

# Report of External Evaluation and Review

New Zealand School of Dance

Confident in educational performance

Confident in capability in self-assessment

Date of report: 12 June 2013

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# Purpose of this Report

*The purpose of this external evaluation and review report is to provide a public statement about the Tertiary Education Organisation's (TEO) educational performance and capability in self-assessment. It forms part of the accountability process required by Government to inform investors, the public, students, prospective students, communities, employers, and other interested parties. It is also intended to be used by the TEO itself for quality improvement purposes.*

## Introduction

### 1. TEO in context

Name of TEO:	New Zealand School of Dance
Type:	Private training establishment (PTE)
Location:	11 Hutchison Street, Newtown, Wellington 6021
First registered:	14 February 1991
Courses currently delivered:	<ul style="list-style-type: none"><li>• New Zealand School of Dance Certificate in Dance Performance (Level 6)</li><li>• New Zealand School of Dance Diploma in Dance Performance (Level 7)</li></ul>
Code of Practice signatory:	For students aged 18 years and upwards
Number of students:	Domestic: 79 (53 per cent from Australia)  In 2013 there are: 37 year 1 students, 32 year 2 students, 18 year 3 students; 87 students in total  International: eight (mostly from South East Asia – Japan, Singapore, China, Hong Kong)
Number of staff:	Six full-time
Scope of active accreditation:	As above (see 'Courses currently delivered')
Distinctive characteristics:	New Zealand School of Dance (NZSD) has maintained its registration as a charitable trust registered at the New Zealand Companies Office. The organisation also has charitable status with the Charities Commission. NZSD is governed by a board of trustees and managed by the director. It operates from Te Whaea: National Dance and

Drama Centre, which was converted to a centre for teaching performing arts. NZSD offers tertiary-level training to young people in both classical ballet and contemporary dance. There are strict entry criteria, including a dance audition, orthopaedic assessment and interview. Students complete the certificate in years 1 and 2 and, if successful at audition and interview, progress to diploma level in year 3. Preference is given to students with NCEA level 1, and a small number of students are working towards secondary school qualifications while enrolled at the school. The school cannot provide study time, but time off to sit exams is permitted. The aim of the school is to prepare students for professional dance careers.

A scholars' programme provides training for classical ballet students from the age of 10. The scholars are drawn primarily from the lower North Island, but under special circumstances students from other regions may be invited to participate. Entry is by audition only. The level of technique and frequency of classes increases annually up to the age of 16 and prepares students for the NZSD full-time programme. In addition, an associate programme provides ballet and contemporary dancers aged 13-16 from around New Zealand with the opportunity to audition and attend four weekends of tuition each year. Students progress from junior to intermediate to senior associates. They can attend master classes in their region hosted by the Royal New Zealand Ballet and senior associates join full-time NZSD students for an immersion week. If they audition successfully they can also then transition into the school full-time the following year.

Previous quality assurance history:

NZSD met all but one requirement at the previous NZQA quality assurance visit, an audit in 2009. This issue was resolved at the audit. The auditor stated that: 'NZSD exceeds its educational goals and objectives and meets NZQA and legislative requirements'. NZSD meets the Tertiary Education Commission (TEC) investment plan requirements for educational outcomes with measurable performance indicators. These focus on students completing qualifications and gaining

contracts with dance companies all over the world, including the Royal New Zealand Ballet. Students also participate in public performances and international dance conferences.

Other:

NZSD shares premises with Toi Whakaari: New Zealand Drama School. The centre includes professional dance studios and theatres of varying sizes, a privately owned gymnasium, a Pilates studio and a physiotherapy treatment room. It also includes the Nola Millar library which contains a wide range of hard-copy and electronic resources for the performing arts. The two schools operate separately but there is some collaboration between students, particularly around productions. The premises are leased from Wellington City Council.

## 2. Scope of external evaluation and review

The focus areas selected were the mandatory focus areas of governance, management and strategy and international student support. The programmes selected were:

- New Zealand School of Dance Certificate in Dance Performance (Level 6)
- New Zealand School of Dance Diploma in Dance Performance (Level 7)

These are the only two qualifications offered at NZSD.

## 3. Conduct of external evaluation and review

*All external evaluation and reviews are conducted in accordance with NZQA's published policies and procedures. The methodology used is described fully in the web document Policy and Guidelines for the Conduct of External Evaluation and Review available at: <http://www.nzqa.govt.nz/providers-partners/registration-and-accreditation/external-evaluation-and-review/policy-and-guidelines-eer/introduction>. The TEO has an opportunity to comment on the accuracy of this report, and any submissions received are fully considered by NZQA before finalising the report.*

The evaluation visit was conducted on site in Newtown, Wellington over two days by two evaluators. An NZQA staff member was also present as an observer. The evaluation team met with the director, business manager, school administrator, the NZSD board chair and another board representative, heads of the classical ballet and contemporary dance programmes, tutors on both the classical and contemporary programmes, and a musical accompanist. The team also spoke face

to face with the pastoral care manager, physiotherapist, the majority of the international students, and a selection of domestic students from years 1, 2 and 3.

The team spoke by phone to the manager of the hostel where first-year students live, and the director of a contemporary New Zealand dance company comprised entirely of NZSD graduates. The team also spoke with the director of Toi Whakaari: New Zealand Drama School, to discuss the collaborative projects undertaken across the drama and dance schools. The evaluators sighted a range of documentation, including the prospectus, course descriptions for both programmes, minutes of board and staff meetings, student and staff evaluations, NZSD regulations and a range of media reviews of student performances.

# Summary of Results

## Statement of confidence on educational performance

NZQA is **Confident** in the educational performance of **New Zealand School of Dance**.

- Students successfully complete programmes that lead to certificate and diploma qualifications, with 80-90 per cent progressing to year 3 diploma level.
- Qualification completion rates for the New Zealand School of Dance Certificate in Dance Performance during the years 2008-2010 were: 100 per cent, 88 per cent and 90 per cent.
- Qualification completion rates for the New Zealand School of Dance Diploma in Dance Performance for the years 2008-2010 were: 100 per cent, 84 per cent and 86 per cent.
- Students are assessed regularly and provided with useful feedback on their progress.
- Ongoing assessment means students who are struggling can be identified and given additional support.
- Students have access to a comprehensive range of allied support, such as sports doctors, physiotherapists, Pilates instructors, a nutritionist, gym instructors, an osteopath and counselling services.
- Seventy-three per cent of students across both programmes gain relevant part-time or full-time employment within six months of completing a programme.
- Employers of graduates said, 'They are technically excellent'.
- NZSD has a small group of full-time dance staff members who have considerable industry experience, undertake regular professional development and work well together.
- The director has extensive international experience and is well connected in the dance world, allowing him to recruit students overseas.
- NZSD actively looks for ways to add value to the training it delivers. Examples include scholarships for students who exhibit great potential, performing in the World of Wearable Arts each year and secondment opportunities with international dance companies.

## Statement of confidence on capability in self-assessment

NZQA is **Confident** in the capability in self-assessment of **New Zealand School of Dance**.

- NZSD only accepts students who they know have the potential to successfully complete the programmes and go on to participate in the professional dance world.
- Students are given regular opportunities to provide feedback on their tutors and programmes. This feedback is used to make useful improvements.
- Guest tutors visit the school two to three times a year and provide feedback to students and staff about dance technique, choreography and industry standards.
- This external input helps NZSD to refine its teaching content and keep up to date with industry requirements.
- There is a competency-based board to deal with strategic issues and a professional academic panel to deal with academic issues.
- The board of NZSD is reflective and showed good understanding of the organisation and its issues, including the role of self-assessment in supporting educational achievement.



# Findings<sup>1</sup>

## 1.1 How well do learners achieve?

The rating for performance in relation to this key evaluation question is **Excellent**.

The rating for capability in self-assessment for this key evaluation question is **Excellent**.

Students at NZSD successfully complete programmes that lead to certificate and diploma qualifications, with 80-90 per cent progressing to year 3 diploma level. These high retention rates are indicative of the commitment, teaching skills and industry knowledge of NZSD tutors and staff. Qualification completion rates for the New Zealand School of Dance Certificate in Dance Performance during the years 2008-2010 were: 100 per cent, 88 per cent and 90 per cent respectively. Qualification completion rates for the New Zealand School of Dance Diploma in Dance Performance for the years 2008-2010 (years 1, 2 and 3 of the diploma) were: 100 per cent, 84 per cent and 86 per cent respectively.

While 73 per cent of students across both programmes gain relevant part-time or full-time employment within six months of completing a programme, the certificate qualification alone is not sufficient to guarantee relevant employment, with only 4-5 per cent of certificate graduates gaining employment during the years 2008-2010. However, graduate employment with the diploma was 83 per cent in 2008, 69 per cent in 2009 and 53 per cent in 2010. The decline in these employment figures is a result of the economic downturn over this period, particularly in Europe where dance companies were not recruiting during this time.

Students are given regular opportunities to provide feedback on their tutors through student representatives who attend one staff meeting per term, and by online surveys. They are also assessed regularly – each course, each term and yearly. These ongoing assessments mean students who are struggling can be identified and given additional support. Students also have scheduled individual interviews with tutors throughout the year, including a formal interview process for students to progress from year 2 to year 3. This close monitoring is supplemented by an open-door policy where students can approach any staff member, including the director, with any issues. Student achievement is closely monitored by academic staff and supported by a range of other staff, such as the physiotherapist and the pastoral care manager.

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<sup>1</sup> The findings in this report are derived using a standard process and are based on a targeted sample of the organisation's activities.

## 1.2 What is the value of the outcomes for key stakeholders, including learners?

The rating for performance in relation to this key evaluation question is **Excellent**.

The rating for capability in self-assessment for this key evaluation question is **Excellent**.

Students choose NZSD because of the perceived strong employment outcomes and the opportunity to learn aspects of both classical and contemporary dance. No other dance school in the Southern Hemisphere offers this duality. This is especially important for international students who come from narrow disciplines. The ability to gain instruction in both disciplines, plus the outcomes of the fusion between classical and contemporary dance provides a 'third way' which is attractive to international students. It also increases the variety of employment options for graduates. In addition, ballet is not as classically pure as it once was, with modern dance sets being more common at a ballet performance, so a classically trained dancer with a contemporary 'vocabulary' has added opportunities to perform modern dance within a predominantly classical environment.

NZSD actively looks for ways to add value to the training it delivers. Examples are scholarships for students who exhibit great potential, performing in the World of Wearable Arts each year and secondment opportunities with international dance companies, such as the Royal Winnipeg Ballet, Canada's National Ballet School, the Australian Ballet School and the San Francisco Ballet School. The director is central to the success of NZSD. He recruits students overseas and uses his extensive local and international networks to 'spot talent', and also takes students to international events, such as two students he is taking to an international festival in Toronto this year.

A memorandum of understanding with the Royal New Zealand Ballet is to be signed off at the next board meeting. It identifies NZSD as one of the preferred providers of dancers for the company, enhancing the employment options for classical graduates and providing the opportunity for domestic students to dance in New Zealand.

The collaboration of students across the drama and dance schools assists students to learn about the skills required for cross-discipline activities. These activities include drama students making costumes for the dancers' performances and providing the lighting for performances, and form part of the formal assessment for the drama school students.

Guest tutors visit the school two to three times a year and provide instruction and feedback to students and staff about dance technique, choreography and industry standards. A review of the guest tutors' schedule in 2012 showed that the tutors' visits were too close together and too early in the year, which led to a number of student injuries. As a result, in 2013 the tutors' visits will be spaced more evenly over the year and the tutors more comprehensively briefed regarding students'

physical readiness. In addition, NZSD has decided to invite all-male guest tutors this year, to balance the majority of NZSD tutors who are predominantly female.

This external input assists NZSD to refine its teaching content and keep up to date with industry requirements. In addition, employers sometimes contact NZSD to discuss students who are approaching graduation and possible employment options. Students are also involved in a large number of performances each year. These give them the opportunity to develop their skill levels and showcase their talents. Public performances also showcase Te Whaea: National Dance and Drama Centre facilities to the wider community.

As students move through their training, they learn to be increasingly proactive as their skill levels and maturity develop. The students who spoke with the evaluation team showed good appreciation of industry demands, both physical and personal. They appreciated the effort NZSD puts into ensuring they develop realistic industry knowledge.

Graduates contribute positively to their local and wider communities, gain work skills that enable them to engage with potential employers and are encouraged to provide formal and informal feedback about the school. This feedback is supplemented by visiting external advisers and international critics, such as Dance Australia or Dance Europe, whose critique is welcomed and serves as external benchmarking for NZSD. Feedback sighted by the evaluation team confirmed that NZSD graduates are sought nationally and internationally for their high levels of technical expertise and performance experience.

The evaluation team noted and discussed with the director that the value of the students' dancing experiences could be captured as case studies, exploring the various paths taken leading up to enrolment at NZSD and post-graduation. These case studies could contribute to ongoing self-assessment and inform approaches to marketing.

### 1.3 How well do programmes and activities match the needs of learners and other stakeholders?

The rating for performance in relation to this key evaluation question is **Excellent**.

The rating for capability in self-assessment for this key evaluation question is **Excellent**.

NZSD only accepts students who are known to have the potential to successfully complete the programmes and go on to participate in the professional dance world. The entry audition for year 1 is a full day and includes a one-minute solo plus an interview. The school is looking for a high level of technical skill and motivation; both are required to have a successful dance career. NZSD is refining a dancer's existing skills and providing opportunities to perform.

The main reason given by the students for choosing NZSD was that it has an excellent reputation for the employability of its graduates. This employability is

enhanced by the provision of contemporary and classical tuition which meets a greater range of dancing styles and individual preferences. Contemporary students need to be able to dance, sing, act and play instruments. As a result of industry feedback, these skills have been extended to include circus-type skills such as tumbling, trick classes and the use of crash mats.

Students, staff and external stakeholders interviewed by the evaluation team commented that students improve their well-being and gain confidence over the three years at NZSD. However, these positives can be affected by the requirement to meet high expectations, from parents, themselves and their tutors, and challenged by the possibility of injury or illness. Irrespective of these challenges, all the students interviewed said they would recommend the school to others and several had come to the school on someone else's recommendation.

A dance company director who employs only NZSD graduates said, 'They [the graduates] are technically excellent'. This person went on to say that graduates need to accustom themselves to the realities of the dance industry. For example, when they are injured they need to find a way to dance 'around' the injury so that they can still perform. And they need to look after themselves so they can have a long life in dance, adding, 'The stars are not always the ones who have the most success longer term'. This director supported NZSD's increasing use of additional assistance for students, such as the sports psychologist, as they focus on ways to increase a dancer's longevity in a career.

Another change made in response to student needs was the employment of a nutritionist with dance-specific knowledge. Students also participate in yoga and Pilates (to address biomechanical issues), have a gym programme and use the Alexander Technique for body awareness. NZSD has recently invested in ultra-sound technology to help students understand muscle use. All health professionals meet formally once a term to see how they can collectively work more effectively for the benefit of the students.

Feedback from industry about classical dancers indicated that they were good as individual dancers but did not participate as well in group activities. To address this, the school now includes ballet productions that focus more on working well together, such as Swan Lake.

Self-assessment is informed by a 'first impressions' survey undertaken after students have been one month at the school and by exit interviews of guest tutors. The latter focus on identifying strengths and weaknesses within course provision and teaching methodology, and these have been identified by NZSD as an area for improvement. The same applies to the development of formal written graduate profiles for their certificate and diploma qualifications. The director acknowledged to the evaluation team that the development of graduate profiles would be a useful exercise as it would provide a clear and easily understood picture of what the qualifications can deliver for both employers and students.

## 1.4 How effective is the teaching?

The rating for performance in relation to this key evaluation question is **Excellent**.

The rating for capability in self-assessment for this key evaluation question is **Excellent**.

NZSD has a small, cohesive group of six full-time dance staff who work well together. The evaluation team met the heads and tutors across both classical and contemporary programmes. They noted the tutors' extensive individual and collective qualifications and their experience and enthusiasm for their students. This enthusiasm was also evidenced in the formal evaluations by students of staff and the programmes and the face-to-face feedback the evaluators received at the student interviews. Ongoing informal self-assessment occurs on a day-to-day basis and formally at weekly staff meetings, in-service training and annual reviews.

Awareness of dancers' needs is informed by past industry knowledge and supplemented by regular professional development opportunities where tutors are seconded to dance companies. Other staff members also receive professional development, such as the physiotherapist who went to a conference in Singapore to look at ways of refining the physiotherapy programme at the school.

Across the theoretical and practical modules that comprise the programmes, a range of teaching strategies are used to engage the students. The effectiveness of these strategies was supported by student feedback to the evaluators: 'The tutors are really encouraging, we always know how we're progressing; we get lots of individual and group feedback, both formal and informal'. Although students have a core tutor for each term, once a week they have another tutor to provide some variety.

The school has its own musicians to accompany the students and tutors in the dance studio. The provision of live music by experienced musicians adds considerable value to the student experience as students learn to work with another professional, can be introduced to a wide repertoire of music and can develop their musicality in preparation for public performance.

Assessment supports learning. There are three main assessment events each term. All assessments have five assessors, including one external assessor. At the first assessment, verbal feedback is given collectively to the class; at the second assessment an individual grade is awarded for artistry, musicality, potential for employment and technical skills. Any issues arising are dealt with at this mid-year point. At the final assessment the class tutor and formal assessor work together to assess technique and performance criteria. This assessment includes a solo extract and a technical class of 1.5 hours. By this time, students have also had 10 weeks of music class and 10 weeks of anatomy lectures. The three grades are collated into a final grade and there is always an external assessor who views all three assessments, to help ensure consistency across the assessments.

An area currently under review is the use of technology as a support for programme delivery. Students are expected to produce show reels, and while most

students are very comfortable with information technology and provide their own resources, such as lap top computers, the school is keen to update its IT platform, including reviewing and updating the functionality of the school website.

Feedback from students, staff, external advisers (including potential employers), international critics and tutors is used to inform course development and maintain currency in programme content and delivery.

### 1.5 How well are learners guided and supported?

The rating for performance in relation to this key evaluation question is **Good**.

The rating for capability in self-assessment for this key evaluation question is **Good**.

Students who apply to NZSD undergo a rigorous selection process, including a dance audition and panel interview. Once a place on the programme is offered and accepted, the induction into the school takes place, and is also rigorous. These processes are justified as a necessary preparation for the competitive dance business which requires high levels of technical skill and personal qualities of discipline and perseverance. The students are all relatively young (most under 20 years of age) and many are away from home for the first time, so the school is also very careful to attend to individual needs and differing levels of support, both professional and personal.

The school expects a basic level of conversational English. International students spoken with by the evaluation team had mixed English capability, but other students in the group could help out and translate. Same-language speakers can be brought into the school if required, but most issues are dealt with in-house. Reliance is put on the 'universal language of dance' for studio work, and the evaluation team is confident that NZSD has a wide range of language and cultural supports to call on if required.

The school has a full-time pastoral care manager who meets the international students at the airport and assists them with settling into New Zealand. All first-year students (both domestic and international) live in a hostel within walking distance of the school. They walk to and from the school in small groups; this is important because they sometimes have to be at NZSD in the evenings. The practice of staying in groups is encouraged by the school as it helps to keep the students safe. The pastoral care manager formally checks the hostel accommodation four times a year and the hostel manager confirmed that communication between the school and hostel is usually through the pastoral care manager who is very responsive to any issues that may arise. The NZSD end-of-year survey includes a rating by students for the hostel. These ratings are shared with the hostel and one change that was made was to house the dance students alongside non-dance students to encourage interaction with others in the hostel.

Induction to the school for international students is comprehensive and covers introductions to tutors and staff, road rules, personal safety and setting up banking and phone accounts. The office administrator is responsible for arranging visas. The local ANZ bank has Mandarin and Japanese-speaking staff who can help the students with banking issues. All students have access to a comprehensive range of allied support, such as sports doctors, physiotherapists, Pilates instructors, a nutritionist, gym instructors, an osteopath and counselling services. NZSD also has a relationship with Massey University health services, which is nearby. The pastoral care manager speaks to any students who are under 18, three to four times a week. The international students confirmed the manager's ready availability and said that the support they received exceeded expectations. The students also confirmed that they are well informed, know who to go to for particular issues and have ready access to the director.

Three current students are studying towards NCEA in addition to their NZSD studies. NZSD supports this by giving time off to sit exams, although there is no time allowance for study as the dance programmes are full-time. Literacy and numeracy support for international students does not involve the TEC testing tool, but allowances are made for these students, such as open book for the anatomy exam. Additional English language support, such as a reader/writer, is used if required.

NZSD supports students' work preparation by introducing them to curriculum vitae writing, contracts and negotiations, proposals for funding and the creation of show reels. Tutors check secondment letters written by the students, and the marketing manager helps students with media work, for example media interviews.

Students can also receive solo lessons in years 2 and 3 to make individual corrections to technique. The director considers the overall class composition in any year to ensure that there is a good mix of technical skills. Sometimes students are asked to repeat year 1 as they are not ready to progress. This supports them and enhances their success later on. Student reports are not sent to parents as the school treats the students as young adults; however, most parents visit at least once a year, usually at graduation. Other support for international students is provided by 'friends of the school', who take students out for meals or on trips, to help them acclimatise to New Zealand culture.

A folder of injuries, updated daily, is circulated with the students to ensure all staff accommodate these needs. A related issue mentioned by students concerned the recording of absences when a student was injured – injured students are expected to attend classes and are marked as observing. Because attendance is closely monitored and 80 per cent physical participation is required, the students were concerned about the fairness of this practice. This issue was discussed with the director who explained that the requirement is necessary for a performance-oriented school. Further discussion of this policy might be beneficial, as it does not mirror industry practice where an injured employee might be put on reduced or light duties but would be paid as normal.

NZSD provides guidance and support that meets the Code of Practice for the Pastoral Care of International Students in its care, some of whom are under 16 years of age. The school does not require an International English Language Testing System (IELTS) test result for international students; however, it is important that the student has a satisfactory level of spoken English as the focus of NZSD is not primarily academic but performance-based.

## 1.6 How effective are governance and management in supporting educational achievement?

The rating for performance in relation to this key evaluation question is **Good**.

The rating for capability in self-assessment for this key evaluation question is **Good**.

The board has seven members including four external members, a student and a staff representative and meets six to seven times a year. It is a competency-based board. The evaluation team met with the board chair and another board member, who also chairs the professional advisory panel, both of whom expressed confidence in the director, who has been at the school for 15 years, and the business manager who has been at the school for two years. The board's performance agreement with the director is linked to the TEC investment plan. The board members noted that the director's industry knowledge and extensive contacts were invaluable as he was able to recruit students internationally and had significantly raised the profile of the school. They commented that the business manager had also made a significant contribution to the financial health of the school during her short tenure. Staff numbers were augmented by the appointment of a development officer two years ago who seeks private funding and bequests.

The board has a clear focus, is aware of the issues confronting the school and balances governance and strategic issues well. The board works with the Toi Whakaari: New Zealand Drama School board on common issues, such as communicating with Wellington City Council about lease of the premises. The two boards meet annually. The professional advisory panel convenes twice a year and deals with curriculum delivery and academic issues. It has student representation from both the classical and contemporary programmes.

Several key issues currently facing the board are government funding, succession planning for some key roles, resourcing and the memorandum of understanding between NZSD and New Zealand Royal Ballet, due to be signed off at the next board meeting. NZSD fully utilises the resources currently available and is investigating the development of two additional studios. This would allow for growth in student numbers. Educational achievement is also supported by student scholarships and courses offered to the public, such as a five-day course for 14-17-year-old Māori/Pasifika, called Tu MOVE, that runs every two years at Easter. It has entry by application and no fees.



The evaluation team sighted the board and staff meeting minutes and noted that they are clear, action-oriented and show evidence of follow-through on issues raised. All the managers report to the board regularly, including the student representatives and allied staff such as the physiotherapist. Board members support the students by attending school performances and meet with overseas guests from time to time, but are not involved in the day-to-day management of the school as they are very confident in the managers' respective expertise.

The board is reflective and shows good understanding of the organisation and its issues, including the role of self-assessment in supporting educational achievement.

## Focus Areas

*This section reports significant findings in each focus area, not already covered in Part 1.*

### 2.1 Focus area: Governance, management and strategy

The rating in this focus area for educational performance is **Good**.

The rating for capability in self-assessment for this focus area is **Good**.

### 2.2 Focus area: Student support including international students

The rating in this focus area for educational performance is **Good**.

The rating for capability in self-assessment for this focus area is **Good**.

### 2.3 Focus area: NZ School of Dance Certificate in Dance Performance (Level 6)

The rating in this focus area for educational performance is **Excellent**.

The rating for capability in self-assessment for this focus area is **Excellent**.

### 2.4 Focus area: NZ School of Dance Diploma in Dance Performance (Level 7)

The rating in this focus area for educational performance is **Excellent**.

The rating for capability in self-assessment for this focus area is **Excellent**.

# Recommendations

There are no recommendations arising from the external evaluation and review.

# Appendix

## Regulatory basis for external evaluation and review

*Self-assessment and external evaluation and review are requirements of programme approval and accreditation (under sections 249 and 250 of the Education Act 1989) for all TEOs that are entitled to apply. The requirements are set through the Criteria for Approval and Accreditation of Programmes established by NZQA under section 253(1)(d) and (e) of the Act and published in the Gazette of 28 July 2011 at page 3207. These policies and criteria are deemed, by section 44 of the Education Amendment Act 2011, to be rules made under the new section 253.*

*In addition, for registered private training establishments, the criteria and policies for their registration require self-assessment and external evaluation and review at an organisational level in addition to the individual programmes they own or provide. These criteria and policies are also deemed, by section 44 of the Education Amendment Act 2011, to be rules made under section 253. Section 233B(1) of the Act requires registered PTEs to comply with these rules.*

*NZQA is responsible for ensuring non-university TEOs continue to comply with the rules after the initial granting of approval and accreditation of programmes and/or registration. The New Zealand Vice-Chancellors' Committee (NZVCC) has statutory responsibility for compliance by universities.*

*This report reflects the findings and conclusions of the external evaluation and review process, conducted according to the EER process approved by the NZQA Board.*

*The report identifies strengths and areas for improvement in terms of the organisation's educational performance and capability in self-assessment.*

*External evaluation and review reports are one contributing piece of information in determining future funding decisions where the organisation is a funded TEO subject to an investment plan agreed with the Tertiary Education Commission.*

*External evaluation and review reports are public information and are available from the NZQA website ([www.nzqa.govt.nz](http://www.nzqa.govt.nz)).*

*Information relevant to the external evaluation and review process, including the publication Policy and Guidelines for the Conduct of External Evaluation and Review, is available at: <http://www.nzqa.govt.nz/providers-partners/registration-and-accreditation/external-evaluation-and-review/policy-and-guidelines-eer/introduction/>*

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