were acted upon.
- Every term the Educational Council analyses the quality system of student's marks, student's grades and the students can discuss them with the Dean.
- The final examination results are moderated.
- The close connection between employers and the University in curriculum design as well as in planning for future employment needs.



## Recommendations:

- Quality metrics are largely quantitative and the review team recommend the University consider adding more qualitative measures.
- The University organises a staff development programme and student training leading to improvement and development of a quality culture.
- The University to align and integrate the broader range of more localised (and qualitative) quality assurance mechanisms that operate at departmental and faculty levels with the Quality Management system that operates at University level to create a more secure QA system; capable of both assuring the academic standards of individual programmes and the enhancement of the student learning experience.
- The quality system wasn't embedded in the programmes and there was an inconsistency in application and practice across the programmes (some much better than others); the University should find a way to share best practice to build on their strengths.
- The University to put a system in place where programmes can formally collect and analyse the data/feedback from graduates and employers that can be used as an enhancement tool not simply as a control instance.
- The University to include students in Boards and Councils that can impact upon the student learning experience.
- The University brings together the various individual quality assurance procedures into an integrated quality assurance and enhancement policy and process.
- The '*quality culture*' within the programmes generally is at a development stage and the review team believes the University must provide more staff training to help the staff to take greater responsibility for the quality process and be less compliancy driven, building on the good critical self-evaluation procedures in place as an enhancement process to make things stronger.

## 8. Public interaction

### 8.1 Cultural, artistic and educational contexts

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

The SER states that staff representing individual programmes regularly participate in public discussions on educational and cultural policy issues. This often takes place in the context of discussions on educational or cultural issues that are initiated by the State, where groups of specialists are invited to form working groups to discuss relevant issues and develop draft documents. For example, during the 2015/16 academic year, the Kazakhstan Association of Higher Educational Institutions (of which KazNUA is an active member) were consulted on a range of educational policy documents.

Throughout the SER and its appendices many examples of the ways in which programme representatives from the programmes make regular contributions into cultural and artistic communities at local, national and international levels. This is achieved through a range of means, including participation in various conferences pertaining to city activities, the active participation of student and staff in national and international scientific and practical conferences held in Kazakhstan, and contributions to international festivals. The SER gives a recent example of the contribution that programmes made towards a project aimed at ethnic identity and incorporation of representatives of Turkic cultures within university cooperation in collaboration with a number of international organisations, including the Council of Conservatory Rectors of the CIS Countries and the Association of Asian Universities.

The SER states that programmes train their students to apply their knowledge and skills in various forms in social contexts, including – for example – concerts and students’ performances in social institutions, including hospitals, senior homes and orphanages.

At all the Team’s meetings with students, teachers, alumni and employers we heard that their programmes had actively engaged with communities locally and nationally and in international exhibitions and events. Students were invited and selected to participate in all events.

On the basis of the information in the Self-Evaluation Report, further documentation including annexes and attachments, and the meetings during the visit, the review team finds programmes compliant as follows in standard 8.1:

<b>Scenography (bachelor)</b>	Fully compliant
<b>Scenography (master)</b>	Fully compliant
<b>Performing Arts (bachelor)</b>	Fully compliant
<b>Performing Arts (master)</b>	Fully compliant
<b>Stage Direction (bachelor)</b>	Fully compliant
<b>Stage Direction (master)</b>	Fully compliant

<b>Decorative Arts (bachelor)</b>	Fully compliant
<b>Pictorial Art (bachelor)</b>	Fully compliant
<b>Pictorial Art (master)</b>	Fully compliant
<b>Plastic Art (bachelor)</b>	Fully compliant
<b>Plastic Art (master)</b>	Fully compliant
<b>Cinematography (bachelor)</b>	Fully compliant
<b>Cinematography (master)</b>	Fully compliant
<b>Art History (bachelor)</b>	Fully compliant
<b>Art History (master)</b>	Fully compliant
<b>Cultural Studies (bachelor)</b>	Fully compliant
<b>Cultural Studies (master)</b>	Fully compliant

## 8.2 Interaction with the artistic professions

### Standard: the programme actively promotes links with various sectors of the creative industries.

The SER states that programmes continually track the current needs of the creative professions and fields of professional practice to which they relate. The review team heard at its meeting with Senior Administrators<sup>105</sup> that ‘employers say what they need, which specialties in order to develop the students’ specialisms they need.’ In the same meeting, when the review team asked how the University formally monitored the changing and longer-term needs of the professions, they heard that ‘the ministry advises on the number of students in relation to what is needed in Kazakhstan’<sup>106</sup>. The review team also learned that in addition to the University’s annual survey of employers aimed at assessing the employment needs of the professions, the Ministry also directly consults representative employers in order to inform its own strategic planning on student numbers and the needs for new subjects. This intelligence feeds into the annual discussions between the Ministry and the University in regard to the KazNUA strategic plan.

In its meeting with Employers, the review team confirmed the various ways in which they fed into the University their view on the developing needs of the professions that they represent.

One recent example was the involvement of professional theatre directors in a conference the University organised as a means of looking at ways to improve their programme<sup>107</sup>. The SER gives a range of examples of curriculum developments that have been implemented by the University and individual programmes as a direct result of feedback gathered from employers and representatives of related fields of professional practice. These processes by which the University informs itself of the needs and changing demands of the professions are embedded into the formal processes of the institution.

However, the review team also heard of many examples of more informal contact between programmes and representatives of their related fields of professional practice that usefully complemented the more formal feedback mechanisms.

In its meeting with employers the review team it was expressed by one representative employer that the University could do more to promote their courses in the various regions of the Country, through both use of mass media and by offering local entrance examinations in order to ensure that it is able to attract applicants with the highest talents.

The SER also states that ‘The programme tracks the current needs of profession. Long-term perspectives of profession renewal are evaluated by up-dated scientific researches.’<sup>108</sup> Examples of this type of activity include Scenography and Fashion Design. The SER goes on to state that the main purpose of programme-level interaction

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<sup>105</sup> Meeting with *Senior Administrators*

<sup>106</sup> Meeting with *Senior Administrators*

<sup>107</sup> Meeting with *employers*

<sup>108</sup> SER, p. 39

with related artistic professions 'is development of interdisciplinary relations, formation of lecturers and students scientific-critical thinking, capacity for reflection and self-reflection.'<sup>109</sup>

The SER describes the 'formation of a life-long education system' as one of the "most important challenges of modern world."<sup>110</sup> The University defines the purposes of its life-long learning provision as being self-improvement, adaptation to changing conditions, competitive ability. The SER describes the programmes offered by KazNUA in support of life-long learning as being organised as individual courses of improvement training (72 hours) and offsite master-classes (36 hours). Recent short courses have included: Distance Learning Technology, The Art of Acting, Traditional and Contemporary Japanese Painting, Improved Curatorship in Museums, Historic Sites and Cultural Centres. Recent master-classes include: Documentary Film on the Modern Stage and Clear Sound in Modern Cinema Production.

On the basis of the information in the Self-Evaluation Report, further documentation including annexes and attachments, and the meetings during the visit, the review team finds programmes compliant as follows in standard 8.2:

<b>Scenography (bachelor)</b>	Fully compliant
<b>Scenography (master)</b>	Fully compliant
<b>Performing Arts (bachelor)</b>	Fully compliant
<b>Performing Arts (master)</b>	Fully compliant
<b>Stage Direction (bachelor)</b>	Fully compliant
<b>Stage Direction (master)</b>	Fully compliant
<b>Decorative Arts (bachelor)</b>	Fully compliant
<b>Pictorial Art (bachelor)</b>	Fully compliant
<b>Pictorial Art (master)</b>	Fully compliant
<b>Plastic Art (bachelor)</b>	Fully compliant
<b>Plastic Art (master)</b>	Fully compliant
<b>Cinematography (bachelor)</b>	Fully compliant
<b>Cinematography (master)</b>	Fully compliant
<b>Art History (bachelor)</b>	Fully compliant
<b>Art History (master)</b>	Fully compliant
<b>Cultural Studies (bachelor)</b>	Fully compliant

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<sup>109</sup> SER: p. 39

<sup>110</sup> SER: p. 39

**Commendation:**

- The formal and informal links between the University and the professional organisations and employers resulting in their direct impact on the curriculum and learning and teaching.

**Recommendation:**

- Employers feel more marketing actions for the renowned University should be done to attract talent from the regions.

### 8.3 Information provided to the public

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

Programme information for external stakeholders on each programme is provided on the relevant Faculties pages of on the KazNUA website. The University also uses several social networks to place University news and events and performances by both students and staff. All information concerning individual programmes is approved by the managers of the programme, the Heads of Department and the Deans of Faculty.

Information for applicants is also available on the KazNUA website. This information is prepared by the managers of each programme and is approved by the curating Vice-Rector. The design of publicity material is approved by the Dean of Faculty and the Managers of the Information Department.

On the basis of the information in the Self-Evaluation Report, further documentation including annexes and attachments, and the meetings during the visit, the review team finds programmes compliant as follows in standard 8.3:

<b>Scenography (bachelor)</b>	Fully compliant
<b>Scenography (master)</b>	Fully compliant
<b>Performing Arts (bachelor)</b>	Fully compliant
<b>Performing Arts (master)</b>	Fully compliant
<b>Stage Direction (bachelor)</b>	Fully compliant
<b>Stage Direction (master)</b>	Fully compliant
<b>Decorative Arts (bachelor)</b>	Fully compliant
<b>Pictorial Art (bachelor)</b>	Fully compliant
<b>Pictorial Art (master)</b>	Fully compliant
<b>Plastic Art (bachelor)</b>	Fully compliant
<b>Plastic Art (master)</b>	Fully compliant
<b>Cinematography (bachelor)</b>	Fully compliant
<b>Cinematography (master)</b>	Fully compliant
<b>Art History (bachelor)</b>	Fully compliant
<b>Art History (master)</b>	Fully compliant
<b>Cultural Studies (bachelor)</b>	Fully compliant
<b>Cultural Studies (master)</b>	Fully compliant

## 9. Summary of the programmes' compliance with MusiQuE - EQ-Arts Standards & Guidelines for Programme Review

FC = fully compliant  
 SC = substantially compliant  
 PC = partially compliant  
 NC = not compliant

MusiQuE - EQ-Arts Standards / Programmes	1. Programme's goals and context	2. Educational processes			3. Student profiles		4. Teaching staff		5. Facilities, resources and support			6. Communication, organisation and decision-making		7. Internal Quality Culture	8. Public interaction		
		2.1 The curriculum and its methods of delivery	2.2 International perspectives	2.3 Assessment	3.1 Admission/Entrance qualifications	3.2 Student progression, achievement and employability	4.1 Staff qualifications and professional activity	4.2 Size and composition of the teaching staff body	5.1 Facilities	5.2 Financial resources	5.3 Support staff	6.1 Internal communication process	6.2 Organisational structure and decision-making processes		8.1 Cultural, artistic and educational contexts	8.2 Interaction with the artistic professions	8.3 Information provided to the public
Scenography (bachelor)	SC	SC	SC	SC	FC	SC	SC	SC	SC	SC	SC	FC	SC	PC	FC	FC	FC
Scenography (master)	SC	SC	SC	SC	FC	SC	SC	SC	SC	SC	SC	FC	SC	PC	FC	FC	FC
Performing Arts (bachelor)	SC	SC	SC	SC	FC	SC	SC	SC	SC	SC	SC	FC	SC	PC	FC	FC	FC
Performing Arts (master)	SC	SC	SC	SC	FC	SC	SC	SC	SC	SC	SC	FC	SC	PC	FC	FC	FC
Stage Direction (bachelor)	SC	SC	SC	SC	FC	SC	SC	SC	SC	SC	SC	FC	SC	PC	FC	FC	FC
Stage Direction (master)	SC	SC	SC	SC	FC	SC	SC	SC	SC	SC	SC	FC	SC	PC	FC	FC	FC



<b>Decorative Arts (bachelor)</b>	SC	SC	SC	SC	FC	SC	SC	SC	SC	SC	SC	FC	SC	PC	FC	FC	FC
<b>Pictorial Art (bachelor)</b>	SC	SC	SC	SC	FC	SC	SC	SC	SC	SC	SC	FC	SC	PC	FC	FC	FC
<b>Pictorial Art (master)</b>	SC	SC	SC	SC	FC	SC	SC	SC	SC	SC	SC	FC	SC	PC	FC	FC	FC
<b>Plastic Art (bachelor)</b>	SC	SC	SC	SC	FC	SC	SC	SC	SC	SC	SC	FC	SC	PC	FC	FC	FC
<b>Plastic Art (master)</b>	SC	SC	SC	SC	FC	SC	SC	SC	SC	SC	SC	FC	SC	PC	FC	FC	FC
<b>Cinematography (bachelor)</b>	SC	SC	SC	SC	FC	SC	SC	SC	SC	SC	SC	FC	SC	PC	FC	FC	FC
<b>Cinematography (master)</b>	SC	SC	SC	SC	FC	SC	SC	SC	SC	SC	SC	FC	SC	PC	FC	FC	FC
<b>Art History (bachelor)</b>	SC	SC	SC	SC	FC	SC	SC	SC	SC	SC	SC	FC	SC	PC	FC	FC	FC
<b>Art History (master)</b>	SC	SC	SC	SC	FC	SC	SC	SC	SC	SC	SC	FC	SC	PC	FC	FC	FC
<b>Cultural Studies (bachelor)</b>	SC	SC	SC	SC	FC	SC	SC	SC	SC	SC	SC	FC	SC	PC	FC	FC	FC
<b>Cultural Studies (master)</b>	SC	SC	SC	SC	FC	SC	SC	SC	SC	SC	SC	FC	SC	PC	FC	FC	FC

## 10. Summary of strong points, recommendations and conditions

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

### Commendations:

- Both faculties show strong relationships between professional bodies and the programmes.
- Student's individual talents and trajectories were fostered and supported by staff.
- There was ample evidence that the University support the students to organize exhibitions and participate in national and international competitions.
- Students feel well cared for and felt that they could find guidance for most of their concerns.
- Alumni show a strong positive connection to their school and former staff and feel well guided and supported after graduation.
- The Faculty of Art has undertaken to apply for a PhD licence.
- The University supports various student-led clubs and activities (e.g. newspapers), which are also used to discuss and propagate international material and perspectives.
- KazNUA's strong desire to become more internationally connected on all levels of staff as well as students.
- The University's support for students and staff in undertaking national and international activities (festivals, conferences, mobility).
- Assessment criteria and procedures are clearly defined and easily accessible to staff and students.
- Teaching staff requirement to write extensive syllabi of courses (including assessment procedures and criteria), which are approved by the Heads of Department and reviewed on an annual basis.
- External moderators are part of the final assessment.
- Students were satisfied that they received exhaustive feedbacks on all forms of assessment.
- Lecturers provide consultancy for applicants with the purpose of assistance to preparation for examination and clarifications of requirements and criteria.
- The individual study plan, which allows the students to construct and develop their own learning path.
- The structure of the departments actively promotes interdisciplinary work between the programmes, enhancing the student's learning experience.
- An advisor for students in each specialism.
- Well-established good practice in the close connection between employers and the University in curriculum design as well as planning for future employment needs.
- The positive and constructive relationships fostered with students, graduates and professional partners. These relationships provide an effective basis for the strong focus that teachers maintain on the continual improvement of the quality of the student experience that the programmes offer.

- The ‘open classes’ policy providing critical reflection and sharing best teaching practice amongst staff and the opportunity for experienced staff to mentor newly appointed staff; and for experienced staff to see at first hand the fresh ideas and approaches that newer staff were engaging in.
- The activities and professional engagement of the staff feeding directly into the quality of the programmes and impacting on the students’ conviction and ambition to become quality professionals at a future date.<sup>111</sup>
- Effective formal and informal channels of communication in place between students and staff.
- How supportive and appreciative the students are of the activities and professional engagement of the staff and that they perceived the staff as professionally exemplary figures.
- The effectiveness of the consultancy and decision-making processes for curriculum developments that have been implemented by the University and individual programmes as a direct result of feedback gathered from employers and representatives of related fields of professional practice.
- The processes by which the University informs itself of the needs and changing demands of the professions are embedded into the formal processes of the institution.
- The Teachers provide excellent student support and guidance in all programmes.
- There are very good student advisors in all programmes.
- Students are able to comment on the curriculum and the review team found examples where their suggestions were acted upon.
- Every term the Educational Council analyses the quality system of student’s marks, student’s grades and the students can discuss them with the Dean.
- The final examination results are moderated.
- The close connection between employers and the University in curriculum design as well as in planning for future employment needs.
- The formal and informal links between the University and the professional organisations and employers resulting in their direct impact on the curriculum and learning and teaching.

**Recommendations for further development:**

- The University would benefit in aligning and integrating the broader range of more localised (and qualitative) quality assurance mechanisms that operate at departmental and faculty levels with the Quality Management system that operates at University level to create a more secure QA system, capable of both assuring the academic standards of individual programmes and the enhancement of the student learning experience.
- The review team strongly recommends that the University implement formal student representation within the institutional committee at all levels.
- The review team recommends that the outcomes for BA and MA programmes include descriptions of the level of independence in further education that is expected upon graduation.

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<sup>111</sup> Ibid: 5

- The review team encourages the departments and faculties to take a more formal approach to the ways in which the students are engaged in the development of the curriculum and the learning and teaching strategy.
- The review team recommends to strengthen critical reflection and self-reflection by students as formal elements in the curriculum and to further develop the experimental, independent side of the artistic programmes.
- The review team recommends that KazNUA or the respective state agents address the miss-match between the national and the ECTS credit system in order to ensure transparency and compatibility for international exchanges.
- The review team recommends the faculties to develop a (small) number of well defined, overarching MA programmes, which allow for inter- and trans-disciplinary studies.
- The review team recommends to train teaching staff in the international discussions and practices surrounding artistic and practice-based research and include it both in its bachelor and master curricula and on PhD level.
- The review team encourages the University to explore the introduction of VLE in order to support new developments in learning and teaching.
- The review team recommends the faculties to take more even approach across all curricula concerning the integration of an international dimension in order to provide all students with a similar study experience.
- The review team encourages the faculties to explore the possibilities offered by issuing an international Diploma Supplement.
- The review team recommends KazNUA to consider examples of subject specific learning outcomes to further develop existing assessment formats.
- There is room for improvement in the way that the programmes formally collect and analyse the data from graduates and employers as an enhancement tool.
- To include students in Boards and Councils that can impact upon the student learning experience.
- Acquiring some more basic entrepreneurial and business management skills would be useful as part of the education.
- Develop a policy and strategy to provide staff members with continuing development with the latest skills and knowledge in teaching and learning and recent developments such as the requirements and guidelines published in the *European Standards and Guidelines* document published in 2015.
- The review team strongly recommends that the University when recruiting teaching staff, the following factors are considered as essential; the importance of the gender of new staff in relation to the average student cohort in the subject; to search for teaching staff with more diverse educational backgrounds, possibly in foreign universities; to search for teaching staff with more significant international experience.
- The University moves to a more purpose designed building as soon as possible as the building is not appropriate, nor fit for its purpose as an arts academy.

- The University introduces a Virtual Learning Environment (VLE) at the earliest opportunity.
- More international and contemporary books written in English should be added to the libraries.
- As part of KazNUA's quality management risk-assessment, in line with its Strategic Plan, it prepares a rolling Programme Budget for all its programmes.
- Although a programme of Staff Development and Training has recently been introduced for Support Staff, there is a need to help them understand new developments in learning and teaching (around Learning Outcomes) and in learning English if the programmes want to fully engage in the international dimension.
- The review team strongly recommends the University to find ways to involve students and teachers in the decision-making process at all levels of management – in its Boards and Councils etc.
- Quality metrics are largely quantitative and the review team recommend the University consider adding more qualitative measures.
- The University organises a staff development programme and student training leading to improvement and development of a quality culture.
- The University to align and integrate the broader range of more localised (and qualitative) quality assurance mechanisms that operate at departmental and faculty levels with the Quality Management system that operates at University level to create a more secure QA system; capable of both assuring the academic standards of individual programmes and the enhancement of the student learning experience.
- The quality system wasn't embedded in the programmes and there was an inconsistency in application and practice across the programmes (some much better than others); the University should find a way to share best practice to build on their strengths.
- The University to put a system in place where programmes can formally collect and analyse the data/feedback from graduates and employers that can be used as an enhancement tool not simply as a control instance.
- The University to include students in Boards and Councils that can impact upon the student learning experience.
- The University brings together the various individual quality assurance procedures into an integrated quality assurance and enhancement policy and process.
- The '*quality culture*' within the programmes generally is at a development stage and the review team believes the University must provide more staff training to help the staff to take greater responsibility for the quality process and be less compliancy driven, building on the good critical self-evaluation procedures in place as an enhancement process to make things stronger.
- Employers feel more marketing actions for the renowned University should be done to attract talent from the regions.

## 11. Proposal for accreditation

Based on the programmes' compliance with the MusiQuE – EQ Arts standards stated above, it is proposed that the following programmes be accredited with recommendations, but without conditions:

1. 5B041000 - Scenography (bachelor)
2. 6M041000 - Scenography (master)
3. 5B041300 - Pictorial art (painting) (bachelor)
4. 6M041300 - Pictorial art (painting) (master)
5. 5B041500 - Plastic art (sculpture) (bachelor)
6. 6M041500 - Plastic art (sculpture) (master)
7. 5B041700 - Decorative arts (bachelor)
8. 5B040700 - Performing arts (bachelor)
9. 6M040700 - Performing arts (master)
10. 5B040600 - Stage direction (bachelor)
11. 6M040600 - Stage direction (master)
12. 5B041200 - Cinematography (bachelor)
13. 6M041200 - Cinematography (master)
14. 5B020400 - Cultural Studies (bachelor)
15. 6M020400 - Cultural Studies (master)
16. 5B041600 - Art history (bachelor)
17. 6M041600 - Art history (master)

## **Annex 1 – List of supporting documents to the SER**

Annexes Visual Arts

KazNUA Organigram

Strategic Plan

Quality Policy

Syllabus Cinematography

## Programmes to be reviewed by EQ-Arts

The following programmes offered by the Kazakh National University of Arts will be reviewed by EQ-Arts:

### **Group A: AD, PC, MS, JGK (Jamankulova Gulmira Kurmangadievna - student)**

1. Scenography (bachelor)
2. Scenography (master)
3. Performing arts (bachelor)
4. Performing arts (master)
5. Stage direction (bachelor)
6. Stage direction (master)
7. Decorative arts (bachelor)

### **Group B: BB, SM, JB, AB (Abenova Roza – professional organisation)**

8. Pictorial art (painting) (bachelor)
9. Pictorial art (painting) (master)
10. Plastic art (sculpture) (bachelor)
11. Plastic art (sculpture) (master)
12. Cinematography (bachelor)
13. Cinematography (master)

### **Group: A & B joint evaluation**

14. Art History (bachelor)
15. Art History (master)
16. Cultural Studies (bachelor)
17. Cultural Studies (master)



## **Astana Review schedule 14<sup>th</sup> – 16<sup>th</sup> March**

### **Meetings:**

**Attending:**

#### **Monday 13<sup>th</sup>**

14.00 – 16.00 meeting of Musique & EQ-Arts Chairs & Secretaries to agree how to operate in parallel and how to report on findings in the feedback session.

16.00 – 18.00 Training session for Kazakh expert and student

18.00 – 18.30 Meeting of both review teams

18.30 – 21.30 Dinner

#### **Tuesday 14<sup>th</sup>**

**9:00 -9:45** – visual inspection of the university

**9:45-10.45** – meeting with Vice-Rectors

**all**

Galiya Akparova – Vice-Rector for Academic Affairs;

Erkin Zhumankulova – Vice-Rector for Scientific work;

Turar Alipbaev – Vice-Rector for Educational work

**11:00-12:00** – Support Admin (Finance, IT, Learning Resources, estate etc)

**all**

Kimbat Balazhanova - Head of Academic Affairs Service

Samal Azhmuratova – Head of the control of the educational process department

Aliya Kilishpaeva - Head office receptionist

Almira Seit-Akimova - Head of Postgraduate Education

Aida Aimakova - head of the educational department and youth policy

Indira Zhumanova - International Department Manager

Galiya Sherimiva - Head of planning and economic department

Mira Aitmuhambetova - Head of practice and employment

Maira Esmuchanova – Head of Library Department

Fatima Nurlibaeva – Head of the Department of Science

Aizhan Raisova – inspector of department on work with the personnel

#### **Parallel meetings:**

Group A: Scenography (Bachelor & Masters)

Decorative Arts (Bachelor)

AD, PC, MS

Group B: Pictorial Art (Painting – Bachelor & Masters)

Plastic Art (Sculpture – Bachelor & Masters)

BB, SM, JB

**12:00-13:00** - School Senior Managers

Ardak Usupova - Dean of the Faculty of Art

Zhazira Zhukenova - Head of the Painting and Sculpture Department

Gulnar Shaimerdenova - Head of the scenography and decorative arts Department

**13:00- 14:00** – Private Lunch

all

**14:15-15:00** meeting with Rector

all

Aiman Mussakhajayeva – Professor, People’s Artist of the Kazakhstan, Artist for Peace, Labor Hero of Kazakhstan;

#### **Parallel meetings:**

**15:15-16:15** – Students

Group A: Scenography (Bachelor & Masters)  
Decorative Arts (Bachelor)

AD, PC,

MS

Aizada Amanzholova - 3 rd year student Scenography Programs

Dinara Muhametkaliyeva - 2nd year student Scenography Programs

Lazzat Sagnaeva - 3 rd year student Scenography Programs

Sofia Pokidko - 2nd year student Scenography Programs

Moldir Aldazharova - 3 rd year student Scenography Programs

Azina Omarova - 2nd year MA student Scenography Programs

Dariga Taishikova - 1st year student Scenography Programs

Aina Kadirbek - 4th year student Decorative Arts Programs

Aidana Kulachmetova - 1st year student Decorative Arts Programs

Yana Zhilina - 3rd year student Decorative Arts Programs

Group B: Pictorial Art (Painting – Bachelor & Masters)

Plastic Art (Sculpture – Bachelor & Masters)

BB, SM, JB

Altinai Murzagulova - 3 rd year student Painting Programs

Chingiz Kasimov - 3 rd year student Painting Programs

Aida Rustembekova - 4th year student Painting Programs

Meruert Temirbekova - 1st year MB student Painting Programs

Aida Alieva - 1st year MB student Painting Programs

**16:15-17:45** – Private meeting Visual Arts Team (Group A and Group B)

**Parallel meetings:**

**17:45-18:45** Teaching Staff

Group A: Scenography (Bachelor & Masters) & Decorative Arts (Bachelor)

AD, PC, MS

Gaini Muhtarova - Associate Professor of the scenography and decorative arts  
Department;

Serzhan Bashirov - Senior Lecturer of the scenography and decorative arts Department

Bulmeken Nahanova - Associate Professor of the scenography and decorative arts  
Department;

Serikzhan Baltaev - Associate Professor of the scenography and decorative arts  
Department

Baurzhan Sagiev - Lecturer of the scenography and decorative arts Department

Ermek Asilhanov - Professor of the scenography and decorative arts Department

Group B: Pictorial Art (Painting – Bachelor & Masters) & Plastic Art  
(Sculpture – Bachelor & Masters)

BB, SM, JB

Muhtar Baibosin - Senior Lecturer of the Painting and Sculpture Department

Almas Orakbaev - Lecturer of the Painting and Sculpture Department

Armat Bektas - Senior Lecturer of the Painting and Sculpture Department

Baikonur Izhanov - Professor of the Painting and Sculpture Department

Kuandik Baimuhanov - Lecturer of the Painting and Sculpture Department

**19:00-20:00** Meeting Chairs + Secretaries EQ-Arts and MusiQue

**19.00-20.00** Meeting Group A & B (without JB and SM)

**20:00** Private Dinner  
all

**Wednesday 15<sup>th</sup>**

**9:00-10:00 – School Senior Managers** all  
Saulebek Asilhan - Dean of the Faculty of Film and TV  
Tleuova Kimbat - Head of the of acting and directing Department  
Berik Zhunusbekov - Head of the Film and TV Department

**Parallel meetings:**

**10:15-11:30 Students**

Group A: Stage Direction (Bachelor & Masters), Performing Arts (Bachelor & Masters)  
AD, PC, MS

Islamzhan Maralbaev - 4th year student Direction Programs  
Nursultan Nuskabekov – 3rd year student Direction Programs  
Elzhas Ertisbaev – 3rd year student Direction Programs  
Asilhan Shakenov – 3rd year student Direction Programs  
Ayan Alimbaev – 2nd year student Direction Programs  
Aidos Seitzhan – 2nd year MA student Direction Programs  
Ayan NAizabekov – 1st year MA student Direction Programs  
Sardor Salihodzhaev - 1st year MA student Direction Programs  
Gulnar Omasheva - 4th year student Performing arts Programs  
Amina Tuyakbaeva – 2nd year student Performing arts Programs  
Narkiz Tamabai – 2nd year student Performing arts Programs  
Madi Akzhanov – 2nd year student Performing arts Programs

Group B: Cinematography (Bachelor & Masters), BB, SM, JB  
Olzhas Tuksaitov – 2nd year student Cinematography Programs  
Daniyar Moldabekov – 2nd year student Cinematography Programs  
Valeria Tereshenko - 3rd year student Cinematography Programs  
Zhanibek Mashrapov - 3rd year student Cinematography Programs  
Ernar Shegebaev - 2nd year MA student Cinematography Programs

**11:45-12:30 - Fashion Design Show** all

**12:30-14:00 – Private Lunch** all

**Parallel meetings:**

**14:00-15:00 Teaching Staff**

Group A: Stage Direction (Bachelor & Masters), Performing Arts (Bachelor & Masters)  
AD, PC, MS

Bekbolat Kurmangozhaev - Professor of the acting and directing Department;  
Dosimhan Beisenbaev - Senior Lecturer of the acting and directing Department  
Kuralai Eshmuratova - Professor of the acting and directing Department;

Group B: Cinematography (Bachelor & Masters, BB, SM, JB  
Slambek Taukel - Professor of the Film and TV Department;  
Erlan Nurmuhambetov - Senior Lecturer of the Film and TV Department  
Nurbekuli Zhanibek - Lecturer of the Film and TV Department  
Ersain Tapenov - Professor of the Film and TV Department.  
Talgat Taishanov - Senior Lecturer of the Film and TV Department

**Parallel meetings:**

**15:15-16:15**

Group A: Alumni (all programmes) AD, PC, MS

Group B: Employers and professional bodies (all programmes) BB, SM, JB

**16:15-17:00** – guided tour of the Theatre, Film and TV facilities all

**17:00-18:00** – performance and presentation of achievements of the theater faculty, film and TV, and the art department  
all

**18.00-19.00 Group A and Group B meeting**

**19:00-20:00** – Private Dinner

## **Thursday 16<sup>th</sup>**

**Group A & B: Joint meetings** Cultural Studies (Bachelor & Masters) & Art History (Bachelor & Masters)

### **9:00-10:00 - School Senior Managers**

Ainur Kasabekova - Head of the History of Kazakhstan and social sciences Department  
Aiman Asilbekova - Head of the Art History Department

### **10:15-11:15 Students**

Aigerim Abilhanova – 1st year MA student Art History Programs  
Diana Isenova - 3rd year student Art History Programs  
Aruzhan Zhambil - 3rd year student Art History Programs  
Anar Kulmagambetova – 3<sup>rd</sup> year student Cultural Study Programs  
Daniiyar Zhumabekov – 3<sup>rd</sup> year student Cultural Study Programs  
Sabina Abaeva – 3<sup>rd</sup> year student Cultural Study Programs  
Ai,olat Ospanov – 1<sup>st</sup> year MA student Cultural Study Programs  
Kamilla Hamitova – 1<sup>st</sup> year MA student Cultural Study Programs

### **11.30-12.30 Teachers**

Inna Smailova – Associate Professor of the Art History Department  
Nartai Eskendirov - Associate Professor of the Art History Department  
Minuar Aidarova - Lecturer of the Art History Department  
Gulzhanat Dukenbai - Associate Professor of the History of Kazakhstan and social sciences Department  
Kuralai Ermagambetova - Senior Lecturer of the History of Kazakhstan and social sciences Department  
Akzhan Abdikalikova - Associate Professor of the History of Kazakhstan and social sciences Department

**12:30-15:00 – Lunch & Panel reflection & discussion for -**

**15:00-15:15 – Chairs of Musique & EQ-Arts meet to inform/share conclusions**

**15:15-16:15 - Preliminary feedback to university**

**16:15 – 17:00 – fancy dress competition**

all

**17:00-18:00** – The creative project of universities - partners of "Youth musical bridges", "Belarus-Kazakhstan", Student Symphony Orchestra of the Belarusian State Academy of Music, the soloist of the rector of the Kazakh National University of Arts, People's Artist of Kazakhstan, Professor Aiman Mussakhajayaeva (violin)  
all

**18:00-19:00** –Dinner