POSITION DESCRIPTION			
TITLE	Teaching Artist (Contract, Teaching Artist Pool 2027)		
HOURS	Contracted for 2027 as part of the Teaching Artist Pool, with each Teaching Artist specialising in specific productions		
DEPARTMENT	Artistic Operations	**VERSION DATE**	November 2026
TEAM	Learning & Participation	**REPORTS TO**	Head of Learning & Participation
DIRECT REPORTS	None	**INDIRECT REPORTS**	None
KEY INTERNAL WORKING RELATIONSHIPS	Head of Learning & Participation Participation Coordinator Production and Stage Management Front of House Customer Relationships Teaching Artist Pool	**KEY EXTERNAL RELATIONSHIPS**	Kaiako and schools Ākonga Kura Whakaari Aotearoa Drama New Zealand Q Theatre
WORKING CONDITIONS	ATC rehearsal studios, Balmoral ASB Waterfront Theatre Rangatira at Q Theatre Schools across Tāmaki Makaurau Online via Zoom	**KEY SUPPLIER RELATIONSHIPS**	None
INTERNAL MEMBERSHIPS	Teaching Artist Pool	**EXTERNAL MEMBERSHIPS**	None
DELEGATIONS OF AUTHORITY	None.		

AUCKLAND THEATRE COMPANY

Auckland Theatre Company (ATC) introduced itself to the world in 1993 under the leadership of Simon Prast with the world premiere of David Geary's *Lovelock's Dream Run*, directed by Raymond Hawthorne ONZM at the Watershed Theatre. The Company was led by Artistic Director Colin McColl ONZM from mid 2003 to 2021, who created an unprecedented 18 seasons. In that time ATC established a permanent rehearsal base at Balmoral and, after a decade of dreaming, planning and fundraising, opened the ASB Waterfront Theatre in Wynyard Quarter in 2016, creating a new platform where theatre makers could work at scale. In 2023, ATC celebrated 30 years of producing theatre in Tāmaki Makaurau, making its 200th production.

Today, the Company is led by Artistic Director & CEO Jonathan Bielski. Our purpose of 'powerful storytelling that connects communities and enriches lives' is manifested in five programme strands. We produce theatre of scale and ambition, presenting outstanding New Zealand and international work that thrills audiences and builds community; develop new work by New Zealand theatre artists, reflecting the community of which we are a part and nurturing the next generation of New Zealand storytellers; inspire and engage young people, through initiatives in which young people can participate through school and independently; provide leadership for the performing arts sector, offering professional development and resources that nurture theatre workers; and programme ASB Waterfront Theatre to fulfil its potential as a cultural asset for the benefit of Aucklanders.

Now with an annual subscription season of six to eight works, a thriving Youth Company, digital classroom and creative learning programmes, new work in development, a suite of arts industry partnerships, rehearsal studios at Balmoral and a 675 seat theatre to call home, ATC looks ahead to the next 30 years ready to embrace the new challenges of creating and presenting theatre for an ever changing audience in the context of Aotearoa's largest multicultural city.

POSITION PURPOSE

Teaching Artists are the bridge between ATC productions and ākonga. They are practising theatre artists who treat ākonga as artists, and bring the tools and techniques of the rehearsal room into classrooms and our theatre. What they learn from ākonga and kaiako comes back to ATC.

In 2027 Teaching Artists work as a year round Pool, training together from February and teaching from a shared practice framework. Teaching Artists work in pairs on each production, sitting in on rehearsals, writing for the education pack, hosting school matinées and delivering workshops in schools and on Zoom. Pool members are matched to productions by availability and strengths.

Teaching Artists are core children's workers, and are subject to Police vetting as per the Children's Act 2014. The role is part of the Learning and Participation team and participates as a member of the ATC whānau. We welcome you to share your access requirements and how we can work with you to make this role accessible for you.

2027 Programme		
PRODUCTION	**TERM**	**TEACHING ARTIST WORK**
***Tiri: Te Araroa Woman Far Walking* by Witi Ihimaera (Digital Classroom)**	Term One	Zoom workshops throughout the term
***The Boy from Vaiala* by Victor Rodger**	Term One	Rehearsal room and education pack
***The King's Speech* by David Seidler**	Term Two	Workshops Tue 27 Apr to Fri 7 May; matinée Thu 29 Apr
***Helen Clark in Six Outfits* by Fiona Samuel**	Term Two	Workshops Mon 17 May to Fri 4 Jun; matinée Thu 27 May; education pack refresh
***Sons of Vao* by Vela Manusaute (Digital Classroom)**	Term Two	Zoom workshops throughout the term
***Sense and Sensibility* by Jane Austen and Penny Ashton**	Term Three	Rehearsal room, education pack, matinée Thu 29 Jul
***Becoming Jeff Bezos* by Alex Medland**	Term Three	Rehearsal room, education pack, workshops Mon 19 Jul to Fri 13 Aug; matinées at Rangatira, Q Theatre
***Twelfth Night* by William Shakespeare**	Term Three	Rehearsal room, new education pack, full workshop programme Mon 2 Aug to Fri 27 Aug; eight matinées Tue 17 to Fri 27 Aug
All school matinées are at 11am with a 10am call.		

1. WHAT YOU WILL DO

KEY AREAS	KEY RESPONSIBILITIES	EXPECTED OUTCOMES
Production Delivery		
Rehearsal room	• Observe rehearsals at ATC Balmoral for each production you are attached to, up to the hours agreed in your letter of agreement. • Keep what happens in the rehearsal room confidential, and follow the lead of the director and stage manager.	• Workshops and writing draw directly on the rehearsal process. • The company trusts Teaching Artists in the room.
Education packs	• Write content for the education pack for each production you are attached to. • Help refresh existing packs where needed. • Meet the deadlines in your letter of agreement.	• Kaiako receive practical, classroom ready material that supports NCEA Drama, IB and Cambridge.
School matinées	• In pairs, greet and host schools and settle the room before the show. • Facilitate the 20 minute Q&A on stage with cast and creatives afterwards.	• Every school group is welcomed and settled. • The Q&A runs to time and looks after the performers.

KEY AREAS	KEY RESPONSIBILITIES	EXPECTED OUTCOMES
Workshops	• In pairs, plan and deliver 50 minute workshops in schools within each production's workshop window, and adapt them into 25 minute Zoom sessions for Digital Classroom and schools outside Auckland. • Workshops before the show prepare ākonga to experience the play. Workshops after help them make sense of what they saw.	• Ākonga arrive ready to experience the show, and leave able to talk and write about it. • Workshops are rated as highly recommended. • Schools rebook.
Teaching Artist Pool		
Training and framework	• Attend & contribute to paid Pool training days. • Help co design ATC's Teaching Artist practice framework, building on the approach in the Teaching Artist at ATC manual, and teach from it.	• A consistent ATC practice across every pair in the Pool.
Mentoring	• Work in a mentoring pair within the Pool, offering or receiving support.	• Teaching Artists are supported and keep growing their practice.
Reporting and Evaluation		
Workshop reports and debriefs	• Send a short report after every workshop covering the school, number of ākonga, how it went and any issues or concerns. • Join a debrief with the Head of Learning & Participation at the end of each production.	• The programme improves each season, and ATC can report its impact to funders and partners.
Health, Safety & Wellbeing		
Child protection	• Follow ATC's Child Protection Policy and Safe Practice Guidelines wherever you work, at ATC sites and in schools. • Bring any concern or disclosure to a Designated Person straight away, following Respond, Report, Record, Review, Reflect.	• Ākonga are safe in every ATC workshop and performance. • Concerns are acted on promptly and recorded properly.
Health, safety and wellbeing of self and others	• Take responsibility for your own and others' safety and wellbeing. • Follow ATC's health and safety policies and procedures as advised to you. • Manage your workload through busy workshop periods, and raise it early if stress or fatigue become an issue.	• You are safe at work and promote safety to the wider whānau at ATC. • Support is provided where needed.
Cultural Competency		
Te Tiriti o Waitangi	• Have knowledge of, or a willingness to develop knowledge of, Te Ao Māori, tikanga Māori, te reo Māori and Te Tiriti o Waitangi.	• Understanding of the Treaty of Waitangi and its principles. • Accurate pronunciation of te reo Māori.
Multicultural Auckland	• Understand the protocols and sensitivities of the different schools and communities across Tāmaki Makaurau.	• Sensitivity and appreciation of the Auckland cultural context as it relates to ATC's work.
Accessibility and Inclusion	• Plan workshops and matinée hosting so every ākonga can take part, working with kaiako and ATC's access programme.	• Every ākonga can take part in workshops and matinées.

2. WHAT YOU WILL BRING

QUALIFICATIONS	
ESSENTIAL	**DESIRABLE**
The legal right to live and work in New Zealand.	A qualification or training in drama, performing arts or education, or equivalent professional experience.
Satisfactory Police vetting under the Children's Act 2014.	

EXPERIENCE	
ESSENTIAL	**DESIRABLE**
A current practice as a theatre artist in any discipline.	Knowledge of NCEA Drama, or of teaching in Aotearoa.
Experience leading creative work with young people in schools, youth theatre or the community.	Experience delivering workshops online.
Confidence hosting a large audience and facilitating a live Q&A.	Experience writing for kaiako or young people.

CORE COMPETENCIES	
ESSENTIAL	**DESIRABLE**
Warmth, reliability and the ability to read a room and adapt.	Te reo Māori, Pasifika languages or other languages spoken in our schools.
Clear writing.	Lived experience and community connections.
A collaborative approach to working in pairs and as part of a Pool.	
Discretion with confidential rehearsal room material.	
A firm commitment to safeguarding children and young people.	

APPENDIX: 2027 TEACHING ARTIST DATES

All school matinées are at 11am with a 10am call, at ASB Waterfront Theatre except *Becoming Jeff Bezos*, which is at Q Theatre, Rangatira. Dates are correct at the time of writing and can occasionally shift.

ACTIVITY	DATE	TIME
Teaching Artist Pool		
Pool training begins	February 2027	Dates to be confirmed
***The Boy from Vaiala* by Victor Rodger**		
First day of rehearsal (ATC Balmoral)	Mon 25 Jan 2027	
***Tiri: Te Araroa Woman Far Walking* by Witi Ihimaera (Digital Classroom)**		
Zoom workshops	Tue 2 Feb to Fri 9 Apr 2027	Term One
***The King's Speech* by David Seidler**		
First day of rehearsal (ATC Balmoral)	Mon 8 Mar 2027	
Workshops	Tue 27 Apr to Fri 7 May 2027	
School matinée	Thu 29 Apr 2027	11am
***Sons of Vao* by Vela Manusaute (Digital Classroom)**		
Zoom workshops	Tue 27 Apr to Fri 2 Jul 2027	Term Two
***Helen Clark in Six Outfits* by Fiona Samuel**		
First day of rehearsal (ATC Balmoral)	Mon 3 May 2027	
Workshops	Mon 17 May to Fri 4 Jun 2027	
School matinée	Thu 27 May 2027	11am
***Sense and Sensibility* by Jane Austen and Penny Ashton**		
First day of rehearsal (ATC Balmoral)	Tue 8 Jun 2027	
School matinée	Thu 29 Jul 2027	11am
***Becoming Jeff Bezos* by Alex Medland, at Q Theatre, Rangatira**		
First day of rehearsal (venue to be confirmed)	Mon 14 Jun 2027	
Workshops	Mon 19 Jul to Fri 13 Aug 2027	
School matinées	Wed 28 Jul, Fri 30 Jul, Wed 4 Aug and Fri 6 Aug 2027	11am
***Twelfth Night* by William Shakespeare**		
First day of rehearsal (ATC Balmoral)	Mon 12 Jul 2027	
Workshops	Mon 2 Aug to Fri 27 Aug 2027	
School matinées	Tue 17, Wed 18, Thu 19, Fri 20, Tue 24, Wed 25, Thu 26 and Fri 27 Aug 2027	11am

...END...