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MANA TOHU MĀTAURANGA O AOTEAROA

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# Report of External Evaluation and Review

Te Wānanga Whare Tapere o Takitimu

**He Pounamu Whakairo** (Confident) in organisational  
performance

**He Pounamu Whakairo** (Confident) in capability in self-  
reflective practice

Date of report: 11 August 2017

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MoE Number: 9847  
NZQA Reference: C24815  
Date of EER visit: 24 and 25 May 2017

# Purpose of this Report

The purpose of this report is to provide a public statement about the organisational performance and self-reflective practice of the Te Wānanga Whare Tapere o Takitimu. The report forms part of the accountability process required by Government to inform the public, students, prospective students, communities, employers, investors and other interested parties. The PTE can also use the report for quality improvement purposes.

## **Te Hono o Te Kahurangi External Evaluation and review**

NZQA applies a whare ako framework called Te Hono o Te Kahurangi.<sup>1</sup> This evaluative framework determines how well, and to what extent Tertiary Education Organisations (TEOs) are performing in educational delivery and self-reflective practice. The evaluation includes considerations via the following six kaupapa of within Te Hono o Te Kahurangi:

- Rangatiratanga
- Whanaungatanga
- Manaakitanga
- Kaitiakitanga
- Pūkengatanga
- Te Reo Māori

## **What is organisational performance?**

Organisational performance includes outcomes associated with tīkanga Māori, āhuetanga Māori, mātauranga Māori inclusive of educational performance indicators such as employment, progression to further study, personal development, skills for learning, and contribution to community.

## **What is self-reflective practice?**

Self-reflective practice focuses on the extent to which the TEO demonstrates ako and continuous learning and improvement within its delivery, in accordance with tīkanga Māori, āhuetanga Māori, mātauranga Māori to improve organisational performance.

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<sup>1</sup> [www.nzqa.govt.nz/maori/te-hono-o-te-kahurangi](http://www.nzqa.govt.nz/maori/te-hono-o-te-kahurangi)

# Introduction

## 1. TEO in context

Name of TEO:	Te Wānanga Whare Tapere o Takitimu (Takitimu)
Type:	Private training establishment (PTE)
First registered:	1 July 1991
Location:	706 Albert Street, Hastings
Delivery sites:	As above
Courses currently delivered:	<ul style="list-style-type: none"><li>• Diploma in Māori Performing Arts (Level 6)</li><li>• Advanced Diploma in Māori Performing Arts (Level 7)</li></ul>
Code of Practice signatory:	No
Number of students:	Domestic: 62 students – 97 per cent Māori; 1 per cent European, 2 per cent Pasifika, 56 per cent under 25
Number of staff:	Four full-time and four part-time
Scope of active accreditation:	Scope of accreditation can be found on the following link: <a href="http://www.nzqa.govt.nz/providers/ngf-accreditations.do?providerId=984751001">http://www.nzqa.govt.nz/providers/ngf-accreditations.do?providerId=984751001</a>
Distinctive characteristics:	<p>Takitimu has more than 30 years of experience in delivering programmes specialising in the Māori performing arts and reo and tikanga Māori.</p> <p>Takitimu operates an open-entry policy to its certificate programme, enabling learners to access tertiary education. Successful graduates of the certificate can progress to the diploma and then to the advanced diploma.</p> <p>Takitimu has a self-sustaining theatre production company called The Kahurangi Māori Dance Theatre (Kahurangi). Kahurangi is nationally and internationally recognised. This company enables graduates to be employed and/or to participate in a theatre and performance programme in schools throughout New Zealand and internationally.</p>

Recent significant changes:	Changes that have occurred since the last external evaluation and review (EER) include a new chief executive following the untimely loss in 2015 of the chief executive, who was the founder of Takitimu and had led the organisation for more than 30 years. Takitimu also mourned the loss earlier this year of the chair of the board of trustees.
Previous quality assurance history:	<p>At the previous EER conducted in 2014, NZQA was Not Yet Confident in Takitimu's educational performance and capability in self-assessment.</p> <p>In 2016, the Tertiary Education Commission (TEC) conducted an audit of the trust's activities, resulting in a set of recommendations.</p> <p>On 15 June 2016, Takitimu responded to the audit findings with an action plan. The TEC has responded stating that all but one matter has been actioned. The remaining issue is under discussion between the TEC and Takitimu.</p>
Other:	In addition to the wānanga, Takitimu shares its site with a kōhanga reo, a kura kaupapa and a wharekura.

## Scope of External Evaluation and Review

The EER included the following focus areas selected in discussion with the organisation:

- Diploma in Māori Performing Arts (Level 6)

This is the largest programme the organisation offers.

## Conduct of External Evaluation and Review

*All EERs are conducted in accordance with NZQA's published policies and procedures. The methodology used for this evaluation was External Evaluation and Review for Te Hono o te Kahurangi. The document is accessible at [www.nzqa.govt.nz/Māori/te-hono-o-te-kahurangi/](http://www.nzqa.govt.nz/Māori/te-hono-o-te-kahurangi/).*

The evaluation team comprised two evaluators, who worked on site for two days. A kaitiaki from the NZQA Quality Assurance Māori also attended.

During the visit, the evaluation team interviewed the chief executive officer and administration manager, representatives of the board and teaching staff, and students from each of the two focus area programmes. A wide range of stakeholders were also interviewed representing the city council, a government agency, a social services provider, community and schools, kuia from the taikura programme, kaumātua and eight graduates. Organisational documentation was also tabled for review, and the evaluation team assessed relevant samples including management, academic, administrative and student records; self-assessment documentation; teaching and learning resources; learner outcomes data; and evaluation feedback.

The evaluation team is confident, from the interviews conducted and documentation reviewed, of the sufficiency of the evaluation and review methodology.

# Ngā Hua - Summary

Within the Te Hono o Te Kahurangi framework the **organisational performance of Te Wānanga Whare Tapere o Takitimu is pounamu whakairo.**

Within the Te Hono o Te Kahurangi framework the **capability in self-reflective practice of Te Wānanga Whare Tapere o Takitimu is pounamu whakairo.**

The key rationales for the statements of confidence are as follows:

- There are strong expressions of kaupapa across all operations of the organisation. Takitimu has sufficiently demonstrated that it is a 'kaupapa-driven' institution inspired by its vision statement, 'Ko te Amorangi ki mua, ko te hapai o ki muri, Te tuturutanga mahi pono o te Māori Mana Motuhake'.<sup>2</sup> Takitimu demonstrates clear vision and direction supported by strong leadership anchored in the past, effective in the present, and focused on the future. This year the organisation was instrumental in hosting the national showcase of Māori performing arts, Te Matatini, and has negotiated with the Ministry of Education for a new site for its collective education complex for occupation in 2020.
- Strong community relationships are being actively maintained. These relationships support successful outcomes for students. This is important evidence of Takitimu's contribution to one of its goals: to use its networks to provide practical opportunities for students to demonstrate their skills which can lead to employment.
- Students gain useful skills in the performing arts (performance, music, production, te reo Māori), leaderships skills through events management, and valued the soft skills of raised confidence and self-esteem, work ethic, time-management, teamwork and manaakitanga. All these skills increase employability and increase usefulness the voluntary work that the students and graduates are engaged for, such as their involvement on marae and in events such as the Māori Music Awards.
- Graduates are highly employable. Destination data shows graduates securing employment in teaching Māori performing arts, te reo and tikanga Māori, as performers in the Kahurangi dance group, and as events managers and support crew in events such as the Māori Music Awards.
- The conventional academic measures of course and qualification completions have increased since the previous EER and have improved over the last three years. Over that time there was a marked increase in course completions, from 61 per cent to 76 per cent; qualification achievement increased from 16 per cent to 66 per cent.
- Significant progress has been made since the last EER visit in educational performance and quality teaching. Takitimu collects graduate destination data and student feedback, and has begun using this information in its decision-making for quality improvement.

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<sup>2</sup> 'Let God be your spearhead and achievement will follow is true Māoridom in action.'

However, the organisation needs to collate and analyse achievement outcomes more fully to better understand why there is still a gap between the course completions and qualification completions.

- Takitimu collates destination data but could strengthen its processes to include feedback from employers and higher learning institutes to see how well the training has prepared the graduates for employment, and if there are any areas that could be improved.
- The quality management system has been reviewed and policies and processes revised. However, the organisation needs to continue the development and full implementation of these systems to maximise the benefits to students. Of pressing need is the consolidation and strengthening of moderation systems to assure management that assessments are validated.

# Findings

*NZQA statements of confidence are informed by the evidence and ratings outlined in the focus areas in response to the following pātai aromātai:*

*Ka pēhea tā koutou whakapuaki i te kaupapa, ā, ka pēhea koutou e mōhio ai e whakatutukihia ana?*

The rating for organisational performance in relation to this pātai aromātai is **pounamu whakairo**.

The rating for capability in self-reflective practice for this pātai aromātai is **pounamu whakairo**.

## 1.1 Whanaungatanga

Expressions of whanaungatanga are evident throughout all aspects of operations. Takitimu explained that it has consolidated whakapapa links with the house of Ariki in Rarotonga, as part of their commitment to authentic whanaungatanga affirmation. The PTE has participated with all 16 marae across the Heretaunga rohe with their Hau Wānanga project, identifying and responding to marae needs, including graduates and students filling the void of kaikaranga, kaikōrero and kaitautoko thereby strengthening tikanga and te reo Māori capability and capacity iwi wide. This close association also enabled Takitimu to spearhead, with the support of the marae, the successful hosting of Te Matatini, the national showcase of Māori performing arts. This demonstrated successful collaboration across and with marae, providing unity and cohesion for Ngāti Kahungunu. Staff, students, and graduates were involved as participants in the pōwhiri for the event, as participants in kapa haka, as educators and performers in the Kahungunu pavilion, and as volunteers.

Takitimu is a strong connector of community and community groups through the involvement of management and teaching staff on community boards such as the Ngāti Kahungunu Rūnanga Arts and Culture Board and Takitimu Ora. This enables engagement that is whakapapa based and whanaungatanga actioned. The students benefit as participants in the performance and tikanga aspects of these engagements, including haka pōwhiri, performances and theatre productions. Takitimu staff and students helped install 18 pou in Civic Square in Hastings which is now a tourist attraction.

Through the business and employment arm, Kahurangi Māori Dance Theatre (Kahurangi), Takitimu fulfills a role as parliamentary cultural ambassador and extends the ambassador role off-shore. As members of the Kahurangi group, students and graduates are given practical opportunities to consolidate their skills and demonstrate the performing arts. Kahurangi also provides work experience and employment opportunities for students in its Theatre in Education contracts, performing in many schools throughout Aotearoa and internationally. These opportunities are also afforded through the many local and national events that Takitimu and Kahurangi are involved in, such as the Māori Music Awards (now in

its tenth year), the Kahungunu Ahurei, the Takitimu Festival, the annual Matariki celebrations and Te Reo Kori Māori games.

The evaluators interviewed an extensive range of key stakeholders, both Māori and non-Māori, and it was clear that Takitimu has respect and support from these stakeholders. Further, the stakeholders said they have encouraged Takitimu to extend their education portfolio by offering more qualifications.

Strong relationships exist between students, tutors, management, the board and wider wānanga whānau. The wānanga is situated in an environment that includes a kōhanga reo, a kura kaupapa Māori and a wharekura. The staff and students also actively engage with and provide enrichment for their elders through their Taikura programme as part of recognising the significant role elders play in a Māori worldview. The organisation has a seamless consciousness, offering 'womb to tomb' engagement and opportunity. This is embodied in the intention to relocate all parts of the community organisation to the new planned site in 2020.

## 1.2 Manaakitanga

The manaaki of whenua, taonga and manuhiri is a key outcome for students, and this value is taught or modeled through the teaching programmes and wider engagements. Takitimu considers that if the Māori arts are not supported and developed in Aotearoa, they will not be maintained elsewhere and could be lost to the world. Therein, Takitimu aims, to uphold and manaaki the mana of Māori cultural performing arts through its programmes and its graduates promoting the performing arts through employment or voluntary service.

Takitimu continues to maintain an open-entry approach as part of its core ethos and practical manifesto of manaakitanga, as established by the founders. This means the PTE serves a variety of learners, some of whom have not had their needs well met in other educational settings. The evaluators heard that students often arrive with low confidence and self-esteem, but leave well equipped with skills and confidence to engage positively with the world. Students appreciate the open-entry policy which enables them to have a positive educational experience. They appreciate the support mechanisms in place to allay any barriers to learning. Further, the evaluators saw evidence of graduates gaining meaningful employment as a result of the knowledge, skills and confidence gained while studying at Takitimu. In addition, Takitimu is viewed from outside of New Zealand (internationally) as a positive incubator of Māori cultural identity. The evaluators met with students living in Australia who had returned to study at Takitimu for this purpose.

Following the last NZQA EER, the organisation conducted a self-review. The illness of both the then chief executive officer and the financial controller impacted on the organisation. During this period of uncertainty, staff spoke of the strong manaaki of the organisation. Takitimu has since made improvements, becoming more familiar with TEC and NZQA requirements and strengthening its operations. Takitimu also contracted external expertise

to assist them through this process. These actions have led to improved achievement underpinned by stronger processes.

Self-review has helped bring about changes to assessment practice. One example is a new process of integrated assessment. This means that instead of students undertaking components of assessment within different modules or courses, an integrated assessment time is organised, allowing several tutors to assess students against several learning components through a singular thematic activity, such as a performance. Music performance and music theory are still to be integrated within this approach.

Takitimu acknowledges tensions in managing competing pressures on resources, time, and staff and student workloads. For example, when students are traveling away on work experience, they are still expected to keep up with their studies. Not all areas visited (while on tour) have internet connection, and this can have an impact on students' access to learning materials or tutor support. The organisation acknowledges this is a work in progress.

Staff see their role of manaaki as to 'whangai, whangai, whangai – feed, feed, feed', providing quality programmes underpinned by strong pastoral care and academic support. Takitimu is accessing the recently established Takitimu Ora (a collaboration of marae and trusts to improve pastoral care to students). Takitimu sees the advantages of being part of the collaboration as it provides holistic support where previously the support was disconnected. This support, coupled with the wānanga being on one site where staff know the families and can provide advice or organise pastoral care and academic support as required, has strengthened its manaaki. The staff have a high degree of personal investment in manaaki and service the kaupapa.

Community groups that the evaluators spoke to would like to see this organisation as the preferred provider for Kahungunu educational provision. This is a very important objective but management recognises the need for a strong platform before investigating further.

### 1.3 Pukengatanga

Since the last EER, Takitimu has strengthened its operations to improve academic outcomes. These changes have been well planned and are now being progressively implemented. There has been a noteworthy strong improvement in course and qualification completion rates. For course completions, Takitimu met its contracted investment plan target of 82 per cent for 2014-2015, but dipped slightly in 2016 (76 per cent). Takitimu is now self-assessing to determine which papers or specific components are causing difficulty and preventing students from completing. Qualification completions have increased, although Takitimu is yet to meet the investment plan target of 78 per cent. Māori students made up 95-98 per cent of the student numbers over the last three years and so achievement for this cohort is similar to students overall. Takitimu enrolls small numbers of other priority learners (Pasifika), and it would be useful to track their achievement rates separately along with under 25-year-olds who comprise approximately 15 per cent of the student population.

**Table 1. Takitimu course and qualification completions, 2014-2016 (%)**

	Course completions		Qualification completions	
	Investment plan target	All students	Investment plan target	All students
2013	82	61	78	15
2014	82	87	78	58
2015	82	85	78	54
2016	82	76	78	66

Graduates throughout Takitimu’s long period of delivery have achieved valued outcomes. Takitimu has collated its graduate and alumni destination data by category, including te reo Māori and tikanga, Māori song and dance, performance, Māori music, arts administration and production. Employment in te reo and tikanga Māori positions include teaching in kōhanga reo, kura and tertiary. Those who have been recruited by Kahurangi have been employed in all categories through their performances and as support crew both in Aotearoa and internationally. For the last three years, Takitimu has averaged 61 per cent employment outcomes and 30 per cent to higher learning. There has been a move towards more students entering higher learning, as in 2016, when 45 per cent chose this option.

In addition to the performing arts skills (performance, music, production, te reo Māori), students gain valued soft skills of raised confidence and self-esteem, work ethic, time-management, teamwork and manaakitanga. These attributes increase employability and usefulness for the voluntary work that the students and graduates are engaged in, such as their involvement on marae and in events such as the Māori Music Awards. Students also gain industry skills such as multi-tasking and working under pressure, international knowledge as part of global citizenship, and self-management which they demonstrate through their work experience with Kahurangi nationally and internationally. The student productions performed in communities and schools also provide opportunities to practise and apply their skills. These productions – such as this year’s Whakaaria Mai – are also expressions of mātauranga Māori and creativity. In addition, students gain leaderships skills through events management which also supports the development of whānau, hapū and iwi.

The programmes are designed to include kaupapa Māori principles and practices, such as in papers for performing arts, Manu Poi and te reo and tikanga Māori. Takitimu is currently reviewing its programmes to align with NZQA’s Ngā Toi qualification suite and expects to complete this process later this year.

While Takitimu has reviewed its policies and procedures, there are still areas such as internal and external moderation that require strengthening. Takitimu is still recruiting a full

complement of moderators for planned internal and external moderation. Complementary professional development for teaching staff to support this recruitment would be beneficial.

## 1.4 Rangatiratanga

The organisation is kaupapa based and ancestrally connected as an expression of Māori independence and autonomy. Building on from the vision of elders, Takitimu has a long-standing commitment as part of their self-determined identity of reconnecting the parts of Māori society into an integrated whole-of-life community. This was evidenced by significant milestones including the establishment of Kōhanga Reo (1991), Kura Raumati (1991), Wānanga (1991) Kura Kaupapa Māori (1995), Whare Pūkenga (2001), Taikura (2006), Wharekura (2015) all on one site.

Takitimu's expertise in culture and performing arts is acknowledged by numerous parties. Examples of the high regard for Takitimu include requests to perform parliamentary duties of haka pōwhiri, international invitations to open venues, providing cultural advice to international groups such as Cirque de Soleil, Hastings citizenship ceremonial duties, etc.

Following the death of the founding chief executive, the current chief executive has filled the leadership role alongside the board of trustees and staff.

An example of effective leadership was the national debate about hosting Te Matatini, successfully argued by Ngāti Kahungunu. The collective leadership was instrumental in hosting this event, where the skills of staff and students were greatly valued. This speaks highly of the organisation as Te Matatini is the leading Māori performing arts event. Through this and other events, and in engagement with non-Māori, Takitimu has bridged cultural divides and, in some cases, overcome unequal power relationships.

In addition, Takitimu strategically planned and successfully negotiated a major shift to a new site, keeping all components intact. This will take place in 2020.

The leadership continues to consolidate the learning provision which is of Māori shape and form, with Māori performing arts underpinned by reo and tikanga. Further, the learning experience is mana-enhancing, as interviews with staff, students and stakeholders confirmed. The organisation has secured education funding and additional funding through events management, cultural engagements and master classes to support teaching staff with professional development and teaching resources.

Student achievement could be better tracked as the current system of tracking mid-year enrolments records these as having a negative impact on qualification completions. There is also a need to analyse achievement by paper and programme to fully understand and stop the slight downward trend of course completions. The leadership acknowledges it still has work to do to strengthen and consolidate its assessment and moderation processes.

## 1.5 Kaitiakitanga

For the last three decades, Takitimu has aimed to uphold the mana of Māori cultural performing arts. It is committed to the preservation and advancement of Māori performing arts, te reo and tikanga. Programmes are based on tikanga Māori to reinforce the students' cultural identity, especially for those who have lacked positive reinforcement in the past. The sense of being part of a tradition often leads students to re-evaluate their values and lifestyle and adopt more socially acceptable behaviours. The programmes are planned and well delivered by competent and appropriately qualified staff.

Kaiako often collaborate, team-teach, observe peers and share personal practice as part of supporting quality teaching. The organisation has identified the need for adult teaching professional development and is exploring how best to support kaiako. In addition, the organisation is applying to the TEC for adult literacy educator funding to improve the tutors' capability to effectively teach literacy and numeracy and boost achievement.

Takitimu has a strategy to increase the digital capability of the organisation to support learner success. The PTE has increased the number of digital devices to support teaching and learning, but more are needed. The move to the new site has will include improvements in technology and digital capability.

The education outcomes serve the cultural aspirations of the community, strengthening marae ahi kaa. The evaluators also saw evidence of many examples of graduates teaching Māori performing arts and te reo Māori in schools. The community benefits from the performances of the students on their behalf in events such as the citizenship ceremonies, the annual Māori Music Awards, the reo Kori Games, to name a few. Further, through its dance company, Kahurangi, graduates gain national and international exposure and employment opportunities.

In their role as kaitiaki, board and staff participated in Kauwae Rangatira (collective responsibility for all education activity on the site) and Takitimu Ora (collective responsibility for holistic pastoral care).

## 1.6 Te Reo Māori

As noted, Takitimu shares a site with a kōhanga reo, kura kaupapa and wharekura, where te reo Māori is nurtured and is the language of instruction. This provides an enabling environment for te reo o Ngāti Kahungunu to underpin all activities and seamlessly transfer to the wānanga. Te reo o Ngāti Kahungunu for Takitimu is flourishing, underpins all activities, is embedded as a specific component of the programmes, and is also included in the bilingual delivery of other papers as exemplified by the Manu Poi assessment activity. The productions the students perform in schools and communities are available in both English and te reo Māori depending on the audience. Accessing reo Māori productions is especially appreciated by Māori-medium kura. As participants in the many cultural events Takitimu engages with the students get ample opportunities to use te reo o Ngāti Kahungunu.

Students and graduates contribute to and support marae as kaikaranga, kaikōrero, haka pōwhiri, waiata, ahi kaa, te kawa o te marae, a valued and appreciated contribution to ensure that the marae tikanga and kawa are upheld. In addition, graduates are working in a number of Hawkes Bay kōhanga reo, primary, intermediate and secondary schools as kaiawhina and te reo Māori and performing arts teachers. They are making a major contribution to the preservation, promotion and advancement of te reo Māori me te reo o Ngāti Kahungunu.

Because of the open-entry policy, the lack of or level of proficiency in te reo Māori is not an issue for students. The reo Māori tutor is a highly proficient and experienced teacher who works hard to meet all student needs, but it is not easy to teach all year levels in one class, as noted by the students.

The tutor is a key contributor to the reo Māori strategy for Ngāti Kahungunu (Kahungunu Kia Eke), the reo Māori strategy 2013-2027, and is motivated and determined to revive and embed Kahungunu Kupu in all teachings. The tutor was also instrumental in Kahungunu hosting Te Matatini which provided a plethora of reo Māori and tikanga opportunities for students. Takitimu students enjoy the benefits of being in a reo Māori immersed environment that prioritizes te reo Māori me te reo o Ngāti Kahungunu.

## Ngā Wā Arotahi – Focus Areas

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

### 2.1 Focus area: Diploma in Māori Performing Arts (Level 6)

The rating in this focus area for performance is pounamu whakairo.

The rating for capability in self-reflection for this focus area is pounamu whakairo.

# Ngā Whakahau – Recommendations

NZQA recommends that Te Wānanga Whare Tapere o Takitimu:

- Collate and analyse achievement to fully understand which components/papers are contributing to the slight downward trend of course completions; why there is a gap between the course completions and qualification completions; and to build improvement solutions from there.
- Seek feedback from employers and higher learning institutes to see how well training has prepared the graduate, and if there are any areas that could be improved.
- Fully implement revised policies and processes to maximise the benefits to students.
- Continue to develop, implement, train out and reflect on moderation systems and findings within the programmes of study.

# Appendix

## Regulatory basis for external evaluation and review

*External evaluation and review is conducted according to the External Evaluation and Review (EER) Rules 2013, which are made by NZQA under section 253 of the Education Act 1989 and approved by the NZQA Board and the Minister for Tertiary Education, Skills and Employment.*

*Self-assessment and participation in external evaluation and review are requirements for maintaining accreditation to provide an approved programme for all TEOs other than universities. The requirements are set through the NZQF Programme Approval and Accreditation Rules 2013, which are also made by NZQA under section 253 of the Education Act 1989 and approved by the NZQA Board and the Minister for Tertiary Education, Skills and Employment.*

*In addition, the Private Training Establishment Registration Rules 2013 require registered private training establishments to undertake self-assessment and participate in external evaluation and review, in accordance with the External Evaluation and Review Rules (EER) 2013, as a condition of maintaining registration. The Private Training Establishment Registration Rules 2013 are also made by NZQA under section 253 of the Education Act 1989 and approved by the NZQA Board and the Minister for Tertiary Education, Skills and Employment.*

*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 External Evaluation and Review (EER) Rules 2013.*

*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)).*

*The External Evaluation and Review (EER) Rules 2013 are available at <http://www.nzqa.govt.nz/assets/About-us/Our-role/Rules/EER-Rules.pdf>, while information about the conduct and methodology for external evaluation and review can be found at <http://www.nzqa.govt.nz/providers-partners/external-evaluation-and-review/policy-and-guidelines-eer/introduction/>.*

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