

# Report of External Evaluation and Review

Te Kura Toi Whakaari O Aotearoa:  
New Zealand Drama School  
Incorporated

Highly 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:	Te Kura Toi Whakaari O Aotearoa: New Zealand Drama School Incorporated (TKTW)
Type:	Private training establishment (PTE)
Location:	Wellington
Delivery sites:	As above
First registered:	22 July 1991
Courses currently delivered:	<ul style="list-style-type: none"><li>• Diploma in Costume Construction for Theatre, Film and Allied Industries (Level 5)</li><li>• Diploma in Entertainment Technology (Level 6)</li><li>• Diploma in Entertainment Technology (Advanced) (Level 6)</li><li>• Bachelor of Performing Arts (Acting)</li><li>• Bachelor of Design (Stage and Screen) (Level 7)</li><li>• Bachelor of Performing Arts (Management)</li></ul>
Code of Practice signatory:	Yes
Number of students:	Domestic: 113 students 80 per cent NZ European 22 per cent Māori 8 per cent Pasifika

	10 per cent other
	57 per cent female, 43 per cent male
	International: None
Number of staff:	18 full-time equivalents; eight part-time.
Scope of active accreditation:	As above.
Distinctive characteristics:	All programmes are provided in a unique context, incorporating an approach informed by tikanga Māori frameworks to the teaching and learning environment, which is detailed in the organisation's document 'Tātou - Context and Practice'. It is also highlighted in the prospectus and the organisation's strategic plan 2011-2016, which states that this framework, ' <i>... informs our organisational culture and way of working and reflects the needs of students in Aotearoa New Zealand.</i> '
Recent significant changes:	The director (of the school) was appointed in 2011.
Previous quality assurance history:	All requirements were met at the previous quality assurance visit in 2009, which was a quality audit.
Other:	The two-year acting diploma was the original focus of the school and the technical design was then introduced in the late nineties, followed by the Master's programme for directors in 2001, the design degree, the performing arts management degree and then the diploma in costume construction eight years ago.

## 2. Scope of external evaluation and review

Three focus areas were chosen to determine the overall educational performance and self-assessment capability of the organisation. The external evaluation and review focussed on gathering information about organisational governance, management and strategy, a mandatory focus area, and two of the current programmes: the Bachelor of Performing Arts (Acting) and the Diploma in Costume Construction for Theatre, Film and Allied Industries to determine the overall educational performance and self-assessment capability of the organisation.

The Bachelor of Design (Stage and Screen) was considered as a possible focus; however, as this is a new programme, which NZQA recently monitored, therefore the Diploma in Costume Construction was chosen to gain a broader perspective within the short time-frame available for the EER. The EER team did not review the Master of Theatre Arts because the responsibility for monitoring this programme lies with Victoria University of Wellington.

## 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 EER was conducted over two days at Te Whaea: National Dance and Drama Centre in Newtown, Wellington. The EER team consisted of three evaluators, including a lead, as well as an observer from NZQA's Māori quality assurance team.

The team interviewed the chairman of the board, the director, head of departments for design, costume and acting tutors, chair of the curriculum committee, current acting students across all years and graduates, first and second-year costume construction diploma students, as well as a few employers in the theatre industry. The team also reviewed key documentation and toured the facilities.

# Summary of Results

## Statement of confidence on educational performance

NZQA is **Highly Confident** in the educational performance of **Te Kura Toi Whakaari O Aotearoa: New Zealand Drama School Incorporated**.

The national contribution by TKTW to the arts through the training of people in the traditional theatre skills is well recognised by the industry and by government funders. This underpins the purpose and value of TKTW programmes. The governance and management team are highly capable and they monitor and review progress towards key outcomes. The leadership team has created a vision, which the organisation as a whole is committed to, and responds to the current and future needs of the students and the industry.

Students are achieving very good outcomes with high numbers achieving a qualification as well as gaining employment. Close links with the industry, through advisory boards, guest tutors who are highly regarded industry people, and through students' secondment opportunities nationally and internationally, mean that the programmes are attuned to the industry's needs.

The educational programmes teach the technical crafts required in the industry, using an approach informed by traditional tikanga Māori principles. This approach, called kōiwitanga, provides an overarching framework for delivering education that recognises the value of a collaborative workspace where all parts of the school work together and share learning. Cross-organisational projects and a noho marae visit promote this culture and teach the students self-responsibility, responsiveness, and initiative through seeking answers to identified needs.

## Statement of confidence on capability in self-assessment

NZQA is **Confident** in the capability in self-assessment of **Te Kura Toi Whakaari O Aotearoa: New Zealand Drama School Incorporated**.

The organisation has developed a strong culture of being reflective that is woven through its activities and is being comprehensively introduced to cover all activities. This philosophy is encapsulated in the kōiwi hui where staff and students determine what is needed in the teaching space to apply their knowledge and skills, working together, to achieve a common goal. Staff are responsive to the needs of students using this approach as well as the formative and summative feedback opportunities within each programme.

A formal review of programmes is conducted at staff meetings, annual academic reviews, as well as at focussed industry groups to address any identified gaps. The board of studies and the curriculum committee analyse the academic programmes. TKTW employs a regular external monitor to review its delivery, and also obtains feedback from industry employers and graduates, and from its relationship with the Victorian College of the Arts, Australia. An area recently identified for peer

improvement was the need for better moderation activities to strengthen assessment practices, including the development of marking guides and a more consistent approach to reporting results across courses. The organisation is still consulting with staff to develop an organisation-wide assessment approach.

In addition, the organisation has identified a need to invest more energy to directing staff towards more academic research, rather than the standard professional development activities.

Management has also been closely monitoring advances in technology and the developments in the television and film industry to ensure that graduates are provided with the skills to take them into the future and become leading practitioners in the industry. In the meantime it is focussed on assessing the effect the kōiwitanga approach has on developing students' leadership and collaborative skills. Although it is difficult to measure these directly, ongoing feedback from external stakeholders and graduates employment data already provides the organisation with information to help understand the impact of this approach. TKTW is currently reviewing its graduate survey to improve the data for identifying any improvements required to programmes to help students find employment.

The organisation is aware of the challenges it faces, such as the tension between innovation and industry needs, and between the need for traditional theatre skills and the ability to respond to changing circumstances. Overall, TKTW demonstrates an ongoing, reflective attitude throughout the organisation, from staff to students, and is focussed on improving its moderation of assessment and research capabilities.

# 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**.

The organisation has consistently produced high learner qualification achievement results, and has successfully contributed to student outcomes in terms of increased knowledge, skills and attitudes required for graduates to create and gain paid work in the theatre industry.

The overall qualification achievement rate for all courses currently offered was 93.7 per cent in 2012. These outcomes are produced by a range of factors including thorough and careful recruitment processes, learning support provided by staff and tutors, and strengthened assessment practices. This is in addition to the consistently low withdrawal rates and high course completions. These excellent results are illustrated by the costume construction course, where only one student has not passed and one person has withdrawn in the eight years since it was established.

Feedback from industry and the high employment outcomes for students, particularly the acting and costume construction graduates, show that students gain the technical skills for their chosen profession, such as the acting 'craft', sewing, or technical design. Students also gain the essential transferable skills, which include initiative, working collaboratively, self-responsibility and leadership. These skills and associated attitudes are needed to find paid work in a tight labour market sector and within an industry that is evolving significantly.

The organisation has monitored employment for its graduates where this is a priority for them, and results from ongoing monitoring of graduates, and from records, shows that around 75 per cent of graduates are actively employed in some area of the industry. This is a very good outcome, particularly as most students are school leavers with no previous work history. Some go on to have long-standing careers in theatre, film and television even though it is known that this sector does not offer traditional nine-to-five, permanent work. The organisation also equips their graduates with generic skills that have led them to take up employment in other areas such as hospitality and administration roles. Costume construction graduates also have a high success rate in finding paid employment in the industry.

Review of success and students' achievement is ongoing throughout the courses and conducted by management as well as staff. This is a central element of the

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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.

Kōiwitanga model, which is focussed on reviewing and responding to the students' needs. To monitor if students are achieving, the management and staff analyse course outcomes, qualification completion and course completion rates using both informal and formal feedback on results. Feedback is obtained from industry on how well the learners have achieved the required competencies while they are on secondments.

## 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 **Good**.

Overall, the organisation is recognised by the government and other funders as contributing to the nation's arts culture by students gaining the artistic skills, as well as the appropriate attitudes and aptitudes for employment in the creative arts industry.

Students value the skills to help them identify their needs and become self-starters in the industry. The kōiwitanga learning approach, based on a tikanga Māori model to learning, is seen to help students develop a sense of self-responsibility. Self-reports and evidence from employers is that TKTW develops actors that lead and are creative. This is valued as graduates need to be able to make their own opportunities in an industry where it is not easy to find paid work. Graduates own expectations are managed, through teaching awareness of whakaiti, to ensure they leave with realistic expectations.

Feedback from stakeholders, including graduates, indicate national and international employers are interested in TKTW students and recognise graduates as being professionals in their fields. In particular, some anecdotal feedback from employers state that acting graduates 'are better prepared for auditions than other applicants and demonstrate a professional attitude to rehearsals'. This is attributed to them having 'an awareness of the wider industry, and [they] understand the different roles of all the workers involved in a production [and so] to be able to work collaboratively.'

The costume construction graduates are given the skills to work in a variety of areas from theatre, wardrobe management, costume sourcing, and dance productions. The course was rated highly by current students as it taught them a range of skills and was not just focussed on the fashion industry, which is the main focus for other tertiary providers. The employers spoken to said that these graduates are highly sought after in the industry.

The value of the training is demonstrated by the long-term employment outcomes for graduates where a high number of graduates are currently working in the

industry, although, due to the nature of the industry it is often on a project-by-project, contractual basis.

Industry people are invited to the TKTW annual graduation event. This is an annual event where students from all disciplines have an opportunity to show their work in front of employers who come in November to recruit actors, technicians and costume makers and designers. Employers spoken to stated that this event is highly valued by the industry as they can check out the calibre of the students across a range of fields over a day. Students appreciated the opportunity to show their work directly to employers.

TKTW gives back to the community with programmes for schools, as well as the ongoing collaborations with the adjoining dance school for productions. The library is also well known for its drama-related resources and is utilised by the general public.

Since the introduction of the kōiwitanga approach to learning, international educators in the arts industry and a diverse group of New Zealand organisations, such as Downer and Kiwibank, have approached the organisation. These groups are considering the application and potential value of this innovative home-grown model applied to their own context. However it is still difficult to measure the value of this approach as an outcome at this stage of its implementation. However, the positive feedback from students and graduates indicate this approach has supported them in gaining a range of transferable competencies to help them beyond the technical skills required in the industry for them to be adaptive where there are any significant changes within the industry.

Systematic monitoring of learners' outcomes and graduate destination enables the management and staff to know where graduates find employment. However, the management team is still in the early stages of surveying industry and recognises there is a need for better data to more effectively analyse data for trends. TKTW has already used feedback from industry to revise the design course structure in order to improve the outcomes for its graduates.

The impact of the new kōiwitanga approach, which underpins the way in which the organisation operates, although difficult to measure, is evident in incremental changes to staff and students' attitudes collected formally and informally. It is a contemporary approach, different from the traditional concepts of what theatre is and has been in New Zealand. Management believe the benefits of this will be evident in the longer term once their graduates take on leadership roles in the industry, perhaps 15 years from now. However, TKTW see this approach as necessary to provide their graduates with the skills to adapt to an ever-changing environment and also be able to move from theatre to film.

### 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 **Good**.

TKTW has grown from delivering an acting diploma to providing training in all aspects of theatre work from stage design and technology to costume construction. It has developed improved pathways to higher education with higher-level diplomas and degrees for theatre and screen, based on the needs of the students and the industry.

The educational programmes teach students the technical skills and knowledge or 'craft' needed to work in the industry. Concurrently, woven through the delivery is an integrated approach that teaches students how to apply their craft in any context. In addition, there are two one-hour sessions a week set aside for the whole school to meet and apply this model. This approach, called 'kōiwitanga,' draws on tikanga marae principles, to frame how to act appropriately and adeptly in any context. The model is articulated in the key document, 'Tātou'. This enables the different parts of the theatre company to work together and enhances the students' awareness and understanding of the industry as a whole. An example was the students from the different courses working together on project themes, such as a recent assignment based on the characteristics of traditional Greek theatre. This connects the spaces between the programmes and teaches the students to work collaboratively as they will encounter this in the industry. It also gives the students an opportunity to reflect on their goals and develop a critical approach in understanding their art. Another more everyday CAP example was the students and staff collectively developing and delivering an appropriate welcome for the EER team visit.

Within the acting department, the teaching is structured so that each semester develops the students' skills and knowledge, culminating in the students' preparedness to progress to the next stage of employment or further study.

Some issues were recently identified where students' needs were not consistently being met. The curriculum and assessment were not sufficiently structured and at times unclear. An external monitors report found that what was being taught did not closely match the curriculum and module outlines. The board of studies directed that a review of the course curriculum and assessment practices be undertaken. In response, the staff reviewed the programmes and the resources, using student and industry feedback, in order to meet specific questions. The graduate profile of the Bachelor of Performing Arts (BPA) was also reviewed by the advisory group to ensure it met with current and future industry requirements. This review led to the programme grouping essential craft skills, and more collaborative projects and other activities to enhance the students' transferrable skills such as 'being responsive' and showing initiative.

Matching the needs of industry is both a challenge and an opportunity, as the industry evolves with technological changes, such as digital streaming and there is a greater emphasis on film and screen. Digital streaming provides students with new opportunities to perform to more audiences or view a greater number and diversity of other performances, providing them with more opportunities to connect with the wider industry. The staff have responded by introducing film components into the acting programme, such as self-screen testing, and students also work collaboratively on personal projects using technology. Students also have secondment opportunities to gain work experience, which students from all TKTW take up within New Zealand or overseas. Overall, TKTW is balancing the tension between ensuring current industry expectations are being matched and anticipating future needs.

The BPA (Acting) takes three years to complete and the progression of learning follows a similar pattern to the two year Diploma in Costume Construction. The first year focuses on the individual and developing their craft. In the second year, acting students develop more complex skills and they begin to learn to work alongside others and they are seconded to the industry at the end of the year. Costume construction students develop these skills towards the end of their first year and complete secondments during their final year. All students in the final year focus on working collaboratively and driving their own independent professional practice. An individualised learning plan is developed for each learner so that they can 'be the best possible version of themselves [and] not fit a mould'. Graduates have succeeded in gaining paid work in the industry.

The campus buildings and spaces are suited for learning activities undertaken. There are specific areas for stage, screen, sound rooms, as well as storage for resources. The library is well equipped with relevant readings and texts. The campus also offers large communal areas for activities such as graduation or collaborations with the adjoining dance school. There is a well-used student lounge and an on-site café. There is an overall sense of purposeful spaces that are well aligned to the needs of being a drama school. There is significant potential for future development on site.

There are a range of processes in place that review how well needs of learners and other stakeholders are being met. The developing relationship with the Victorian College of the Arts, Australia, provides TKTW with peer feedback on its diplomas and degrees, delivery methods and curriculum content. Formal feedback comes from an external monitor, who is sourced from an equivalent institution in Australia to help benchmark the work of TKTW at an international level. The board of studies meets regularly and purposefully and is an effective approach to identifying trends or issues. The leadership team uses the curriculum committee, the external monitor's reports and ongoing feedback from industry tutors and employers who take students on secondment to get a sense of the relevance and quality of the programmes. Staff are always looking at how they can weave the kōiwhitanga practices of responding to presenting needs into the programmes and organisational culture as a whole. The organisation recognises that the challenge

is to keep growing this practice, so it becomes an integral component of the organisation's identity.

#### 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 **Good**.

Kōiwitanga underlies the organisations holistic approach to teaching and learning. It focusses on developing the students' collaborative and leadership skills, as well as 'self-responsibility', that is their ability to respond effectively in any context. Kōiwi hui, which are organisation-wide meetings that are held every Monday and Friday, are part of the practice of kōiwitanga where students lead sessions with direction from tutors to explore needs arising from the learning environment and find a suitable response in a safe but challenging environment. This is one of the activities used to develop leadership skills and collaboration based on the kōiwitanga approach using participants' collective knowledge and skills across all departments. Feedback from students provides some evidence that this approach is teaching students to be more self-directed and take responsibility for their own learning and prepares them for situations they find themselves in when looking for work. A few industry representatives that were interviewed valued the approach. However it is too early to determine its long-term impact on the sector.

The feedback from staff and students shows that kōiwi (hui) brings students together so that they can share learning and ways of learning. The students that were consulted expressed a diverse range of perspectives on kōiwi. They spoke of finding the experience 'hard', 'challenging', 'evolving', 'forced', 'when it works, it works!', and of varying value depending on the session. They learnt about what students on other courses are doing, which they said was a good way to make connections. They also learnt about participating in a group, listening, not judging, knowing their strengths and weaknesses and serving the group and not themselves.

The acting tutors use students' self-assessment to drive learning plans to learn 'what they don't know', and 'achieve their ambition'. Students, many of them high achieving school leavers, reported that this approach made them challenge themselves and think in new ways. This ongoing assessment helps address the emerging needs and aspirations of the students. Classes have a practical base as the students have a range of learning needs with many identified as kinaesthetic learners. Students when asked to describe the programme in one word said: 'life changing', 'fun', 'inspirational', 'potential', 'hard', and 'challenging'.

The costume construction students are highly complimentary of their tutors. This is in part due to the individual tutoring time, made possible because of the small class numbers, as well as class activities. Ongoing assessment opportunities are used to provide formative feedback to students on their abilities mid-course, as well as

from end-of-course reports. The students found the feedback useful as it provided them with information on what they did right and what they need to do to meet the course requirements.

Teachers develop the programme content and assessment activities for their courses. Courses are reviewed on an ongoing basis to see what works and what does not and changes are made to the content and delivery as required. The use of co-teaching and peer observations helps to ensure that the teaching is consistent and engaging for the students. Tutors stay current by working in the industry and external speakers brought in from industry provide ongoing feedback.

The courses are formally externally moderated for NZQA by an external degree monitor (currently from the Victorian College of Arts, Australia), as well as informally by tutors from other drama programmes nationally and internationally. Feedback is discussed by the board of studies, as well as by the curriculum committee to identify programme issues as well as effective teaching practices. Staff and students are represented on the board of studies. Recently, the board of studies requested a review of assessment practices as a result of feedback from an external moderator report, which identified that acting students were having difficulty in understanding what was being assessed and how. There is already evidence from tutors that the assessment practices have been strengthened with clearer guidelines, as well as dual observation of teaching for feedback. Currently, the curriculum committee is discussing the value in having consistent marking processes across all courses, for example, whether to use grades or competent results. Tutors currently develop their own marking guides, however, a peer approach for pre-assessment and post-assessment moderation could help with ensuring that practices are consistent and judgements made are similar.

There is already much interest nationally and internationally in the kōiwitanga approach developed by TKTW. The organisation sees kōiwitanga as a possible area for future staff professional development. Ongoing academic research, which is required by a provider delivering degree programmes, is a continuous challenge. The leadership team has identified a need to shift professional development activities from the traditional model of working in the industry to a more educational research approach.

The organisation has successful strategies for reviewing individual programme outcomes and identifying issues to ensure that teaching remains effective in helping students to achieve desired outcomes. Overall, the ongoing development of a research culture to inform programme design and determine good teaching practice and effectiveness is outlined in the business plan and management recognise research needs to be prioritised despite various constraints that are present. This aligns with the strategic plan to continue to develop the kōiwitanga approach, which is the promotion of learning through collaboration and collegiality by engaging the whole organisation, from staff to students.

## 1.5 How well are learners guided and supported?

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**.

The kōiwitanga approach supports the students' learning. Through kōiwi (hui) students can talk openly with staff about their needs in order to develop a response to a need. This level of support is evident throughout the structure of the teaching and learning environment where retention and qualification achievement rates are high with very few withdrawals. Collegiality is promoted amongst students, with staff encouraging support of each other on the programme. A regularly posed kōiwitanga reflective question is 'how will my actions serve (impact on) the group (others)?'

Potential students are required to undertake a thorough assessment of their suitability and goals before being accepted onto programmes at TKTW. This process is seen to enhance their chance at successful outcomes. The application process for the three-year BPA (Acting) is particularly intensive. It involves an initial application, an audition and then, for those who are chosen, participation in a 'recall' taster weekend at TKTW experiencing some of what the programme entails. Twenty are chosen from this applicant pool after the weekend where staff observe and consider the all-round attributes and suitability of the applicants. Unsuccessful candidates are often given practical guidance and a good number have applied and been accepted at a later point.

Literacy needs are assessed at enrolment. Once enrolled, TKTW expect the student to take responsibility in determining how to solve their own problems. For example, a student with dyslexia undertook the responsibility to seek help by finding someone to read lines to them, and a teacher also took them aside to work on strategies that would assist them. In addition, a former tutor visits on an as-needs basis to help students one to one.

Students and staff share a sense of community and the level of support and guidance is highly relevant to the needs of students as a group and as individual identities. The learning needs of students are heard during kōiwi, as well as reviewed at staff meetings and informal discussions. Ongoing review of their learning goals helps to identify future learning pathways in order to achieve their employment goals. Survey Monkey is being used to gather further information about the students' needs based on their goals and self-assessment and is used by the organisation to drive improvements.

Kōiwi is also an opportunity where students learn about auditions, upcoming industry events which they can participate in or attend, or learn about other students' work. The organisation encourages cross-department student group projects outside of their usual course programmes. This helps them to learn other industry skills and develop a collaborative practice.

TKTW demonstrates a strong understanding and systematic response to the needs of students by providing an overarching framework, kōiwitanga that appears to assist students to identify what they need, take responsibility, and take the actions required to meet that need. Similarly, the students are supported to identify, act and reach for their aspirations. This approach enables staff and students to work together, using both formal and informal activities, to help students with their individual and professional learning goals. Some examples of this are the whakatau for students when they arrive, the kōiwi, noho marae, and regular one-to-one tutor support.

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

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 **Good**.

TKTW was originally established in the 1970s responding to the need for a New Zealand based programme to develop actors for traditional theatre, based on the UK model, so students did not have to go overseas to receive theatre training. However, over time it has transformed into a national school of an international standard with a strong New Zealand cultural perspective, providing a space where all cultures and ethnicities work together.

The organisation's vision states that 'By 2016, Toi Whakaari is a global leader for innovation in theatre, screen education and research. We reach this by teaching, developing and practising the skills of leadership, collaboration and community cohesion, to strengthen the artists we produce and their artistry.'

One key organisational aim is 'to develop a unique educational model which informs our organisational culture and way of working and reflects the needs of students in Aotearoa New Zealand: We do this by understanding, exploring and utilising tikanga marae frameworks'.

TKTW has established the kōiwitanga approach into its practices to create a collaborative and integrated culture across departments, programmes and students, using some structural elements of tikanga Māori. It was difficult at this stage of its implementation to fully assess how well this approach will meet the current and future needs of students and industry. The organisation believes this will be realised once their students become leaders in the industry. However, there were clear signs of real and significant benefits accruing from this approach. In addition, the ongoing connection with the Manutuke marae is a vital component of the organisation's assessment of the kōiwitanga model, by providing feedback on how well the approach is working and the opportunities for further development.

The organisation is in a constant state of flux of balancing innovation with current needs and this is mitigated by employing highly qualified staff that align practices

with the mission statement. The organisation has a flat structure rather than hierarchical, which encourages a more collective view, as focussed discussions can be led by any of the staff.

The organisation recognises that further professional development of staff is required in order to strengthen the research culture. This culture can then contribute to the understanding of educational organisation teaching models and how TKTW can support businesses and other tertiary providers to develop their own models.

TKTW has developed an ongoing reflective culture that permeates throughout the organisation. This was evident in discussions from the board, senior management and those leadership roles through to staff and students. Kōiwitanga has highly reflective questions embedded within its ethos such as 'what is needed in this context?', or 'what will serve the group as whole?' TKTW has clear strategic and business plans, which key stakeholders help to develop, that set the direction based on the organisation's self-assessment activities. Both the leadership team and the board review progress towards these goals. Discussions held with the senior management, the board of studies, the curriculum committee, and tutors indicate TKTW are systematically reviewing programmes, and improvements have taken place.

## 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 **Excellent**.

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

### 2.2 Focus area: Bachelor in Performing Arts (Acting)

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

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

### 2.3 Focus area: Diploma in Costume Construction or Theatre, Film and Allied Industries

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

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

# 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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