

**MUSEUM OF NEW  
ZEALAND  
TE PAPA  
TONGAREWA**

Cable St  
PO Box 467  
Wellington  
New Zealand

Telephone  
64-4-381 7249  
[www.tepapa.govt.nz](http://www.tepapa.govt.nz)



8 August 2024

Tēnā koe,

**Re: Official Information Act (OIA) Request – Accessibility/inclusion policy**

I am writing in response to your OIA request dated 11 July 2024 in which you wrote:

*I was trying to locate an Accessibility Policy, or what you have in relation to Diversity, Equity and inclusion for visitors and staff. It currently doesn't look like it's listed on your Health, Safety & Wellbeing Policy related documents. ([https://www.tepapa.govt.nz/assets/76067/1693182987-health\\_safety\\_wellbeing\\_policy\\_2022.pdf](https://www.tepapa.govt.nz/assets/76067/1693182987-health_safety_wellbeing_policy_2022.pdf))*

*Can you please able to supply it,*

- Operational documents in relation to it (as mentioned in your page: <https://www.tepapa.govt.nz/learn/for-museums-and-galleries/how-guides/running-museum/accessibility-for-museums-and-galleries-1>),*
- the JD's of organisational roles where access intersects as a function,*
- as well as any Disability and/or cultural competency training staff have undertaken over the last 3 years.*

Te Papa has many different service delivery outputs, such as events, exhibitions and experiences, venue hire, retail, café and learning programmes. For this reason accessibility and inclusion requirements across each part of the organisation are considered as appropriate to the nature of the service.

From an operational perspective, this includes:

- Visitor Services Operations Manual (relevant excerpts relating to accessibility are attached)
- Exhibition Design Manual (relevant excerpts relating to accessibility are attached)
- Use of accessibility guidelines from international institutions, such as the Smithsonian (available online: [Microsoft Word - Smithsonian Guidelines for accessible design.doc \(texas.gov\)](#))
- Guidelines for accessibility of in-gallery digital experiences (available online: [Accessibility – Design Language System \(tepapa.govt.nz\)](#))
- User Interface design guidelines for captioning in-gallery digital experiences (available online: [Video – Design Language System \(tepapa.govt.nz\)](#))
- Use of NZ Government Web Accessibility Standard 1.1 (as much as possible to non-web products such as public kiosks, media, and digital interactive experiences – available online: [NZ Government Web Accessibility Standard 1.1](#))

- Subtitle (Captioning) Guidelines (copy attached)
- For web accessibility, Te Papa uses the New Zealand Government's web accessibility standards, which are based on the international standard Web Content Accessibility Guidelines 2.0. Information about the standard is online: [Digital.govt.nz accessibility page](#)

In 2021, we completed production of Te Papa NZSL Mobile Guide in close collaboration with Deaf and NZSL communities. As well as the Mobile Guide itself, the project has also delivered:

- NZSL Welcome video in the Entrance Foyer to Te Papa
- NZSL Orientation video on the Host Info Desk on Level 2
- A new NZSL Landing page on the main Te Papa website ([Explore Te Papa in New Zealand Sign Language](#))
- NZSL plan your visit page with a visual guide to car parking at Te Papa ([What to expect at Te Papa – in NZSL](#))
- A NZSL playlist with all Mobile Guide Content on Te Papa's Youtube Channel ([What's on each level in NZSL - Te Papa mobile guide](#))
- Promotional and on-boarding print graphics installed throughout the museum
- Information sharing and networking with other NZ culture institutions, including with Auckland War Memorial Museum

With regard to future development of translation of content into NZSL, Te Papa has best practice guidelines (copy attached). A summary of the NZSL mobile guide project is available online: [Te Papa NZSL Mobile Guide - Round 4 recipient | NZSL Board](#). A presentation to the National Digital Forum is also available on YouTube: [Use, Access, Attitude and Status - the making of the NZSL Mobile Guide](#).

The Exhibition Design and Content team has a relationship with groups such as CCS Disability Action to ensure exhibition development follows best practice.

As noted in the Operations Manual, Visitor Services accessibility considerations include:

- Wheelchair and mobility scooter booking systems
- Accessible carparks
- Evacuation chairs
- Accessible lift in the Quake Breaker exhibition
- Ensuring assistance dogs are welcome in accordance with legislation
- Provision of earmuffs for noise reduction

As an organisation we also have a number of practices that keep accessibility front of mind such as Alt text in our email signatures and presentations. Depending on programming, Te Papa also provides additional services related to exhibitions and experiences. An example is audio descriptions: [Audio descriptions | Te Papa](#). More examples can be found by searching 'audio' on the Te Papa website.

In relation to positions, accessibility is a specified knowledge and skill requirement for:

- Design Team Leader
- Exhibition Experience Developer
- Spatial Designer
- Graphic Designer
- Digital Channels Product Manager.

Copies of the position descriptions for these roles are attached.

In 2023 Te Papa established a new team which will assist the whole organisation in developing and implementing strategies and policies needed to meet our obligations and aspirations in Te Rautaki o Te Papa, including accessibility. Due to the recent establishment of this team, an overarching policy will be explored in the future.

In the last three years Te Papa has rolled out Bullying, Harassment & Discrimination training to all staff with teams doing refreshers as needed. This helps make sure our environment is supportive and inclusive. This is also part of our standard induction programme.

Te Papa also has Cultural Awareness and Communication e-learning modules available to all staff at any time on our learning management system. The system also contains useful learning links and external courses available on NZSL. As part of the NZSL Mobile Guide project, Te Papa Host training was delivered and a presentation provided to all staff.

If you are not satisfied with this response you have the right to seek an investigation and review by the Ombudsman. Information about how to make a complaint is available at [www.ombudsman.parliament.nz](http://www.ombudsman.parliament.nz) or freephone 0800 802 602.

If you wish to discuss any aspect of your request with us please contact [OIA@tepapa.govt.nz](mailto:OIA@tepapa.govt.nz).

Yours sincerely



Frances Lawrence  
**Principal Advisor Strategy, Planning and Performance**



**MUSEUM OF  
NEW ZEALAND  
TE PAPA  
TONGAREWA**

# **VISITOR SERVICES **HOST** OPERATIONS MANUAL**

**FEBRUARY 2024**

## **SECTION 1 – HOST ROLE AND UNIFORM**

### **The Host Role**

The primary purpose of a Host is to positively impact Te Papa visitor experience.

Hosts are the face of Te Papa. As such we need to be mindful of how we present ourselves and how we do our work.

All Hosts should be proactive in approaching visitors – offer way finding assistance, answer questions, provide a warm and genuine welcome, point out toilets, cafes, shops, exhibitions and other features as necessary.

## **SECTION 2 – HOST POSITIONS AND PROCEDURES**

### **Daily Procedures and Responsibilities for all Positions**

Throughout the day make sure you:

- Regularly check on interactives and report any maintenance and audio-visual issues to the Helpdesk email, also notify the Manager of any major issues.
- Keep your position clean and tidy, call for a cleaner if you need to (phone Help Desk and they will radio a cleaner directly)
- Regularly check brochures and other material such as the Te Marae whakapapa sheets, Gallipoli poppies, Toi Art/Te Taiao consumables, and restock as necessary.
- Actively engage with visitors and provide way finding assistance as required.
- Familiarise yourself with exhibition content and layout.
- Report any damage or changes to collection items and exhibitions to Helpdesk or Manager
- When reporting to Helpdesk always give your full name and a detailed description of the issue.
- Assist each other when required.

# Level 1 Positions and Procedures

## Conditions of Entry

You are welcome to photograph and film your visit for personal use, unless signage says otherwise.

E pai ana te hopu whakaahua, whitiāhua mōu ake, engari anō ngā tohu aukati i tēnā mahi.

You need permission to photograph or film commercially: [tepapa.govt.nz/images](http://tepapa.govt.nz/images)

Me tono whakaae ā-tuhi mō te tango whakaahua, mō te hopu whitiāhua hei mahi moni: [tepapa.govt.nz/images](http://tepapa.govt.nz/images)

To protect our taonga (treasures) and make sure that everyone's visit is enjoyable, please be aware that:



**Te Papa is smoke-free – no smoking, including electronic cigarettes, indoors or outdoors**

he auahi kore Te Papa Tongarewa – kāore e whakaaetia te kaipaipa ki konei (ki waho rānei)



**food and drink are not allowed in the museum**

kaua e kai, e inu, otirā i ngā wāhi kai anake



**animals are not allowed, except certified assistance dogs helping people with disabilities**

e whakaaetia ana ngā kurā ārahi rehita, waiho ērā atu kararehe ki waho



**skateboards must be stored at Coats, Bags**

waiho ngā papawira ki te ruma Koti, Pēke



**bicycles and scooters can only be stored in the racks outside, behind Quake Braker**

kei waho ngā whata pahikara, kuta rānei kei kō atu i Te Whakangāwari Rū



**objects should not be touched, unless signage says you can**

kaua e whāwhāngia ngā taonga – atu i ērā e whakaaetia ana.

Security cameras are operating.  
Questions? Ask a friendly Te Papa Host.

E mahi ana ngā kāmera haumaruru māhie a Te Papa.  
Me he pātai āu, uia ngā Kaiāwhina o Te Papa.

## Meeter Greeter/s

**Area of responsibility:** Level 1 Foyer, Quake Braker

- Every visitor to Te Papa is greeted with a warm and friendly greeting.
- Bollards are used as necessary to guide or restrict entry, make queues.
- ATM machine is available for visitor use. Bank Help Desk 0800 400 600; quote serial number.
- Taxis are usually available at the front of Te Papa.

## Lockers

**Area of responsibility:** Assisting visitors with their storage needs, lockers, bag cages, scooters, skateboards, process bookings for wheelchairs and mobility scooter.

**Opening procedure (complete by 9am):**

- At 8:45am collect a radio, a dispo and the iPad from Visitor Services Manager's desk.
- Check that the two payment kiosks are turned on and working, if not contact the VSM
- Ensure all locker doors are closed from the previous night close down.
- Check Rezdy using iPad for wheelchair/mobility scooter bookings and prepare them for visitors.
- If required, retrieve more bag cages.

**Day duties:**

- Assist visitors with their storage needs, lockers, bag cages, scooters, skateboards etc.
- Help visitors use the lockers (including rates) as required. You are not required to process their locker transaction or handle their items.
- If a visitor requires a lower locker (i.e. wheelchair user), use the kiosk to change the locker that they have purchased.
- Assist groups with storing their items in bag cages. Teachers coming in with a school group can store their bags in lockers free of charge.
- \$10 cages; purchase in store L1.
- Process bookings for wheelchairs and the mobility scooter.
- Once returned check the condition of the wheelchair/scooter. Log a Help Desk request if repairs are required.
- Stock up language brochures and maps, other materials as required.

## Wheelchairs/Mobility scooter hire


Visitors to Te Papa can hire an accessibility vehicle (wheelchair or mobility scooter) for free while they are inside the museum. Manuhiri and Hosts can do this via Te Papa's reservation platform, Rezdy. Links to the booking site are linked here:

- [Mobility Scooter](#)
- [Wheelchair](#)

**Making a reservation – Visitors:**

Visitors will book via the [Accessibility page on the Te Papa website](#) where they will find a [link to the Rezdy reservation system](#).

Tours Accessibility Rentals



**Complimentary Mobility Scooter Hire**

Rent our mobility scooter for 3 hours while you visit Te Papa.

**\$0.00**

[Book Now](#)

---



**Complimentary Wheelchair Hire**


Rent our wheelchair for 3 hours while you visit Te Papa.

**\$0.00**

[Book Now](#)

From there, they will click on which vehicle they would like to hire. This will take them to a new page where they will select the number of vehicles they would like to hire. They will then choose the date that they will be visiting before clicking the BOOK NOW button.

## Complimentary Wheelchair Hire



**\$0.00**

Location: Wellington

Hire one of our wheelchairs for 3 hours while you're visiting Te Papa.

Check in with a Te Papa Host on arrival to collect your wheelchair in the Entrance Foyer of the museum.

It is important that you read the terms and conditions before confirming. These will be found on the Booking Details page after you've selected the date and time of your visit.

**Start Booking Now**

Enter Number of Wheelchairs \*

Wheelchairs

Choose a Start Date and Time \*

← April 2021 →

M	T	W	T	F	S	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

**BOOK NOW**

Please note: After your purchase is confirmed we will email you a confirmation.

The next page will ask visitors what time they plan on arriving to the museum. Visitors will arrive at any time within the hour to pick up their rental vehicle.




20/04/21 — 26/04/21								NEXT WEEK >
	TUE 20 APR	WED 21 APR	THU 22 APR	FRI 23 APR	SAT 24 APR	SUN 25 APR	MON 26 APR	
9:00 AM To 10:00 AM	×	×	Select 0 Available	Select 0 Available	Select 0 Available	Select 0 Available	Select 0 Available	
10:00 AM To 11:00 AM	×	×	Select 0 Available	Select 0 Available	Select 0 Available	Select 0 Available	Select 0 Available	
11:00 AM To 12:00 PM	×	×	Select 0 Available	Select 0 Available	Select 0 Available	Select 0 Available	Select 0 Available	
12:00 PM To 1:00 PM	×	Select 0 Available	Select 0 Available	Select 0 Available	Select 0 Available	Select 0 Available	Select 0 Available	
1:00 PM To 2:00 PM	×	Select 0 Available	Select 0 Available	Select 0 Available	Select 0 Available	Select 0 Available	Select 0 Available	
2:00 PM To 3:00 PM	×	Select 0 Available	Select 0 Available	Select 0 Available	Select 0 Available	Select 0 Available	Select 0 Available	
3:00 PM To 4:00 PM	×	Select 0 Available	Select 0 Available	Select 0 Available	Select 0 Available	Select 0 Available	Select 0 Available	
4:00 PM To 5:00 PM	×	Select 0 Available	Select 0 Available	Select 0 Available	Select 0 Available	Select 0 Available	Select 0 Available	
5:00 PM To 6:00 PM	×	Select 0 Available	Select 0 Available	Select 0 Available	Select 0 Available	Select 0 Available	Select 0 Available	

The next page will ask visitors how long the visitor will hire the vehicle. The minimum time is one hour, add more hours as necessary.

The next page will ask manuhiri if they would like to make a donation. This is optional, so visitors are welcome to skip this.

**Optional extras - Complimentary Wheelchair Hire**  
 The following options are available with this product.

[Skip](#)



**Donation | Koha** **\$5.00**

Add a donation to help us inspire, educate, and research more

- 0 +

[Confirm](#)

The final page to secure their vehicle hire asks the visitor for their name and contact details. These are all mandatory so they cannot be skipped over by the individual. An optional “Special Requirements” field is available for manuhiri to leave any notes.

To view the Terms & Conditions, visitors will be able to click the link below the “Special Requirements” field.

To complete their hire, the visitor will click the BOOK NOW button at the bottom of the page.

Step 1 of 1  
**Booking Details**

1 Complimentary Wheelchair Hire  
Starts: 23/04/2021 11:00 AM  
Ends: 23/04/2021 2:00 PM  
[Edit Booking](#)

---

Step 1 of 1  
**Billing & Contact**

Confirmation and Billing Statements ↓

First Name  
✓ John

Last Name  
✓ Cena

Mobile  
✓ NZ • 027 555 555

Email  
✓ john.cena@gmail.com

Special requirements

By submitting this order you confirm that you agree to our [Terms & Conditions](#)

**Book Now**  
Complete your booking

	NZD
Complimentary Wheelchair Hire Starts: 23/04/2021 11:00 AM Ends: 23/04/2021 2:00 PM	\$0.00 ×
Wheelchairs	1
<a href="#">Add Promo code / Voucher</a>	
Subtotal Includes taxes & fees ⓘ	\$0.00
Total (NZD)	\$0.00

Once the visitor completes their booking form, a confirmation email will be sent to the email address the individual provided above.

### Making a reservation – Hosts:

Hosts will follow the same steps as above. You will be provided a tablet through which you can confirm rentals while standing in the Wellington Foyer.

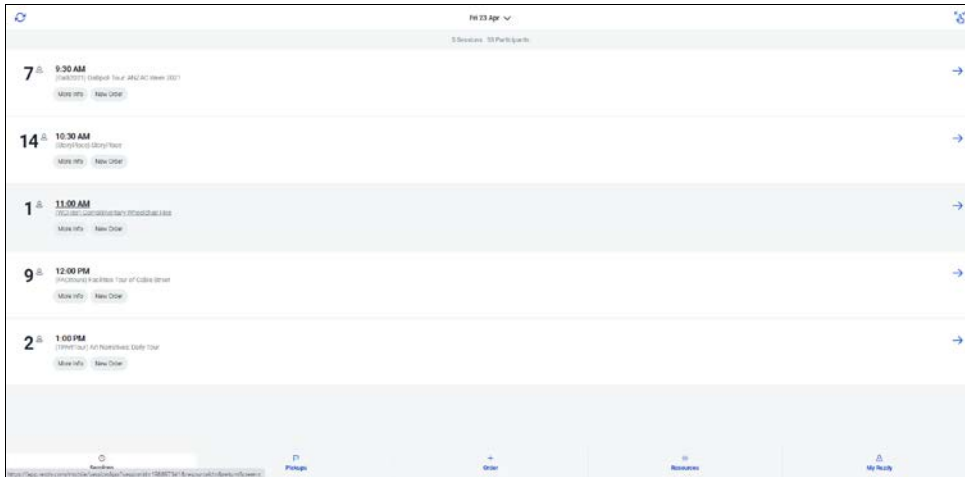
To unlock the tablet, the code is **s 9(2)(k)**

Before confirming the booking, Hosts must ask the visitor to read over the Terms & Conditions on the final page of the process.

### Collection of hire:

When the visitor arrives to Te Papa to collect the vehicle they hired, a Host will check the [Rezdy manifest](#) before handing it over.

To correctly identify who has hired one of Te Papa's vehicles, open the manifest and find the hour that they were set to arrive. For the example above, the visitor said they would arrive between 11:00am-12:00pm.



## Quake Braker lift operation

To be used for visitors who are unable to use the stairs to view the Quake Braker exhibition.

How to use:

1. Collect the set of keys labelled 'base isolator' from desk opposite the lockers.
2. Go to the Quake Braker exhibition.
3. Unlock the padlock with the appropriate key. Make sure to hold the base tray on the left of the lift as it will fall down by itself.
4. Once unlock, lower the base tray safely
5. Make sure to push down on the base tray so that it is lying flat and that the small ramps on each end are in their correct position to allow someone to walk or wheel onto the platform.
6. Help to get visitor onto platform.
7. Insert appropriate key into the control panel to the right of the lift.
8. Press down on the down arrow and the lift will slowly descend to the bottom.
9. Help visitor to safely get off the platform.
10. When returning to the top follow the process from 6 – 9 but press the up arrow instead.
11. Ensure lift returns to starting position at the top of the stairs to ensure it will keep charged. If the green light appears it is now charging.
12. Turn the key off and return to desk opposite the lockers.

**Note:** the lift can be operated from the platform using the same key and button process

## **Gallipoli: The Scale of Our War**

The Gallipoli 'The Scale of our War' exhibition was created to mark the World War I centenary. Te Papa joined forces with Weta workshop to create the exhibition. The ground breaking exhibition tells the story through the eyes and words of eight ordinary New Zealanders who found themselves in extraordinary circumstances. Each is captured frozen in a moment of time on a monumental scale – 2.4 times human size.

### **Health and safety:**

- The exhibition is closed in and has dark spaces. People should be mindful of where they are walking, their surroundings and if they suffer from claustrophobia
- Visitors with wheelchairs should be made aware of the two ramps inside the exhibition. They are located in the trench and Cecil Malthus bell jar.
- Temperatures can rise in the exhibition. Please be mindful of the temperature inside the exhibition and the increased risk of visitors fainting
- Certain content may disturb some visitors
- Adults need to supervise their children.

### **Host positions:**

#### **Entrance position:**

- Hosts greet visitors with a positive and friendly welcome
- Inform visitors of the rules before letting them enter the exhibition
  - No flash photography
  - No touching, except interactives
  - Water is allowed inside the exhibition in a closed vessel. No other drinks/food allowed
  - Please can phones be put on silent
- Other information that might be applicable to inform visitors:
  - For wheelchair visitors ensure they are aware of the two ramps inside the exhibition.
  - Visitors with young children should be advised the exhibition requires parental guidance and may not be well received by younger children.
  - The exhibition is one way with an exit by the kid's store.
- Stagger visitors into the exhibition in waves at peak times, watch the end of the first bell jar for congestion
- Manage the queue with the use of bollards if necessary

#### **Inside position:**

- Ensure the exhibition is working correctly and call in any faults that arise
- Monitor visitors wellbeing inside the exhibition
- Ensure visitors spread out inside the exhibition and maintain flow (visitor dependant)
- Ensure, and remind visitors of the rules if they are not adhering. Visitors continually not adhering to the rules; contact the VSM to discuss the next appropriate steps.
- Stock up postcards, poppies, 3D glasses and other collateral. Monitor what has been recorded on the postcards and remove where appropriate.
- Clean 3D glasses, interactives, mirrors, hats, headphones and postcard bench top.
- Replace water and clean the **Whakanoa** bowl **hourly** and ensure it is left empty overnight.

### **Gallipoli Bollard Set-up Guide:**

#### **Placement of bollards:**

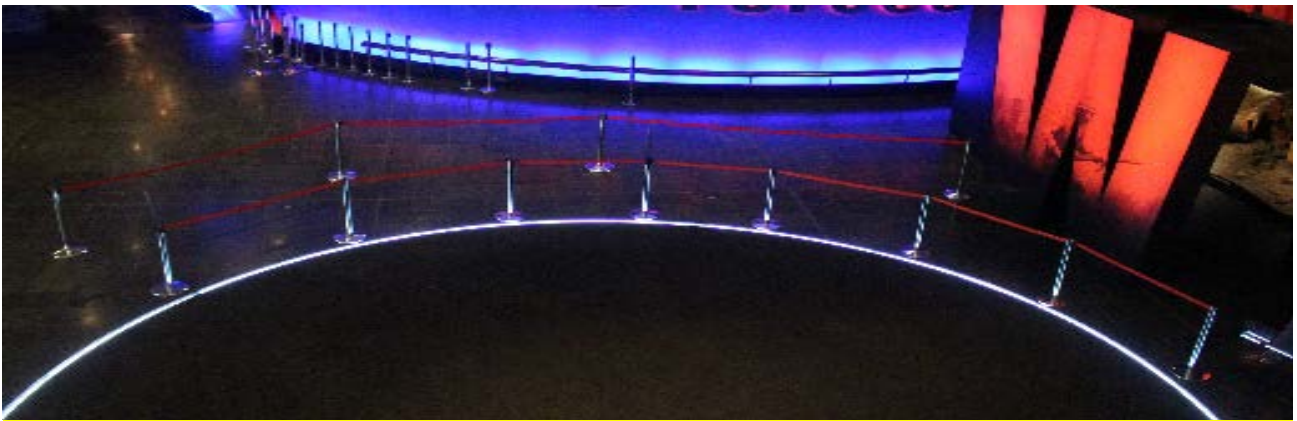
- Ensure that no bollards are placed on the Void artwork, especially the glass edge.
- The following setups are subject to seasonal and exhibitions change.

**High-season setup:**

Bollards set up in a flowing formation starting from the exhibition entrance, going back and forth. This formation will finish at the front of the Void. With the opening of Taiao, allow plenty of room for visitors exiting the Te Taiao.

**Low-season setup:**

Used when a very small or no queue is present. Bollards are placed around the edge of the void forming a half circle. Sometimes visitors think the exhibition is closed when looking at the red ribbons from afar. Entry host must watch and encourage people in if this is the case. It is also OK to have no bollards in place if you feel you can control visitors as they enter. This looks nice and helps to make the exhibition look open on very quiet days.



**High-season extension:**

An extension on the weekday standard. This formation flows back from the front of the void and loops around the pillar to give it more length. Make the 'run' narrow as visitors will not stand next to others, and this means you can make a longer run for more people to queue in. Be mindful of vistas, signage, wheelchairs and space for other visitors to see and get past, and access to the L2 store etc.



**Extending bollards for higher visitor numbers:**

The VSM will make a judgement call if the bollards need to be extended past the standard setup. Use the pillars and Wayfinding towers to grow the line in a snaking fashion across the floor.

**SECTION 4 – EQUIPMENT, FACILITIES AND SERVICES**

**Bollards and Temporary Sign Holders**

Temporary bollards and sign holders keep Te Papa a safe environment and support the smooth movement of visitors around the museum by informing them of exhibitions or other experiences of interest. It is the Host team’s responsibility to ensure the equipment is placed out as appropriate and returned to its place of storage.

Sign holders are used as and when required for functions, events, activities or exhibitions. In addition there are a few permanent signs such as the “daily tours”. Sign holders are kept at the Information Desk and the level 1 store room.

**Lifts**

This list is provided for maintenance issues and general information for visitors who may require mobility assistance, or to assist visitors, staff or contractors to negotiate between levels.

Lift no.	Name/ Location		Operates between levels
1	Lift by escalator		1 - 4
2	Main lift	Closest to Gallipoli store at level 2	2 - 6
3	Main lift	Closest to ramp at level 2	2 - 6
4	Goods lift	Back of House	1 - 6
5	Staff lift	Closest to staff entrance at level 1	1 - 6

6	Staff lift	Closest to dockway at level 1	1 - 5
7	Catering lift	Te Huinga and Level 4 Gallery	1 - 4
8	Glass lift	Te Taiao to Marae	2 - 4
9	Glass lift	Located next to Cafe	1 - 2
10	Bush City Kiosk lift	Access to toilets BCK	1 - 2
11	Glass Lift	SoaN to reading Room	4 - 5

## NZSL (NZ Sign Language) at Te Papa

NZSL videos on levels 1 and 2.

Level 1: NZSL welcome and introduction. Video plays on a loop, with captions in English and Te Reo Māori. This is the screen used by Functions to list what is on each day. If there are no Functions, Hosts can change to the NZSL welcome, using the switch under the lower left of the screen.

Level 2: NZSL orientation information “What’s on each level at Te Papa”. Plays on a loop, on a small screen on Info desk. Frame has QR code and URL for mobile guides landing page.

NZSL mobile guides

Two sets of NZSL videos: “Learn about exhibitions and how to find your way around the museum.”

What’s at Te Papa Find out about the museum’s levels and some of our exhibitions.

Take a Tour Discover some of Te Papa’s top attractions.

English or Te Reo Māori captions option, available by clicking the rectangular symbol on the lower right of the video.

Recorded by NZSL first language presenters, wearing Te Papa Host uniforms.

Access at Te Papa

A bring your own device experience. Free to use. Visitors can log into Te Papa Free Wi-Fi for four hours.

Round signs in the museum indicate NZSL content, with a QR code, which visitors access through their phone camera, linking directly to a webpage with the info relating to that place.

A short URL that people can type into their browser, linking directly to a webpage with the info relating to that place.

Access on the Te Papa website. Under Visit > Plan Your Visit > Explore Te Papa in New Zealand Sign Language > What to expect at Te Papa – in NZSL: “Learn about exhibitions and how to find your way around the museum. Discover Te Papa’s mobile guides on your own device.”

## Assistance Dogs

Assistance Dogs have been granted special legal rights under the Human Rights Act 1993 and the Dog Control Act 1996. A dog who has been granted these special rights is legally entitled to public access. This means they can go most places that a human would go, including all forms of stores, eateries, public services and public transportation.

There are 8 organisations in New Zealand who can certify disability assist dogs:

- Assistance Dogs New Zealand Trust

- Blind Low Vision NZ
- K9 Medical Detection New Zealand
- Hearing Dogs NZ
- NZ Epilepsy Assist Dog Trust
- Mobility Dogs
- Perfect Partners Assistance Dogs Trust
- K9SEARCH Medical Detection NZ.

In order to qualify for a disability assist dog, a handler must have a medically diagnosed condition which would benefit from a dog who can perform specific tasks. A person who meets these criteria can apply through the eight organisations listed above for a disability assist dog.

Assistance Dogs are clearly identifiable by the jackets they wear, which state which organisation/need they are associated with:

Type	Trained for	Identifiable by
<b>Deaf</b>	Smoke alarm, fire bell, doorbell, knock at the door, phone/ringing, alarm clock to wake up, baby monitor, cooker timer.	Yellow 'Hearing Dog' coats.
<b>Mobility</b>	Aid/assist human partner 24/7, inside the home and in the community. Mobility dog recipients enjoy access to education, work and recreational opportunities.	Green coats and they carry ID cards.
<b>Epilepsy</b>	People with severe epilepsy to lead a safer and more independent life. Owned by NZ Epilepsy Assist Dogs Trust.	Grey coats. While in training they wear purple coats.
<b>Blind</b>	All guide dogs, breeding stock and puppies being trained as guide dogs are owned by the Royal NZ Foundation of the Blind Guide Dog Services.	Leather harness with white handle. Breeding dogs wear blue coats. Dogs in training wear red coats in early stages, leather harnesses in later stages.
<b>Other special needs</b>	Physical extension of owner, trained to perform a variety of tasks tailored to the client's needs. They pick up keys or get the phone when it rings in another room, switch lights on/off, get items off shelves etc.	Have blue coats.

**IMPORTANT: Companion or support animals** - these are animals (usually dogs) who belong to a person with a physical impairment or mental health condition and may perform a valuable service to that person, but **do not have public access rights. As such, they do not have any more access rights to shops or public transportation than does any other companion animal.**

#### Host Duties in the Car Park:

All Hosts need to be able to help visitors with using the car park system and responding to questions. They should be able to help visitors with minor problems using the Car Park Manual at the Level 1 Desk. If not, radio the Visitor Services Manager.

<b>Accessible Car Parks</b>	There are five accessible parks. Two outside on the left just through the car park entry. Three inside on the left through the covered car park entry. Users must display a current disabled parking permit in their window.
-----------------------------	--



## SECTION 5 – COLLECTION CARE

### Light on art works

When visitors say they cannot see paintings very well, more than likely the amount of light has been fixed on purpose. Some items are more sensitive than others to damage by light.

You can inform visitors that “These works are shown at this level of light (lux) to protect them from over exposure to light and deterioration”.

### Touching

The Te Papa collections are treasures of our cultural and natural heritage. Part of our responsibility is to keep these treasures safe so they can be enjoyed by many people, now and in the future. Touching can damage the collections. The chemicals on our hands can cause marks, corrosion, and the breakdown of materials. Repeated touching by many thousands of visitors will mean future generations won't be able to enjoy these treasures.

Activities in the Discovery Centres, and computer and mechanical interactions in exhibitions are intended to be touched.

The collection items on display are not intended to be touched. The one exception to the guideline of ‘only touch me with your eyes’ is for Māori carvings, and pounamu which have a spiritual significance. We accept that Māori may touch these taonga in a gentle, caring and loving way.

- ask visitors to remember not to touch the collection items.
- encourage visitors to stay behind the barriers and off the plinths.
- visit particularly vulnerable taonga often – your presence will help jog people's consciences.

When a visitor is spotted touching an exhibition piece you can respond in the following way:

“Excuse me, please do not touch that, it is an exhibit and touching may damage the item”.

Go on to inform them the reasons why, if it looks like added information would help i.e.

“We must protect these treasures/taonga for the future” and,

“The natural oils in your skin can be transferred to the items which causes permanent damage. You may not see it now, but it will start to show later, and sometimes not able to be repaired”.

In developing a touching policy, Te Papa staff considered the following questions before reaching a solution.

<b>Why do people want to touch artefacts?</b>	<ul style="list-style-type: none"> <li>• Sensory feedback.</li> <li>• Cultural expectations.</li> </ul>
<b>Why do museums not want people to touch artefacts?</b>	<ul style="list-style-type: none"> <li>• Museums have a responsibility for the stewardship of a nation's treasures and taonga. Most, if not all, artefacts are damaged by repeated touching.</li> <li>• Objects that are hard to touch are also harder to steal.</li> <li>• Museums have a contractual responsibility with donors and lenders to maintain those items.</li> </ul>
<b>Why might our museum consider approving the touching of artefacts?</b>	<ul style="list-style-type: none"> <li>• Cultural needs may require this for some Taonga Māori.</li> <li>• The Museum has a need and desire to involve visitors in new experiences.</li> <li>• Our brand positioning states: "The magic of the real object (living treasures) made accessible."</li> </ul>
<b>Te Papa's responsibility</b>	<ul style="list-style-type: none"> <li>• Artefact stewardship is central to our role as the National Museum. Today's artefacts must survive for the next generation. Today's touching will diminish the future Museum and its collection. For that reason Te Papa adopted a no-touch policy everywhere except in situations where touching is culturally appropriate and in Discovery Centres.</li> </ul>

## **SECTION 6 – INCIDENTS, ACCIDENTS, AND EMERGENCIES**

### **Emergency Evacuation Procedures**

The Emergency Evacuation Procedures are in place in the event of an emergency to ensure the safe exit of all people from the building.

#### **Building Evacuation**

- Upon hearing the continuous sounding of the Fire Alarms all occupants should leave the building immediately. The continuous sound of Alarms will be audible throughout the building if they are activated.
- Egress is available from all floors and areas in the building via the marked emergency exits.

#### **Fire Evacuation Procedures**

Even in modern fire-resistant buildings immediate evacuation of all areas of the entire building is essential upon discovery of a fire or upon sounding of the alarms, even if you cannot see or locate the fire.

All doors to the stairs are Smoke Stop doors and are specially designed to inhibit the spread of smoke and fire. It is therefore essential that these doors are kept always closed.

#### **Building Safety Equipment**

The building is fitted with an automatic sprinkler system, manual fire alarms, fire hose reels, and extinguishers. These are located on each floor.

Staff who have responsibility for conducting evacuation/safety procedures are:

- Chief Building Warden/Deputy Chief Warden
- Floor Wardens/Deputy Floor Wardens
- Hosts

**Hosts responsibilities in an evacuation**

Hosts play a leading role in evacuating the building. They must be prepared to be assertive and assume a leadership role as they perform their duties. It is important that visitors are aware that Hosts are in charge. Hosts must ensure that all persons begin a calm and orderly evacuation of the area via the nearest safe exit.

As well as the accountabilities of all Hosts outlined below, each Host position has specific duties attached to those areas, and this is set out under 'Areas of Responsibility'.

**Accountabilities for ALL Hosts:**

- Evacuate your designated areas including toilets.
- Direct visitors to the nearest exits and stairways.
- Keep visitors moving steadily but not running.
- Ask visitors with prams/pushchairs to carry the child and leave the chair where it will not obstruct others.
- Ensure provision is made for visitors who cannot evacuate themselves (i.e. wheelchairs). If it is not possible to evacuate then the visitor should be taken to a safe place handy to stairs or egress doors, e.g. a smoke stop corridor, and the Control Room Operator advised of their location, a Host should remain with them.
- When it is determined that your area is completely evacuated, go to the Warden Intercom Phone (WIP) for your area and advise the Control Room Operator that your area of responsibility is clear, and then leave via the stairs or nearest exit.
- Make your way to your exit point and ensure no one enters the building.
- Once the VS Manager gives the "all clear", return to your position, and check your area before the visitors return.

**Evacuation chair**

Instructions located on the seat of the chair. Only use the chair if you are confident in doing so otherwise ensure the visitor is moved to a safe place as per the evacuation procedure.

The chair is currently located in the Ellipse staircase, level 4.

**To Open:**

- Grip both sides of extension handle; pull up until it locks at full length.
- Slide head restraint down to mid-position.
- Unbuckle torso safety belt and pivot seat down.
- To self-stand unit, unclamp the 2-wheel gas spring assisted under carriage with sole of foot (This must be retracted when descending stairs)

**To Fold:**

- Slide head restraint to topmost section of handle
- Depress spring and lower extension handle
- Retract undercarriage by pushing lever with foot until captured by spring clamp
- Pivot seat up and cinch all with torso strap

**To Operate:**



- At the fire exit landing, set Evacuation Chair upright and seat the passenger evacuee in the chair
- Pull back on the upper extension handle and balance the passenger's weight over the two main wheels
- Align evacuation chair squarely with the first flight of stairs, side nearest the handrail and roll forward. As the evacuation chair starts descending the stairs, slide grip to the top of the handle
- Hold onto evacuation chair at all times and gauge your speed of descent to assure firm footing.
- Press downward on extension handle for smoothest ride
- When the wheels first touch the next landing, hold the evacuation chair in balance and swivel to face the next flight of stairs. Continue this procedure until reaching a safe lower or ground level. Assist the passenger out of the chair.

## **SECTION 7 GUIDED TOURS**

Te Papa offer a range of engaging and informative tours to enrich the experience of any Te Papa visit and bring the stories of New Zealand's land and people to life.

Extensive training and procedures are available for all Hosts appointed to and accountable for visitor tour experiences at Te Papa.

### **Accessibility Tours:**

- We offer engaging, accessible tours for people with disabilities, and tailored tours for groups with a special interest. These tours are subject to availability – we recommend booking at least two weeks in advance.
- Visitors should pre-book their tour with the Tour Coordinator at least 3 days before arriving at Te Papa.

## 3.2 Ergonomics

### 3.2.9 Universal Access

All exhibition and resource areas should be designed for universal public access. Access for children in pushchairs, elderly and disabled visitors must be held paramount when considering unit height, glare producing elements, type, size and style, seating, etc.

Wheelchair access is mandatory, and must follow current New Zealand Standards. Please refer to *Design For Access and Use of Buildings and Facilities by Disabled Persons (NZS 4121)* as well as *Barrier Free Trust* guidelines. Permanent seats at exhibit unit and other physical impediments to a wheelchair bound person, require a duplicate exhibit unit without the impediment is provided. The use of a bum rail seat can provide a flexible solution (3.2.4 Seating).

Means of access is required to all service and surfaces for maintenance, including high level ducts, pipes, wiring and undersides of ceilings and roofs. This requires either: direct access below or sufficient space to get Te Papa's knuckle boom to within 5 meters of all points. Straight passage ways for access of this vehicle must be 2 metres wide and allow a turning circle of inside radius of no less than 2.1 metres and an outside radius of 4.3 metres. The narrowest 'neck' permitted on straight passage ways is 1.7 metres.

Any personnel using Elevating Work Platforms (EWP's) such as scissor or boom lifts must hold a permit to operate it issued by Te Papa. Floor surfaces should be rated to bear a live load of 800kg/sq metre. All load bearing floors that do not meet this requirement must be agreed in writing by Te Papa's Manager Building Operations.

Every precaution must be taken to avoid damaging internal floors during construction and installation. Heavy loads must be on pneumatic tyred trolleys and have no contact with the floor. Non-pneumatic tyred wheels must be approved by Te Papa Building Operations personnel before they can be used. Construction technicians must not damage the floor surface and all floors' maximum load limits must be observed.

## 3.3 Area function and Space Planning

### 3.3.3 Resource Areas

Resource areas must be designed with careful consideration for the following:

- Sound Control
- Adequate seating and access for the handicapped at least 100 lux lighting on seats
- Safety and visitor protection. Visitors should not be subjected to any potentially hazardous conditions.
- Raised platforms that provide visibility for visitors in wheelchairs as well as children.
- Adequate lighting at least 100 lux and up to 150 lux on a desk for use.

- If the resource area has a dedicated desk station, the positioning of this must allow for maximum viewing of the entire area.
- Ergonomic computer set-up i.e. flat screen.

## *3.9 Fire and Hazard Precautions*

### **3.9.3 Hazard Warnings**

Visitors must be warned against repeating at home any experiments demonstrated in the exhibitions. Entrances to no-public spaces must be marked with conspicuous warning signs forbidding unauthorised personnel to enter. Warning signage must be included in a text and graphic schedule. Wording and design to be assessed and confirmed by the Safety and Compliance Manager together with the Interpreter and Graphic Designer. All warning signage must meet current requirements by the visually impaired.

# **SUBTITLE GUIDELINES**

**2024**

Use this document to find out:

- how we use subtitles at Te Papa
- best practice for subtitle text approach, timing, and presentation
- our process
- further resources.

This is a streamlined document. For extensive information about subtitles, see [BBC Subtitle Guidelines](#)

## **Contents**

About subtitles at Te Papa	p 1
What to include in subtitles	p 2
Timing	p 3
Presentation and punctuation	p 4
Process	p 5
Resources	p 6

## About subtitles at Te Papa

### Why do we use subtitles?

We use subtitles at Te Papa to:

- provide content in both te reo Māori and English
- translate other languages into te reo Māori and English
- make audio content accessible to visitors who cannot hear it.

### What's the difference between subtitles and captions?

They are the same thing at Te Papa, and we call them subtitles.

In some media (for example, television), there is a difference: subtitles are translations of dialogue and narration, and closed captions are transcriptions of all audio, including sound effects.

Our subtitles are a combination of translations and transcriptions.

### Our subtitles are bilingual

Bilingual subtitles are standard in all exhibition AV and most online AV (there are some exceptions where the audience and resourcing are very limited).

A toggle between languages is best practice, for clarity and to reduce the amount of onscreen text. Occasionally for technical reasons, we have included Māori and English subtitles together, on two separate lines, with colour differentiation.

### Our subtitles are sometimes multilingual

Other languages are translated into te reo Māori and English and also transcribed. For example, the exhibition *Tatau* had Sāmoan, Māori, and English subtitles.

A flyout menu button is used instead of a toggle – visitors tap on a button and language options appear.

### Subtitles are important for accessibility

Subtitles are used by people who are Deaf or hard of hearing, or who process written information better than audio.

They are used by many other museum and online visitors too. English subtitles help clarify English dialogue for non-native English speakers.



Subtitles are also useful when there is ambient noise in the museum, or audio can't be played.

## What to include in subtitles

### Keep transcriptions verbatim if possible

Deaf and hearing-impaired people who can lip read will notice that words have been altered or omitted, so keep changes in transcriptions to a minimum. You can omit repeated words and fillers like 'um', 'ah', and 'you know'.

Try not to cut words when dialogue or narration is fast; make subtitles longer instead. Sometimes, however, a speaker will talk so quickly that you need to make cuts.

Sometimes a speaker's words are ambiguous or difficult to understand when transcribed. Try not to correct their words. Punctuation and line breaks can help with clarity.

It's the precious gift that you can give  
to anybody, is tīvaevae.

### Include sound effects

Use sound effects if they help tell the story, for example, if people react to a sound that's offscreen. You don't need to include ambient sounds.

Use sentence case with square brackets – as we do for glosses.

[Laughs] It wasn't always easy.

[Group sings in Cook Islands Māori]

[Singing continues]

[Hammering]

### Identify off-screen speakers

If there are two or more speakers, and at least one is off-screen, identify them both.

Rangi: They've given it their best go.

Matiu: Quite.

## **Include glosses**

Glosses should be used for te kupu Māori in English subtitles.

It is our most precious taonga [treasure].

If a speaker includes whole sentences in te reo Māori, it can be less disruptive for readers to simply translate.

[In te reo Māori]

It is our most precious treasure.

## **Timing**

### **Give users enough time to read subtitles**

Unlike print text, subtitles can't be re-read at a glance. Aim for three words per second. If you need to make a choice between cutting important information or exceeding this word rate, prioritise keeping text verbatim and exceed the word rate. This is the preference of Deaf and hard of hearing users.

A subtitle should begin when the speaking begins.

Match subtitles as closely to shot changes as possible. It's OK to extend a subtitle beyond a shot change if extra reading time is needed – unless it's at the end of a scene.

## **Presentation and punctuation**

### **Follow accessibility best practice**

Our [Design Language System](#) outlines the design for subtitles.

- Helvetica Neue Bold
- White on a semi-transparent black background
- Centred horizontally and positioned at the bottom of the screen
- Background box clipped to the width of the text

### **Ensure that the layout of subtitles supports readability**

- Text is centre justified.
- Each subtitle should contain two lines of text maximum – three in very rare cases.

- Try to keep the top and bottom lines a similar length – it's easier to read than two lines with very different lengths.
- The maximum number of words on a line is 34 characters.
- Don't let ~~captions-subtitles~~ cover important visual content or text on the screen – they can be moved around.
- Put a new sentence on a new line. If sentences run over two or more subtitles, split them into logical groups such as phrases or clauses.

### Use punctuation to help with readability

Generally, follow the [Te Papa Style Guide](#), with the below exceptions that help with readability.

**Commas** at the end of a line can sometimes be removed if a line break is doing the same job:

In March that year  
the project began.

*not*

In March that year,  
the project began.

**Dashes** used for an aside should be kept on the same line as the text they are marking off:

I chose these colours  
– you can see how beautiful they are –

because they remind me of home.

**Ellipses** can indicate a long pause or a broken sentence:

I wonder if it's going to ...  
Oh wow, it worked!

**Quotes** that span more than one subtitle require a quote mark at the start of the second and consequent subtitles:

My mother said 'You are very lucky  
to have been given this gift

'that will give you so much happiness

for the rest of your life.'

## Process

Online and exhibition AV subtitles are the same, and should be generated through one process.

1. Producer assesses quality of YouTube's automatic subtitles and timing for each clip. Depending on budget/human resource/amount of work required, producer might send clip to an external service provider to create subtitles using YouTube program.
2. Writer checks/edits/copy-edits subtitles, on YouTube.
3. Māori writer translates into te reo Māori if required, on YouTube.
4. External Māori copy-editor copy-edits te reo Māori subtitles, on YouTube.
5. All subtitles delivered to producer.

[How to upload videos and subtitles to You Tube – pptx](#)

### **Languages other than Māori and English**

Google has a limited set of languages (168) from which to choose when uploading subtitles. As a workaround for languages that aren't included on that list (eg, Cook Islands Māori), you have these options:

1. Upload a separate video file with the subtitles on as part of the file, so they're on automatically rather than as a user choice.
2. Have both languages on one transcript file (could have user/layout issues).
3. Add the transcript in the video description.

## Resources

[Te Papa's Design Language System](#)

[NZ Government Web Accessibility Guidance – Captions](#)

[WC3 Web Accessibility Initiative – Captions/Subtitles](#)

[WC3 Web Accessibility Initiative – Transcribing Audio to Text](#)

[BBC Subtitle Guidelines](#)

[Te Papa's guidelines on making You Tube subtitles – pptx](#)

## Appendix 3: Writing for NZSL – Te Papa best practice guidelines

### Writing for NZSL – Te Papa best practice guidelines

These guidelines are for Te Papa staff who are writing scripts for New Zealand Sign Language videos and related material. Many principles are also relevant for other content designed for the Deaf community (eg, website text about visiting Te Papa).

The guidelines were developed in collaboration with Deaf consultants during the NZSL Te Papa Pathways Project that developed BYOD content.

#### Work with the Deaf community

‘Nothing about us without us.’

Always develop content in consultation with the Deaf community. Team up with a Deaf adviser or advisory group, and ask them what content their community wants.

Don’t make assumptions. We thought we should pack the content with fascinating facts, but often it turned out to be more important to put in behavioural guidelines so people understand what is expected when they visit the museum.

#### Use a warm and inviting tone

This community has felt excluded from museums in the past, and some members have never visited one.

Be fun where appropriate. Deaf culture is full of humour.

#### Craft a good script

##### Keep scripts short

- Ideally, videos for people on the move should be no more than 2 minutes long. If people are sitting down, up to 5 minutes (but shorter is always better).
- NZSL presenters sign at different speeds. If possible, find other videos featuring the presenter and estimate their pace. We found that 100 words in a script took between 1 and 2 minutes to sign, depending on the presenter.
- Years take longer to sign. They’re important in a museum context – just make sure you’ve factored in more time for them.
- Words that don’t have a sign will need to be finger spelled or described, eg, Haast’s eagle, Rongomaraeroa. Factor in extra time for these too, and don’t include too many.

##### Use images for challenging concepts

- Intercut images could save the presenter from doing a lot of describing. Eg, instead of talking about a digital screen, show one.

##### Ask the experts

- The sentence structure of NZSL is different from that of English, eg, the topic tends to be at the beginning. We didn’t try to second-guess when writing, as translators are used to working with all kinds of scripts – leave it to the experts!

- We were lucky to work with a Deaf adviser who was familiar with specialist museum terms like ‘interactive’ and ‘touch screen’, and she was able to choose the most appropriate sign. If you don’t have an adviser, check your scripts carefully for words that are specialised – revise, add a definition, or include a clarification note for the presenter or translator. Be available for them if they have questions.

### Describe sounds

- For scripts about exhibitions, we described sounds that are in the spaces – so Deaf visitors are aware of what their hearing whānau and friends are experiencing (and to explain vibrations!).

### Consider alternatives to text in supporting material

- Avoid using text as the *only* source of information. English and te reo Māori aren’t usually the first languages of Deaf people. Also, some haven’t had access to a high level of education (others are highly literate).
- Text can be used to *support* NZSL – for example, captions for NZSL videos. It can be helpful for Deaf people not fluent in NZSL, hard of hearing people, and hearing whānau and friends who are accompanying Deaf visitors.
- If stand-alone text is necessary, use simple English, at about Year 3 level. Include photos – this is helpful for many other visitors too. In fact, Te Papa’s former NZSL web page about finding the museum and navigating its car park is now [a visual guide for all visitors](https://www.tepapa.govt.nz/visit/plan-your-visit/visual-guide-planning-your-visit). <https://www.tepapa.govt.nz/visit/plan-your-visit/visual-guide-planning-your-visit>

### Use the correct terms

- ‘Deaf’ has a capital D when talking about people who belong to a Deaf culture and community.
- Use ‘Deaf person’ and ‘person who is hard of hearing’. Note that these are separate groups with separate needs that may cross over but aren’t interchangeable. Don’t use ‘hearing impaired’, ‘the deaf’, ‘deaf and dumb’, or ‘deaf mute’.
- Use ‘NZSL’ or ‘New Zealand Sign Language’ for the community.  
For the NZSL mobile guide, we made QR code signage that said ‘NZ Sign Language’ – this was more for the benefit of non-Deaf visitors who might have been wondering what the NZSL hands icon was (and we didn’t have room to spell out ‘New Zealand’!).



### Follow a clear process

- Script drafted by Writer/Editor
- Reviewed by expert (eg, Pou Tikanga, Curator, Visitor Services manager)
- Reviewed by Host who is experienced in the area of accessibility
- Reviewed by Senior Writer
- Translated into te reo Māori

- Reviewed by Deaf adviser
- Sent to production company for translation
- Production company turns script into English captions
- English proofed by Te Papa team
- Te Papa team turns te reo Māori script into captions
- Te reo Māori proofed by Māori Writer at Te Papa

### See our NZSL content

All Te Papa's content can be accessed on [this NZSL landing page](#).

<https://www.tepapa.govt.nz/visit/plan-your-visit/explore-te-papa-new-zealand-sign-language>

### Pre-visit video on website

Opening hours, charges, Coat & Bag, basic orientation, etc.

### Welcome video in entry foyer

Brief overview of what Te Papa is; facilities near this video; WiFi; etc.

### Mobile guides

What's at Te Papa

- 'What's on each level' orientation guide (this video is also on the Information Desk, Level 2).
- Exhibition intros – explaining what exhibitions are about, and pointing out a few highlights.

Take a tour

- A set of short videos about some of Te Papa's top attractions.

### 'Stories behind the portraits' videos on website

Five videos about artworks on the Tūrangawaewae portrait wall.

### 'How to sign art words' video on website

A handful of art words are signed.

### Get support

Get in touch with organisations such as Deaf Aotearoa: <https://www.deaf.org.nz/what-we-do/advocacy-and-advice/>

You can get broader advice about accessibility from Arts Access Aotearoa: <https://artsaccess.org.nz/>





# Design Team Leader

## POSITION DESCRIPTION

<b>Directorate:</b>	Audience and Insight
<b>Reports to:</b>	Head of Experience Design and Content
<b>Delegated Authority:</b>	Financial – As per Financial Delegations Policy Human Resources – Level 4

---

### Tuia te tangata, tuia ngā kōrero, tuia ngā taonga Connecting people, taonga, and stories

---

Te Papa's mission is to understand the past, enrich the present, and meet the challenges of the future. Te Papa is more than just the national museum that houses New Zealand's treasures. It is a meeting place, a place for lifelong learning, and a place that inspires a sense of wonder and connection.

Biculturalism is a founding philosophy and practice of Te Papa, designed to explore the contribution of Māori language and culture to the life, culture, and activities of the museum in small and large ways. Te Papa fosters and nurtures cross-cultural capability, the ability of people of different cultural backgrounds to interact with one another in positive and uplifting ways.

Te Papa's three values Whanaungatanga (Teamwork), Manaakitanga (Respect), and Auahatanga (Creativity) are at the centre of how Te Papa works. Working actively in the cultural sector and in partnership with iwi, Te Papa connects people, taonga, and stories.

Te Papa is an amazing organisation to work for, with bold aspirations for the future.

---

### Ka pēhea tō whai wāhi atu The directorate

---

The Audience and Insight Directorate develops and applies audience-centred strategy, standards, and solutions to the development, design, and delivery of exceptional experiences for our visitors. It connects taonga (treasures), stories, and people in a way that achieves a sense of wonder, belonging, and purpose.

The directorate's functions of audience analysis and insight; programme management and evaluation; exhibition development and design; digital-channel management; learning; public programming; and marketing and communications are brought together in a way that maximises the value, reach, and impact of our visitor offerings. The directorate provides Te Papa with its creative, museological edge.

---

### Ko te āhua e whai hua ai te tūranga Position purpose

---

The Design Team Leader oversees the spatial and graphic designers – key participants in developing engaging, participatory exhibitions and related experiences that meet the needs of diverse audiences and combine creativity with functionality. The Design Team Leader assures that, across the museum's exhibitions and associated design outputs, Te Papa is a leader, upholding its standards of spatial, graphic, and physical design, its strong brand, and its reputation – as bicultural, audience-centred, innovative, accessible, and sustainable.



---

## Ka kaweā e koe te aha Key accountabilities

---

- **People management:** Lead, support, and advocate for Te Papa's Design Team, assigning them to projects, overseeing and assessing their work, building awareness of their contribution and value, and supporting development of their skills, including in the area of bicultural design.
- **Quality assurance and value management:** Oversee (develop, review, and maintain) Te Papa's design standards, principles, and processes, assuring the quality of design outputs – with an emphasis on how design represents the museum's bicultural identity, sustainability, and accessibility – as well ensuring appropriate scoping of effort and investment.
- **Exhibition design:** Work as an exhibition designer on some projects.

---

## Ka kaweā e koe te aha ki ētahi atu Key relationships

---

### Internal

- Head of Experience Design and Content
- Design Team
- Experience Design and Content Team
- Programme Manager, Exhibitions
- Exhibition Project Managers
- Curatorial Teams, including Heads of Discipline
- Collection Services Team (Conservation, Collection Management, Exhibition Services)
- Marketing and Communications Team
- Programming Team
- Visitor Insights Team
- Technology Team
- Property, Facilities, and Security Team
- Touring Team
- Visitor Services Team

### External

- External service providers
- Design industry professionals

---

## Ka kaweā mai e koe te aha ki Te Papa Knowledge, experience, and qualifications

---

### Job-specific

- Solid experience in team leadership
- 5+ years working as an exhibition designer in museums/galleries or a comparable environment, working on major exhibitions or other immersive, interactive visitor experiences, from concept development to production and delivery
- Understanding of and/or strong interest in Māori design, with an intent to embed this within Te Papa's design identity and practices
- Understanding of the significance of the Treaty of Waitangi and responsibility of Treaty partners, with a vision on how to represent and support this in the design area
- Experience working in a bicultural or multicultural environment
- Understanding of narrative-based, participatory exhibitions (as compared with passive aesthetic experiences) and the role that design plays in communicating key messages and supporting audience needs



- Understanding of design across media – object displays, graphics, AVs, physical and digital interactives, etc – and of managing and negotiating with suppliers to deliver diverse outputs
- Keen understanding of the experience-design process, with its emphasis on audience needs and motivations
- Knowledge of sustainability, accessibility, and durability principles, and the ability to uphold them across a large organisation
- Perspective of constraints as creative opportunities, and ability to balance them with design standards
- Experience in architectural drafting using appropriate design software – eg, Vector Works
- Tertiary qualification in a relevant field
- Awareness of design trends, and ability to assess their applicability to the museum sector

### General

- Resilience, calm, and positivity under pressure, and when faced with uncertainty and change
- Strong diplomacy and an ability to collaborate effectively with diverse individuals and groups
- Big-picture vision and creativity, balanced with an appreciation of detail and process, and a willingness to ‘muck in’ when necessary
- Willingness to take creative risks, and support teams to do so
- Confidence, energy, and proactivity
- Highly developed listening and communication skills (verbal, written, and visual)
- Ability to assess job priority and needs, and effectively match projects with people (internal and external)
- Ability to manage multiple projects simultaneously, to tight deadlines
- Willingness to work outside normal hours on occasion (eg, final stages of exhibition delivery)
- Advanced computer literacy, including comfort using collection databases and file-management systems



## Ō mātau whāinga Our expectations

The following Behavioural Competencies are expected from leaders across Te Papa.

Navigating for the future	Leading strategically	Clearly articulates your team's role in achieving the organisational vision; and engages their team in the vision
	Leading with influence	Conveys energy, urgency, confidence, and a sense of ease.
Stewardship	Enhancing organisational performance	Leads process improvements which achieve gains in effectiveness and efficiency.
	Enhancing system performance	Contributes to your peer leadership team. Works collaboratively with others across the organisation, and encourages others in the team to adopt an organisation-wide view. Leverages strong relationships with a range of external stakeholders to deliver customer outcomes.
	Leading at the political interface	Displays an understanding of the essentials of how the government and public sector work; and ensures that written documentation and verbal presentations reflect relevant political sensitivities.
	Creates an environment where biculturalism can flourish	Seizes opportunities to expand understanding of tikanga Māori, mātauranga Māori (Māori knowledge) and customary concepts. Provides opportunities for colleagues to consider and understand Te Papa's bicultural context within a nation of many diverse cultures.
Identifying and developing our people	Enhancing people performance	Communicates and role-models the behaviours required to achieve expectations.
	Developing talent	Encourages diverse talent and addresses capability gaps across your team as a whole.
	Enhancing team performance	Understands the strengths and weaknesses of how your team works together to deliver outcomes.
Making it happen	Managing work priorities	Uses sound work management practices to organise your team's work priorities, so that they deliver on work commitments.
	Achieving through others	Empower and support your direct reports to effectively deliver on their tasks and duties and achieve customer outcomes.
Leadership character	Curious	Show curiosity, flexibility, and openness in analysing and integrating ideas, information, and differing perspectives; to make fit-for-purpose decisions.
	Honest and courageous	Delivers the hard messages, and makes unpopular decisions in a timely manner; to advance the longer-term best interests of customers and New Zealand
	Resilient	Show composure, grit, and a sense of perspective when the going gets tough; to help others maintain optimism and focus.
	Self-aware and agile	Leverage self-awareness to improve skills and adapt approach; to strengthen personal capability over time and optimise effectiveness with different situations and people.



## Ka kawea e koe te aha Accountabilities

Focus area	Accountabilities
<b>Biculturalism</b>	<p>Biculturalism relates to every position in Te Papa, directly and indirectly and in small and large ways. This position is responsible for taking part in opportunities to explore the contribution of biculturalism to their work in meaningful ways.</p> <p>In particular, the role will develop the bicultural competency of the Design Team, and have a vision for how biculturalism and Māori design are central to Te Papa's visual and built identity.</p>
<b>People management</b>	<p>The Design Team Leader, supported by the Head of Experience Design and Content, will:</p> <ul style="list-style-type: none"> <li>• <b>manage the team</b> of spatial designers and graphic designers, supporting and empowering them, mentoring them through challenges, and facilitating development of their skills</li> <li>• <b>advocate for high-quality design</b> and build awareness of the team and the value they bring – their vital interpretive role and importance in creating effective audience experiences</li> <li>• <b>assign designers</b> to jobs, taking into account project needs and staff interests, skills, and dynamics</li> <li>• <b>oversee the work programme</b> of the designers, ensuring that roles are clear, appropriate processes are followed, issues are resolved effectively, and commitments are met – especially that agreed briefs, timelines, and budgets and adhered to</li> <li>• <b>recruit and train</b> new designers in accordance with Te Papa's human-resource policies and procedures</li> <li>• <b>assess the performance</b> of the designers in accordance with Te Papa's performance-management system, and proactively and constructively deal with under-performance</li> <li>• <b>identify, procure, brief, and liaise with external suppliers</b> as necessary, supporting the Design Team and project managers</li> <li>• <b>equip the designers</b> appropriately to complete their work, liaising with the Technology Team.</li> </ul>
<b>Professional leadership</b>	<p>The Design Team Leader, supported by the Head of Experience Design and Content, will:</p> <ul style="list-style-type: none"> <li>• <b>quality assure Te Papa's design outputs</b>, providing a holistic perspective that represents Te Papa's biculturalism and supports sustainability, orientation, accessibility, durability, safety, and other core visitor-experience principles</li> <li>• <b>oversee and maintain Te Papa's design principles, standards, and processes</b>, with input from the wider Design Team, ensuring that they reflect Te Papa's bicultural identity, align with broader audience and interpretive strategies, and are applied across the museum (including wayfinding) to maintain the Te Papa brand</li> <li>• <b>work as a designer</b> on some exhibitions</li> </ul>

	<ul style="list-style-type: none"> <li>• <b>ensure that appropriate design documents are created</b> to enable production and pricing – eg, plans, elevations, and specifications for AVs, interactives, lighting, and furniture</li> <li>• <b>ensure that design documents are appropriately archived</b> for future reference</li> <li>• <b>provide senior design input into architectural plans</b> and infrastructural changes proposed by external architects, engineers, and designers, bringing a holistic perspective that supports the overall visitor experience and Te Papa’s bicultural, accessible, and sustainable brand</li> <li>• <b>prepare the Design Team’s annual business plan</b> (largely driven by the exhibition programme)</li> <li>• <b>manage the Design Team’s budget</b>, coordinating with the Technology Team to ensure appropriate equipment and supplies</li> <li>• <b>support project managers to monitor design expenditure</b> and ensure alignment with scope, and contribute to relevant reporting and compliance documents</li> <li>• <b>identify opportunities to reuse design infrastructure</b> to support environmental and business sustainability</li> <li>• <b>if necessary, support the Design Team to liaise with design suppliers</b> (graphic, industrial, architectural, digital) to negotiate pricing, oversee prototyping, and ensure that specified standards and agreements are met</li> <li>• <b>advise the Property, Facilities, and Security Team</b> around construction and maintenance that impacts on the front-of-house visitor experience.</li> </ul>
<p><b>Continuous improvement</b></p>	<p>The Design Team Leader, supported by the Head of Experience Design and Content will:</p> <ul style="list-style-type: none"> <li>• <b>identify opportunities for improvement</b> – eg, to systems, standards, and ways of working – and collaborate with the team to implement solutions</li> <li>• <b>actively identify learning needs</b> for themselves and the other designers</li> <li>• <b>integrate Te Papa’s vision, values, and philosophies</b>, including biculturalism, into daily practice</li> <li>• <b>raise awareness of national and international trends</b> in exhibition design, including advances in media and methods.</li> </ul>
<p><b>Team contribution</b></p>	<p>The Design Team Leader will:</p> <ul style="list-style-type: none"> <li>• <b>contribute to Te Papa’s strategy and operational plans</b> in collaboration with other staff in the Experience Design and Content Team, Audience and Insight Directorate, and wider organisation</li> <li>• <b>provide advice on team capacity, capability, and context</b> to inform strategy development and decision-making</li> <li>• <b>contribute to organisation-wide initiatives</b> and cross-functional projects</li> <li>• <b>model innovation, collaboration, and positive relationships.</b></li> </ul>
<p><b>Stakeholder relationships</b></p>	<p>The Design Team Leader will:</p>

	<ul style="list-style-type: none"> <li>• <b>identify, develop, and maintain strong relationships</b> with internal and external stakeholders, in museums and related sectors (culture, arts, entertainment), to support Te Papa's work</li> <li>• <b>uses these relationships to advance opportunities</b> for mutual reputational and business benefits</li> <li>• <b>support members of external communities</b>, including iwi, to represent their treasures and stories in ways meaningful to them</li> <li>• <b>support sponsor relationships</b> as required</li> <li>• <b>proactively represent and promote Te Papa</b> to build stakeholder support</li> <li>• <b>share knowledge and experience with the wider sector</b> when possible</li> <li>• <b>effectively engage a wide range of people</b> through strong communication and presentation skills.</li> </ul>
<p><b>Resource management</b></p>	<p>The Design Team Leader will:</p> <ul style="list-style-type: none"> <li>• <b>establish and monitor their own work programme</b></li> <li>• <b>regularly review their current capability</b> and work to build required skills</li> <li>• <b>participate in the People Performance Process (PPP)</b></li> <li>• <b>assess the team's time and financial resources</b> when offering solutions.</li> </ul>
<p><b>Risk management</b></p>	<p>The Design Team Leader will:</p> <ul style="list-style-type: none"> <li>• <b>identify potential risks and mitigation strategies</b> associated with their work and monitor compliance with solutions</li> <li>• <b>escalate risks</b> or issues when appropriate</li> <li>• <b>meet relevant statutory obligations</b> by ensuring that appropriate systems and procedures are in place</li> <li>• <b>contribute to the directorate's Risk Management Plan</b> in relation to the programme and associated resources, costs, and time</li> <li>• <b>take responsibility for their own health and safety</b>, in accordance with Te Papa's Health and Safety Policy and the Health and Safety at Work Act.</li> </ul>
<p><b>Organisational culture/ change management</b></p>	<p>The Design Team Leader will:</p> <ul style="list-style-type: none"> <li>• <b>influence staff</b> to develop skills, adopt new ideas, and change practices as benefits the organisation and its audiences</li> <li>• <b>develop an understanding of Mana Taonga principles</b> and participate in cultural activities taking place in Te Papa where practical and possible</li> <li>• <b>look for opportunities to reinforce Te Papa's Uara/Values</b> and encourage others to do the same.</li> </ul>





# Exhibition Experience Developer

## Position Description

<b>Directorate:</b>	Audience and Insight
<b>Reports to:</b>	Head of Experience Design and Content
<b>Delegated Authority:</b>	Financial - None Human Resources - None

---

### Tuia te tangata, tuia ngā kōrero, tuia ngā taonga Connecting people, taonga and stories

---

Te Papa's mission is to understand the past, enrich the present, and meet the challenges of the future. Te Papa is more than just the national museum that houses New Zealand's treasures. It is a meeting place, a place for lifelong learning, and a place that inspires a sense of wonder and connection.

Biculturalism is a founding philosophy and practice of Te Papa, designed to explore the contribution of Māori language and culture to the life, culture, and activities of the museum in small and large ways. Te Papa fosters and nurtures cross-cultural capability, the ability of people of different cultural backgrounds to interact with one another in positive and uplifting ways.

Te Papa's three values Whanaungatanga (Teamwork), Manaakitanga (Respect), and Auahatanga (Creativity) are at the centre of how Te Papa works. Working actively in the cultural sector and in partnership with iwi, Te Papa connects people, taonga, and stories.

Te Papa is an amazing organisation to work for, with bold aspirations for the future.

---

### Ka pēhea tō whai wāhi atu The Directorate

---

The Audience and Insight Directorate develops and applies audience-centred strategy, standards, and solutions to the development, design, and delivery of exceptional experiences for our visitors. It connects taonga (treasures), stories, and people in a way that achieves a sense of wonder, belonging, and purpose.

The directorate's functions of audience analysis and insight; programme management and evaluation; exhibition and web content development and design; digital-channel management; learning; public programming; and marketing and communications are brought together in a way that maximises the value, reach, and impact of our visitor offerings. The directorate provides Te Papa with its creative, museological edge.

---

### Ko te āhua e whai hua ai te tūranga Position purpose

---

The Exhibition Experience Developer plays a lead role in developing multifaceted, multimedia exhibitions (including related physical and digital content) that inspire learning, drawing on their keen understanding of audience motivations and needs in the museum context. The role is one of creative (rather than scholarly) content oversight on large-scale exhibition projects, and covers three main areas:

- Audience advocacy
- Creative concept/content development and learning
- Quality assurance





---

## Ka kawea e koe te aha Key accountabilities

---

The focus of the Exhibition Experience Developer is on major projects, including Te Papa's long-term exhibition-renewal programme – narrative-based, audience-centred experiences that are highly immersive, interactive, and empowering; less so simpler, more temporary exhibition 'hangs'.

Working in close collaboration with the Curator (as subject expert, with responsibility for collection/content scholarship), they hold a lead oversight role from concept to completion and beyond (post-delivery improvement), coordinating with many other experts (internal and external), including Writers, Designers, Digital Producers, Web Editors, and Educators. Their emphasis is on driving a creative, engaging approach to core concepts, to support learning for a non-expert audience.

### **Audience advocacy**

- Lead the identification of target audiences, overall audience goals, interpretive principles, and success measures, collaborating with other core experience-development staff to do so.

### **Creative concept/content development and learning**

- Pinpoint big ideas and communication objectives, and drive the overall creative approach to content, drawing on diverse storytelling tools to engage audiences emotionally, intellectually, and behaviourally, and guiding cross-functional/platform project teams.
- Generate, assess, and select multimedia and cross-platform content-delivery solutions, put forward by various expert contributors (as listed above) – solutions that align with the audience, topic/content, and context; are informed by learning theory; and create a balanced experience within budget, time, and resource parameters, taking into account the full product life cycle.
- Lead and contribute to succinct, compelling concept documents that guide experience development, and pitches and presentations to share the project's vision.

### **Quality assurance**

- Ensure that content-delivery solutions align with audience goals and needs, and uphold Te Papa's reputation as bicultural, audience-centred, and innovative.

The Exhibition Experience Developer approaches storytelling in a multimedia fashion, with an emphasis on embodied physical and digital solutions over object-and-text approaches alone. They often participate in creating final content – eg, scripting immersive experiences and high-level messages – but their primary focus is the overall experience: a dynamic, interactive offering that invites participation, inspires curiosity and learning, and has a balanced pace and flow.

---

## Ka kawea e koe te aha ki ētahi atu Key relationships

---

### **Internal**

- Head of Experience Design and Content
- Curators (especially Leads)
- Experience Designers
- 3D Designers
- 2D Designers
- Digital Producers
- Exhibition Writers/Editors
- Web Editors
- Exhibition Project Managers
- Heads of Discipline (Curatorial)
- Learning Specialists
- Public Programmers
- Marketing and Communications Team
- Collection Managers
- Touring Team

### **External**

- External subject experts
- External service providers
- External funders



---

## Ka kaweā mai e koe te aha ki Te Papa Knowledge, experience, and qualifications

---

- At least 5 years of professional experience in museums (or a related creative/educational context), working from concept through to final experience, and a tertiary degree in a relevant field
- Proven understanding of museum audiences (psychographic and demographic) and their varied needs and behaviours with respect to exhibition content – that is, visitor psychology
- Deep understanding of how to tell stories in three-dimensional space, including experience with physical/tactile interaction, theatre, film, and audio storytelling, and interest in exploring their application to the museum context
- Proven ability to assess the strengths and weaknesses of different media/design solutions to meet audience needs, communicate specific ideas, and elicit particular responses or behaviours, especially in the physical museum context
- Aspirational, big-picture thinking, with care for detail without being by confined by it
- Ability to transform complex information into succinct, compelling audience experiences
- Understanding of learning theory, and knowledge of the New Zealand Curriculum
- Commitment to biculturalism, including understanding of the Treaty of Waitangi and the responsibilities of Treaty partners
- Commitment to accessibility
- Experience coordinating creative teams, promoting the vision, valuing and making the most of others' contributions, and modelling commitment
- Creativity balanced with practicality, including an ability to scale ideas to fit within budget, time, and resource parameters
- Experience working to tight deadlines with competing demands
- Collaborative spirit, confidence, positivity, and energy
- Willingness to take creative risks, and support others to do so
- Ability to listen effectively and express ideas clearly, concisely, and convincingly in a range of situations
- Working knowledge of te reo Māori
- Some understanding of tikanga Māori
- Proficiency with Word-processing software, Excel spreadsheets, and information databases



## Ō mātau whāinga Our expectations

The following Behavioural Competencies are expected from staff across Te Papa.

<b>Navigating for the future</b>	Engaging others	<ul style="list-style-type: none"> <li>Adapt your approach/style to build trust and meet the needs of others</li> <li>Work in partnership with our external stakeholders to achieve our strategic priorities</li> <li>Respect others</li> </ul>
<b>Stewardship</b>	Enhancing organisational performance	<ul style="list-style-type: none"> <li>Help biculturalism flourish</li> <li>Make improvements</li> </ul>
<b>Identifying and developing our people</b>	Developing talent	<ul style="list-style-type: none"> <li>Lifelong learner</li> </ul>
<b>Making it happen</b>	Achieving ambitious goals	<ul style="list-style-type: none"> <li>Achieve high quality results</li> <li>Support and contribute to an environment of excellence</li> </ul>
<b>Leadership character</b>	Curious	<ul style="list-style-type: none"> <li>Adjust quickly to new situations, changing circumstances and requirements</li> <li>Open to information and opinions that differ from your own</li> <li>Have a positive attitude</li> <li>Persevere in the face of resistance, obstacles and setbacks</li> <li>Actively listen, show sensitivity and empathy</li> </ul>
	Honest and courageous	<ul style="list-style-type: none"> <li>Open with other team members about concerns</li> <li>Demonstrate courage where necessary to achieve results</li> <li>Behave with integrity Maintain confidentiality of information</li> <li>Take accountability for your own actions</li> <li>Quickly and constructively address inappropriate behaviour</li> </ul>
	Resilient	<ul style="list-style-type: none"> <li>Regularly communicate with your manager to ensure a sustainable and reasonable workload</li> <li>You are aware of own response to stress and communicate any issues to your manager or another suitable person</li> <li>Take responsibility for own physical and mental well being</li> <li>Have the confidence to ask for help when necessary</li> </ul>
	Self-aware and agile	<ul style="list-style-type: none"> <li>Understand your own strengths, capabilities and opportunities for development</li> <li>Know your learning style and behavioural patterns and how to work best with others</li> <li>Have a credible, self-assured and confident manner</li> <li>Open to receiving help from others</li> <li>Resolve conflict and differences on opinion in a positive manner</li> </ul>

## Ka kawea e koe te aha Accountabilities

Focus area	Accountabilities
<b>Biculturalism</b>	Biculturalism relates to every role and position within Te Papa, either directly and indirectly and in small and large ways. The position is responsible for taking part in opportunities to explore the contribution of biculturalism that are meaningful to job holder.
<b>Audience advocacy</b>	<p>Supported by the Head of Experience Design and Content, and in close collaboration with the Curator:</p> <ul style="list-style-type: none"> <li>• Lead the identification of target audiences (psychographic and demographic) for particular projects, and use them to assess and inform proposed content.</li> <li>• Lead the setting of overall audience impact/learning goals and key communication objectives (think, feel, do, do next), working with the Writers, Digital Producers, Web Editors, Designers, and other core experience-development staff.</li> <li>• Lead the identification of audience-centred interpretive principles for specific experiences, taking into account learning theory, and contribute to the ongoing development of the museum's Interpretive Framework.</li> <li>• Help set success measures for exhibition experiences, guided by Visitor Insights in particular.</li> <li>• Advise Visitor Insights, the Experience Designers, and other core staff of audience testing and evaluation needs (formative, rapid/iterative, and summative) and lead the interpretation and application of the findings to exhibition development.</li> </ul>
<b>Creativity and learning – content oversight, coordination, and creation</b>	<p>Supported by the Head of Experience Design and Content, and in close collaboration with the Curator:</p> <ul style="list-style-type: none"> <li>• Lead concept/content-development workshops with project teams, or support other staff to do so (eg, Experience Designer, a key collaborator).</li> <li>• Continually liaise with and coordinate curatorial, writing, digital, design, education, and public-programmes staff to develop exhibition-based concepts and content.</li> <li>• Advise on creative content-delivery solutions (media/channel, expression) that align with the audience, topic/content, and context; are informed by learning theory; and fit within budget, time, and resource parameters (taking into account the full product life cycle), making informed decisions on which make the final cut.</li> <li>• Create and maintain relevant concept documents, including the Exhibition Interpretive Schedule, and 50% and 90% Concept Design Documents, collaborating with the Curators, Writers, and Digital Producers in particular.</li> <li>• Brief both internal and external suppliers on particular experiences or products, or support other experience-development staff to do so (eg, Digital Producers).</li> <li>• Actively seek opportunities to repurpose content across platforms, in collaboration with web/digital staff, and to generate revenue.</li> <li>• Actively seek partnering opportunities to connect in-gallery experiences with complementary off-site learning opportunities.</li> </ul>

	<ul style="list-style-type: none"> <li>Keep abreast of national and international trends in audience-centred exhibition development, learning theory, and relevant technology advances, freely sharing new developments.</li> <li>Participate in creating final content, including scripts and high-level text.</li> <li>Create pitches and presentations to share a project's vision.</li> </ul>
<b>Quality assurance</b>	<ul style="list-style-type: none"> <li>Assure that content-delivery solutions (eg, physical/digital interactives, projections/video, object labels, etc):             <ul style="list-style-type: none"> <li>are appropriate for the target audiences, topic/content, and context</li> <li>are (collectively) multisensory and accessible intellectually, physically, and culturally – ie, form a balanced experience</li> <li>support multigenerational learning for non-experts, in and beyond the museum</li> <li>are creative and inspiring, and span the full <a href="#">Spectrum of Audience Engagement</a></li> <li>embrace the cross-platform environment and multiple learning settings: physical/digital, onsite/offsite/online, formal/informal.</li> </ul> </li> <li>Contribute to reviewing and maintaining Te Papa's interpretive standards and processes.</li> </ul>
<b>Continuous improvement</b>	<ul style="list-style-type: none"> <li>Identify opportunities for improvement (eg, to systems, standards, ways of working) and collaborate with others to implement solutions.</li> <li>Actively identify personal learning needs, and pursue ways to meet them.</li> <li>Integrate into daily practice Te Papa's vision, its philosophies of mana taonga, museology, and learning, its uara/values, and its policy of biculturalism.</li> </ul>
<b>Team contribution</b>	<ul style="list-style-type: none"> <li>Work collaboratively with other members of the Experience Design and Content team, Audience and Insight Directorate, and wider organisation to develop and implement Te Papa's strategic direction and operational plans.</li> <li>Provide information on the operating environment and team resources/capabilities to inform strategy development and decision-making.</li> <li>Offer solutions that deliver impact, as measured by Te Papa's Performance Framework.</li> <li>Collaborate with other colleagues to progress organisation-wide initiatives, cross-functional projects, and organisation-development activities.</li> <li>Transfer knowledge and skills – share information with, support/back up, and train team members and other Te Papa staff as needed.</li> </ul>
<b>Stakeholder relationships</b>	<ul style="list-style-type: none"> <li>Proactively identify, develop, and maintain relationships/networks with internal and external stakeholders to support delivery of outputs.</li> <li>Use these relationships to advance opportunities that create mutual reputational and business benefits.</li> <li>Build internal relationships that achieve cross-organisation outcomes and an integrated response to forecasting, resource/workload management, programme delivery, and stakeholder relationship management.</li> <li>On a proactive basis, represent and positively promote Te Papa, its vision, and its objectives to build stakeholder engagement and support.</li> <li>Demonstrate strong communications skills, including presentation skills, to engage a wide range of people.</li> <li>Maintain professional and responsive relationships, ensuring that positions are clear, commitments are met, and problems are resolved effectively.</li> </ul>



<p><b>Resource management</b></p>	<ul style="list-style-type: none"> <li>• Establish and monitor your work programme.</li> <li>• Regularly review your current capabilities, and work to build required skills.</li> <li>• Consider your team's financial resources and budget when offering/developing solutions.</li> <li>• Look for opportunities to make improvements to work-place practices that improve Te Papa's business sustainability.</li> <li>• Actively participate in the People Performance Process (PPP).</li> </ul>
<p><b>Risk management</b></p>	<ul style="list-style-type: none"> <li>• Identify potential risks and mitigation strategies associated with your work.</li> <li>• Monitor compliance with solutions, and escalate risks or issues when appropriate.</li> <li>• Take responsibility for your own personal health and safety, in accordance with Te Papa's Health and Safety Policy and the Health and Safety at Work Act.</li> </ul>



# Digital Channels Product Manager

## Position Description

<b>Directorate:</b>	Audience & Insights	
<b>Reports to:</b>	Head of Digital Channels	
<b>Delegated Authority:</b>	<b>Financial</b>	N/A
	<b>Human Resources</b>	N/A

---

### Tuia te tangata, tuia ngā kōrero, tuia ngā taonga Connecting people, taonga and stories

---

Te Papa's mission is to understand the past, enrich the present and meet the challenges of the future. Te Papa is more than just the national museum that houses New Zealand's treasures. It is a meeting place, a place for lifelong learning, and a place that inspires a sense of wonder and connection.

Biculturalism is a founding philosophy and practice of Te Papa designed to explore the contribution of Māori language and culture to the life, culture and activities of the museum in small and large ways. Te Papa fosters and nurtures cross-cultural capability, the ability of people of different cultural backgrounds to interact with one another in positive and uplifting ways.

Te Papa's three values Whanaungatanga (Teamwork), Manaakitanga (Respect) and Auahatanga (Creativity) are at the centre of how Te Papa works. Working actively in the cultural sector and in partnership with iwi Te Papa connects people taonga and stories.

Te Papa is an amazing organisation to work for with bold aspirations for the future.

---

### Ka pēhea tō whai wāhi atu The Directorate

---

The Audience & Insight Directorate leads the design and delivery of exceptional experiences for our visitors. It takes an integrated approach to how Te Papa connects people, taonga and stories in order to achieve a sense of wonder, belonging and purpose. This is achieved through applying a mix of differentiating capabilities. Functions including audience analysis and insight, programme management and evaluation, digital channels outreach and management, marketing and communications, content and experience design, education and public programmes are brought together in a way that helps our people creating and operating visitor facing activities to maximise the value, reach and impact of their offering. It also provides Te Papa with the museological edge needed to deliver an outstanding audience experience.

---

### Ko te āhua e whai hua ai te tūranga Position purpose

---

The Digital Channels Product Manager manages the development and sustainability of Te Papa's core audience-facing websites, ensuring Te Papa has products and services that meet the needs of our audiences and communities, as well as Te Papa's strategic priorities. The focus of the role is on Te Papa's web-facing channels tepapa.nz, Collections Online, NZBirds Online.





---

## Ka kaweā e koe te aha Key accountabilities

---

- Work with internal/external technical partners to ensure Digital Channel platforms are appropriately developed and managed to meet ongoing business and audience needs.
- Manage the migration/upgrade of the main website/s from end-of-life CMS.
- Manage the migration/upgrade of other functional components of the websites as required and prioritised.
- Develop and maintain a prioritised list of work items for ongoing and future Digital Channel enhancement.
- Ensure that Te Papa's Digital Channels comply with government and accessibility web guidelines.
- Ensure appropriate levels of documentation are completed for upgrades, and to inform future development plans

---

## Ka kaweā e koe te aha ki ētahi atu Key relationships

---

### Internal

- Technology teams
- Experience Design and Content
- Marketing and Communications
- Collections Access Team
- National Services Te Paerangi
- Business Owners across Te Papa

### External

- External vendors and suppliers
- Colleagues in similar positions in other galleries, libraries, archives and museums

---

## Ka kaweā mai e koe te aha ki Te Papa Knowledge, experience & qualifications

---

- 3-5 years proven experience managing websites and related technology, including Content Management Systems.
- Proven experience managing in website upgrade or migration projects.
- Proven ability in developing and writing business requirements for digital services and products.
- Experienced in writing, testing and approving development User Stories.
- Experience in strategic and innovative development of digital products.
- Demonstrated experience of working in and knowledge of the digital environment with an understanding of relevant technology and processes.
- Experienced in the use of web analytics and evaluation tools.
- Experienced in engaging directly with customers and stakeholders.
- Understanding of legislative and cultural frameworks pertaining to the release, use, restriction and protection of digital data, images and other content.
- Audience first approach to problem solving.

### Desirable

- Familiarity with te reo Māori/te ao Māori, bilingual/multilingual content, and the Treaty of Waitangi.
- Experience working in a digital role in a library, museum, archive or information-related organisation would be an advantage.
- Experience in working with writing, testing and approving development User Stories.
- Experience with working with technology teams would be an advantage.





## Ō mātau whāinga Our expectations

The following Behavioural Competencies are expected from staff across Te Papa.

<b>Navigating for the future</b>	Engaging others	<ul style="list-style-type: none"> <li>Adapt your approach/style to build trust and meet the needs of others</li> <li>Work in partnership with our external stakeholders to achieve our strategic priorities</li> <li>Respect others</li> </ul>
<b>Stewardship</b>	Enhancing organisational performance	<ul style="list-style-type: none"> <li>Help biculturalism flourish</li> <li>Make improvements</li> </ul>
<b>Identifying and developing our people</b>	Developing talent	<ul style="list-style-type: none"> <li>Lifelong learner</li> </ul>
<b>Making it happen</b>	Achieving ambitious goals	<ul style="list-style-type: none"> <li>Achieve high quality results</li> <li>Support and contribute to an environment of excellence</li> </ul>
<b>Leadership character</b>	Curious	<ul style="list-style-type: none"> <li>Adjust quickly to new situations, changing circumstances and requirements</li> <li>Open to information and opinions that differ from your own</li> <li>Have a positive attitude</li> <li>Persevere in the face of resistance, obstacles and setbacks</li> <li>Actively listen, show sensitivity and empathy</li> </ul>
	Honest and courageous	<ul style="list-style-type: none"> <li>Open with other team members about concerns</li> <li>Demonstrate courage where necessary to achieve results</li> <li>Behave with integrity Maintain confidentiality of information</li> <li>Take accountability for your own actions</li> <li>Quickly and constructively address inappropriate behaviour</li> </ul>
	Resilient	<ul style="list-style-type: none"> <li>Regularly communicate with your manager to ensure a sustainable and reasonable workload</li> <li>You are aware of own response to stress and communicate any issues to your manager or another suitable person</li> <li>Take responsibility for own physical and mental well being</li> <li>Have the confidence to ask for help when necessary</li> </ul>
	Self-aware and agile	<ul style="list-style-type: none"> <li>Understand your own strengths, capabilities and opportunities for development</li> <li>Know your learning style and behavioural patterns and how to work best with others</li> <li>Have a credible, self-assured and confident manner</li> <li>Open to receiving help from others</li> <li>Resolve conflict and differences on opinion in a positive manner</li> </ul>

## Ka kaweā e koe te aha Accountabilities

Focus Area	Accountabilities
<b>Biculturalism</b>	Biculturalism relates to every role and position within Te Papa, either directly and indirectly and in small and large ways. The position is responsible for taking part in opportunities to explore the contribution of biculturalism that are meaningful to job holder.
<b>Digital Channels management development</b>	<ul style="list-style-type: none"> <li>• Work with internal/external technical partners to ensure Digital Channels are appropriately upgraded/migrated, developed and managed to meet future business and audience needs.</li> <li>• Manage procurement of external partners as needed</li> <li>• Manage the migrations of websites between technology platforms as required, with a particular focus on the Content Management Systems.</li> <li>• Ensure that Te Papa's websites comply with government and accessibility web guidelines.</li> <li>• Ensure services are designed to enable continuous improvement based on user research, performance monitoring and other relevant data.</li> <li>• Maintain a prioritised list of work items for ongoing and future website enhancement.</li> <li>• Maintain daily quality of services through managing bugs and issues.</li> <li>• Draw on knowledge of best practice, advances in technology, and relevant research to develop an informed view of opportunities and challenges to transform the organisation's digital channels.</li> <li>• Ensure documentation is ready at end of project for ongoing organisational support of platforms.</li> </ul>
<b>Working with stakeholders and audiences</b>	<ul style="list-style-type: none"> <li>• Establish and maintain strong collaborative working relationship with technology teams and business teams, internal and external.</li> <li>• Work closely with teams who manage integrated systems, e.g. Collections Information team and Technology teams.</li> <li>• Manage the release schedule of functional changes to Digital Channels.</li> <li>• Act as first point of reference for all system related enquiries; work collaboratively with support teams and stakeholders to address any issues that may arise during the project.</li> <li>• Identify opportunities to collaborate and share learning with other GLAM (Gallery, Library, Museum and Archives) sector organisations.</li> </ul>
<b>Team contribution</b>	<p>The position is a member of the Digital Channels Team which is responsible for taking a whole of organisation approach to the achievement of Te Papa's strategic direction. The position will:</p> <ul style="list-style-type: none"> <li>• Work collaboratively with other members of the team, to develop and implement the strategic direction of Te Papa and specific directorate operational plans.</li> <li>• Provide information on the operating environment, resources and capabilities to inform strategy development and decision-making.</li> <li>• Present solutions that deliver greater impact as measured by Te Papa's Performance Framework.</li> </ul>

	<ul style="list-style-type: none"> <li>· Collaborate with other colleagues to progress organisation-wide initiatives, cross-functional projects and organisation development activities.</li> <li>· Transfer knowledge and skills, share information with and/or train Team members and other Te Papa staff as needed.</li> <li>· Work collaboratively with other members of the Team to:             <ul style="list-style-type: none"> <li>○ contribute and implement the strategic direction of Te Papa and directorate operational plans.</li> <li>○ ensure plans and programmes meet the needs of identified stakeholders.</li> <li>○ ensure an integrated approach to Team programmes and projects.</li> <li>○ coordinate resources and participate in cross disciplinary teams as and when required.</li> <li>○ provide input into development and improvement of procedures, systems, processes, and ways of working.</li> <li>○ provide back-up assistance to other team members as required.</li> </ul> </li> </ul>
<b>Stakeholder Relationships</b>	<p>Proactively establish and maintain networks and relationships with key internal and external stakeholders to support delivery of team outputs</p> <ul style="list-style-type: none"> <li>· Identify and develop relationships with key stakeholders.</li> <li>· Use these relationships to identify and advance opportunities that create mutual reputational and business benefits.</li> <li>· Build internal networks and coalitions that will achieve cross-organisation outcomes and an integrated response to external stakeholders, resources, workloads, delivery and forecasting.</li> <li>· Represent and positively promote Te Papa, its vision and objectives, to build stakeholder engagement and support. This is done on a proactive basis.</li> <li>· Strong communications skills including influence, presentation skills to engage a wide range of people.</li> <li>· Maintain professional and responsive relationships, ensuring that positions are clear, that commitments are met, and problems and issues are resolved effectively.</li> </ul>
<b>Resource Management</b>	<p>The position contributes to team efficiency.</p> <ul style="list-style-type: none"> <li>· Establish and monitor your work programme.</li> <li>· Regularly review your current capabilities and build or source required skills.</li> <li>· Consider the team's financial resources and budget when bringing solutions.</li> <li>· Look for opportunities to make improvements to work-place practices that improve Te Papa's business sustainability.</li> <li>· Active participant in the people performance process.</li> <li>· Take part in cross functional and organisational priorities as appropriate.</li> </ul>
<b>Risk Management</b>	<p>Manage risks associated with the development and delivery of work related to the position. The position will ensure that any delivery risk is monitored and managed on a day to day basis.</p> <ul style="list-style-type: none"> <li>· Identify potential risks and mitigation strategies.</li> <li>· Monitor compliance with solutions and escalate risks or issues to when appropriate.</li> </ul>



	<ul style="list-style-type: none"> <li>Take action in accordance with Te Papa's Health and Safety Policy and the Health and Safety at Work Act. Take ownership and responsibility for your own personal health and safety.</li> </ul>
<p><b>Change Management</b></p>	<p>Enable organisational culture and promote continuous improvement. The position will:</p> <ul style="list-style-type: none"> <li>Identify opportunities for improvement and issues which impact on the sustainability of change.</li> <li>Integrate Te Papa's philosophies of Mana Taonga, Museology and Learning, along with our bicultural and all other policies into day-to-day work practice.</li> <li>Model creative innovative and collaborative approaches to work.</li> <li>Model and reinforce Te Papa's Uara/Values and alignment to Te Papa's vision and values.</li> </ul>



# Graphic Designer

## Position Description

<b>Directorate:</b>	Audience and Insight
<b>Reports to:</b>	Design Team Leader
<b>Delegated Authority:</b>	Financial – Nil Human Resources – Nil

---

### Tuia te tangata, tuia ngā kōrero, tuia ngā taonga

Connecting people, taonga, and stories

---

Te Papa's mission is to understand the past, enrich the present, and meet the challenges of the future. Te Papa is more than just the national museum that houses New Zealand's treasures. It is a meeting place, a place for lifelong learning, and a place that inspires a sense of wonder and connection.

Biculturalism is a founding philosophy and practice of Te Papa, designed to explore the contribution of Māori language and culture to the life, culture, and activities of the museum in small and large ways. Te Papa fosters and nurtures cross-cultural capability, the ability of people of different cultural backgrounds to interact with one another in positive and uplifting ways.

Te Papa's three values Whanaungatanga (Teamwork), Manaakitanga (Respect), and Auahatanga (Creativity) are at the centre of how Te Papa works. Working actively in the cultural sector and in partnership with iwi, Te Papa connects people, taonga, and stories.

Te Papa is an amazing organisation to work for, with bold aspirations for the future.

---

### Ka pēhea tō whai wāhi atu

The directorate

---

#### Audience and Insight

The Audience and Insight Directorate develops and applies audience-centred strategy, standards, and solutions to the development, design, and delivery of exceptional experiences for our visitors. It connects taonga (treasures), stories, and people in a way that achieves a sense of wonder, belonging, and purpose.

The directorate's functions of audience analysis and insight; programme management and evaluation; exhibition development and design; digital-channel management; learning; public programming; and marketing and communications are brought together in a way that maximises the value, reach, and impact of our visitor offerings. The directorate provides Te Papa with its creative, museological edge.

---

### Ko te āhua e whai hua ai te tūranga

Position purpose

---

The Graphic Designer provides high-quality graphic design services, including advice, design, and production for exhibitions (cross-disciplinary), exhibition-related products (cross-platform), and other in-house projects.



---

## Ka kaweā e koe te aha Key accountabilities

---

- In response to briefs, both formal and informal, provide high-quality graphic-design advice in relation to design direction, format, production, and timeframes.
- Carry out graphic design from creative concept through design/typesetting and onto production, including the delivery of graphic outputs to meet project deadlines.
- Support the stewardship of the Te Papa brand in graphic design, and uphold Te Papa's design standards.

---

## Ka kaweā e koe te aha ki ētahi atu Key relationships

---

### Internal

- Design Team Leader
- Experience Design and Content Team, including Graphic Designers, Spatial Designers, Writers, Exhibition Experience Developers, and Digital Producers
- Head of Experience Design and Content
- Curators
- Exhibition Project Managers
- Marketing and Communications Team
- Public Programming Team
- Learning Team
- Digital Channels Team

### External

- External service providers

---

## Ka kaweā mai e koe te aha ki Te Papa Knowledge, experience & qualifications

---

- Tertiary qualification(s) in relevant discipline(s) and/or similar experience.
- Demonstrable graphic-design skills with a strong portfolio.
- Creative flair, innovation, conceptual/visual-storytelling ability, and versatility.
- Excellent IT skills, with ability to work confidently and efficiently with Adobe Creative Suite, Microsoft Office, and document-management systems.
- Strong technical background in type-setting and styles.
- Commitment to biculturalism, including understanding of the Treaty of Waitangi and the responsibilities of Treaty partners.
- Commitment to accessibility and sustainability.
- Experience working to tight deadlines and competing demands.



## Ō mātau whāinga Our expectations

The following Behavioural Competencies are expected from staff across Te Papa.

<b>Navigating for the future</b>	Engaging others	<ul style="list-style-type: none"> <li>Adapt your approach/style to build trust and meet the needs of others</li> <li>Work in partnership with our external stakeholders to achieve our strategic priorities</li> <li>Respect others</li> </ul>
<b>Stewardship</b>	Enhancing organisational performance	<ul style="list-style-type: none"> <li>Help biculturalism flourish</li> <li>Make improvements</li> </ul>
<b>Identifying and developing our people</b>	Developing talent	<ul style="list-style-type: none"> <li>Be a lifelong learner</li> </ul>
<b>Making it happen</b>	Achieving ambitious goals	<ul style="list-style-type: none"> <li>Achieve high quality results</li> <li>Support and contribute to an environment of excellence</li> </ul>
<b>Leadership character</b>	Curious	<ul style="list-style-type: none"> <li>Adjust quickly to new situations, changing circumstances and requirements</li> <li>Be open to information and opinions that differ from your own</li> <li>Have a positive attitude</li> <li>Persevere in the face of resistance, obstacles and setbacks</li> <li>Actively listen, show sensitivity and empathy</li> </ul>
	Honest and courageous	<ul style="list-style-type: none"> <li>Open with other team members about concerns</li> <li>Demonstrate courage where necessary to achieve results</li> <li>Behave with integrity</li> <li>Maintain confidentiality of information</li> <li>Take accountability for your own actions</li> <li>Quickly and constructively address inappropriate behaviour</li> </ul>
	Resilient	<ul style="list-style-type: none"> <li>Regularly communicate with your manager to ensure a sustainable and reasonable workload</li> <li>You are aware of own response to stress and communicate any issues to your manager or another suitable person</li> <li>Take responsibility for own physical and mental well being</li> <li>Have the confidence to ask for help when necessary</li> </ul>
	Self-aware and agile	<ul style="list-style-type: none"> <li>Understand your own strengths, capabilities and opportunities for development</li> <li>Know your learning style and behavioural patterns and how to work best with others</li> <li>Have a credible, self-assured and confident manner</li> <li>Be open to receiving help from others</li> <li>Resolve conflict and differences on opinion in a positive manner</li> </ul>



## Ka kawea e koe te aha Key accountabilities

Focus area	Accountabilities
<b>Biculturalism</b>	Biculturalism relates to every role and position within Te Papa, either directly and indirectly and in small and large ways. The position is responsible for helping explore the contributions that their role can make to biculturalism.
<b>Graphic design</b>	<ul style="list-style-type: none"> <li>• Review stakeholder briefs, and provide high-quality graphic-design advice in relation to design style, format, production, and timeframes.</li> <li>• Carry out graphic design from creative concept through design/typesetting and onto production, including the delivery of graphic outputs to meet project deadlines.</li> <li>• Support the stewardship of the Te Papa brand in graphic design, and uphold Te Papa's design standards.</li> <li>• Inform graphic concepts for marketing campaigns, the website/social media, and internal communications in so far as they connect with exhibition designs, to help ensure cross-platform consistency.</li> <li>• Respond to requests for design advice or comments in a timely and professional manner.</li> <li>• Prepare rough drafts based on agreed briefs across diverse media, including digital media, and review and refine layouts.</li> <li>• Create illustrations and high-impact presentations as required, including for project milestones and approvals.</li> <li>• Obtain quotes from production suppliers and ensure relevant approval is obtained.</li> <li>• Review graphic-production samples as part of assuring quality.</li> <li>• Liaise with external suppliers on a regular basis to ensure deadlines are met and quality is of the highest standard.</li> <li>• Ensure all files and drawings can be readily accessed when requested.</li> <li>• Archive graphic-design files within one month of final design.</li> </ul>
<b>Continuous improvement</b>	<ul style="list-style-type: none"> <li>• Identify opportunities for improvement (eg, to systems, standards, ways of working) and collaborate with others to implement solutions.</li> <li>• Actively identify personal learning needs, and pursue ways to meet them.</li> <li>• Integrate into daily practice Te Papa's vision, its philosophies of mana taonga, museology, and learning, its uara/values, and its policy of biculturalism.</li> </ul>
<b>Team contribution</b>	<ul style="list-style-type: none"> <li>• Work collaboratively with other members of the Experience Design and Content team, Audience and Insight Directorate, and wider organisation to develop and implement Te Papa's strategic direction and operational plans.</li> <li>• Provide information on the operating environment and team resources/capabilities to inform strategy development and decision-making.</li> <li>• Offer solutions that deliver impact, as measured by Te Papa's Performance Framework.</li> <li>• Collaborate with other colleagues to progress organisation-wide initiatives, cross-functional projects, and organisation-development activities.</li> <li>• Transfer knowledge and skills – share information with, support/back up, and train team members and other Te Papa staff as needed.</li> </ul>



<b>Stakeholder relationships</b>	<ul style="list-style-type: none"> <li>Proactively identify, develop, and maintain relationships/networks with internal and external stakeholders to support delivery of outputs.</li> <li>Use these relationships to advance opportunities that create mutual reputational and business benefits.</li> <li>Build internal relationships that achieve cross-organisation outcomes and an integrated response to forecasting, resource/workload management, programme delivery, and stakeholder relationship management.</li> <li>On a proactive basis, represent and positively promote Te Papa, its vision, and its objectives to build stakeholder engagement and support.</li> <li>Demonstrate strong communications skills, including presentation skills, to engage a wide range of people.</li> <li>Maintain professional and responsive relationships, ensuring that positions are clear, commitments are met, and problems are resolved effectively.</li> </ul>
<b>Resource management</b>	<ul style="list-style-type: none"> <li>Establish and monitor your work programme.</li> <li>Regularly review your current capabilities, and work to build required skills.</li> <li>Consider your team's financial resources and budget when offering/developing solutions.</li> <li>Look for opportunities to make improvements to work-place practices that improve Te Papa's business sustainability.</li> <li>Actively participate in the People Performance Process (PPP).</li> </ul>
<b>Risk management</b>	<ul style="list-style-type: none"> <li>Identify potential risks and mitigation strategies associated with your work.</li> <li>Monitor compliance with solutions, and escalate risks or issues when appropriate.</li> <li>Take responsibility for your own personal health and safety, in accordance with Te Papa's Health and Safety Policy and the Health and Safety at Work Act.</li> </ul>



# Spatial Designer

## Position Description

<b>Directorate:</b>	Audience and Insight	
<b>Reports to:</b>	Design Team Leader	
<b>Delegated Authority:</b>	<b>Financial</b>	As per Financial Delegation Policy
	<b>Human Resources</b>	None

## Tuia te tangata, tuia ngā kōrero, tuia ngā taonga

### Connecting people, taonga, and stories

Te Papa's mission is to understand the past, enrich the present, and meet the challenges of the future. Te Papa is more than just the national museum that houses New Zealand's treasures. It is a meeting place, a place for lifelong learning, and a place that inspires a sense of wonder and connection.

Biculturalism is a founding philosophy and practice of Te Papa, designed to explore the contribution of Māori language and culture to the life, culture, and activities of the museum in small and large ways. Te Papa fosters and nurtures cross-cultural capability, the ability of people of different cultural backgrounds to interact with one another in positive and uplifting ways.

Te Papa's three values Whanaungatanga (Teamwork), Manaakitanga (Respect), and Auahatanga (Creativity) are at the centre of how Te Papa works. Working actively in the cultural sector and in partnership with iwi, Te Papa connects people, taonga, and stories.

Te Papa is an amazing organisation to work for, with bold aspirations for the future.

## Ka pēhea tō whai wāhi atu

### The Directorate

The Audience and Insight Directorate develops and applies audience-centred strategy, standards, and solutions to the development, design, and delivery of exceptional experiences for our visitors. It connects taonga (treasures), stories, and people in a way that achieves a sense of wonder, belonging, and purpose.

The directorate's functions of audience analysis and insight; programme management and evaluation; exhibition development and design; digital-channel management; learning; public programming; and marketing and communications are brought together in a way that maximises the value, reach, and impact of our visitor offerings. The directorate provides Te Papa with its creative, museological edge.

## Ko te āhua e whai hua ai te tūrangā

### Role purpose

Te Papa aims to create an holistic, cross-channel, cross-discipline audience experience. The position plays an important role in achieving this aim by engaging Te Papa's teams in the co-creation of spatial designs that contribute to world-leading museological experiences. The position provides professional spatial design advice and services in the planning, development, and implementation of Spatial design to support the museum in the delivery of visitor experience programmes.



---

## Ka kaweā e koe te aha

### Key accountabilities

---

- Undertake spatial design in accordance with the requirements and parameters of the project's business case and conceptual framework.
- Provide required design documentation to the appropriate level, within specified timelines and to budget (including appropriate designs, plans, elevations, drawings of interactives, lighting design, furniture design and details, requirements for AV, digital products, power and data services).
- Engage with visitor-experience, curatorial, digital and marketing workstreams to implement Te Papa brand requirements (along with those of partner organisations) and interpret intellectual concepts to ensure the delivery of compelling experiences.
- Work with project teams to develop coherent design briefs and proposals and quality design solutions that apply consistent design language.
- Maintain effective communications with exhibition-development teams, construction and project managers, and external suppliers and contractors.

---

## Ka kaweā e koe te aha ki ētahi atu

### Key relationships

---

#### Internal

- Design Team Leader
- Design Team
- Experience Design and Content Team (EDC)
- Head of Experience Design and Content
- Exhibition-development teams, including Curators
- Project Managers
- Te Papa Managers and staff

#### External

- External providers and contractors

---

## Ka kaweā mai e koe te aha ki Te Papa

### Knowledge, experience, and qualifications

---

- Tertiary qualification(s) in relevant discipline(s) and/or similar experience.
- 5+ years of experience as a Spatial Designer, in a comparable environment.
- Competence in architectural draughting and experience in Vectorworks or an equivalent CAD programme.
- Experience designing major exhibitions, architectural environments, or attractions in the entertainment industry.
- Ability to provide technical specifications and documentation to standards required by architectural/engineering consultants and manufacturers.
- Able to work confidently and efficiently in Adobe Creative Suite, Microsoft Office, and an electronic document-management system.
- Collaborative spirit, confidence, positivity, and energy.
- Understanding of museum audiences and their varied needs and behaviours, especially family audiences.
- Understanding of how to tell stories in three-dimensional space, including experience with physical/tactile interaction.
- Commitment to biculturalism, including understanding of the Treaty of Waitangi and the responsibilities of Treaty partners.
- Commitment to accessibility and sustainability.



- Creativity balanced with practicality, including an ability to scale ideas to fit within budget, time, and resource parameters.
- Experience working to tight deadlines with competing demands.

## Ō mātau whāinga Our expectations

The following Behavioural Competencies are expected from senior management levels across Te Papa.

<b>Navigating for the future</b>	Engaging others	<ul style="list-style-type: none"> <li>Adapt your approach/style to build trust and meet the needs of others</li> <li>Work in partnership with our external stakeholders to achieve our strategic priorities</li> <li>Respect others</li> </ul>
<b>Stewardship</b>	Enhancing organisational performance	<ul style="list-style-type: none"> <li>Help biculturalism flourish</li> <li>Make improvements</li> </ul>
<b>Identifying and developing our people</b>	Developing talent	<ul style="list-style-type: none"> <li>Be a lifelong learner</li> </ul>
<b>Making it happen</b>	Achieving ambitious goals	<ul style="list-style-type: none"> <li>Achieve high quality results</li> <li>Support and contribute to an environment of excellence</li> </ul>
<b>Leadership character</b>	Curious	<ul style="list-style-type: none"> <li>Adjust quickly to new situations, changing circumstances and requirements</li> <li>Be open to information and opinions that differ from your own</li> <li>Have a positive attitude</li> <li>Persevere in the face of resistance, obstacles and setbacks</li> <li>Actively listen, show sensitivity and empathy</li> </ul>
	Honest and courageous	<ul style="list-style-type: none"> <li>Be open with other team members about concerns</li> <li>Demonstrate courage where necessary to achieve results</li> <li>Behave with integrity</li> <li>Maintain confidentiality of information</li> <li>Take accountability for your own actions</li> <li>Quickly and constructively address inappropriate behaviour</li> </ul>
	Resilient	<ul style="list-style-type: none"> <li>Regularly communicate with your manager to ensure a sustainable and reasonable workload</li> <li>Be aware of own response to stress and communicate any issues to your manager or another suitable person</li> <li>Take responsibility for own physical and mental well being</li> <li>Have the confidence to ask for help when necessary</li> </ul>
	Self-aware and agile	<ul style="list-style-type: none"> <li>Understand your own strengths, capabilities and opportunities for development</li> <li>Know your learning style and behavioural patterns and how to work best with others</li> <li>Have a credible, self-assured and confident manner</li> <li>Be open to receiving help from others</li> <li>Resolve conflict and differences on opinion in a positive manner</li> </ul>

## Ka kaweā e koe te aha

### Key accountabilities

Focus area	Accountabilities
<b>Biculturalism</b>	Biculturalism relates to every role and position within Te Papa, either directly and indirectly and in small and large ways. The position is responsible for helping explore the contributions that their role can make to biculturalism.
<b>Spatial design</b>	<ul style="list-style-type: none"> <li>• Undertake spatial design in accordance with the requirements and parameters of the project's business case and conceptual framework.</li> <li>• Provide required design documentation to the appropriate level, within specified timelines and to budget (including appropriate designs, plans, elevations, drawings of interactives, lighting design, furniture design and details, requirements for AV, digital products, power and data services).</li> <li>• Engage with visitor-experience, marketing, curatorial, and digital workstreams to implement Te Papa brand requirements (along with those of partner organisations) and interpret intellectual concepts to ensure the delivery of compelling experiences.</li> <li>• Work with project teams to develop coherent design briefs and proposals and quality design solutions that apply consistent design language.</li> <li>• Maintain effective communications with exhibition-development teams, construction and project managers, and external suppliers and contractors.</li> <li>• Ensure design documentation supports full pricing and tendering.</li> <li>• Ensure all design files (including design drawings, plans, case drawings plan) and all Te Papa standard design features are recorded and stored and maintained in an easily accessible way in Te Papa's electronic systems.</li> <li>• Provide speedy, creative, practical solutions for the management of issues, applying sound policy principles and effective risk management.</li> <li>• Work closely with other Spatial and Graphic Designers to:               <ul style="list-style-type: none"> <li>○ ensure an integrated design aesthetic for all Te Papa programmes and projects</li> <li>○ share knowledge and ideas</li> <li>○ coordinate resources, workloads, and forecasting.</li> </ul> </li> </ul>
<b>Continuous improvement</b>	<ul style="list-style-type: none"> <li>• Identify opportunities for improvement (eg, to systems, standards, ways of working) and collaborate with others to implement solutions.</li> <li>• Actively identify personal learning needs, and pursue ways to meet them.</li> <li>• Integrate into daily practice Te Papa's vision, its philosophies of mana taonga, museology, and learning, its uara/values, and its policy of biculturalism.</li> </ul>



<p><b>Team contribution</b></p>	<ul style="list-style-type: none"> <li>• Work collaboratively with other members of the Experience Design and Content Team, Audience and Insight Directorate, and wider organisation to develop and implement the strategic direction of Te Papa and specific directorate operational plans.</li> <li>• Provide information on the operating environment and team resources/capabilities to inform strategy development and decision-making.</li> <li>• Offer solutions that deliver impact, as measured by Te Papa's Performance Framework.</li> <li>• Collaborate with other colleagues to progress organisation-wide initiatives, cross-functional projects, and organisation-development activities.</li> <li>• Transfer knowledge and skills – share information with, support/back up, and train team members and other Te Papa staff as needed.</li> </ul>
<p><b>Stakeholder relationships</b></p>	<ul style="list-style-type: none"> <li>• Proactively identify, develop, and maintain relationships/networks with internal and external stakeholders to support delivery of outputs.</li> <li>• Use these relationships to advance opportunities that create mutual reputational and business benefits.</li> <li>• Build internal relationships that achieve cross-organisation outcomes and an integrated response to forecasting, resource/workload management, programme delivery, and stakeholder relationship management.</li> <li>• On a proactive basis, represent and positively promote Te Papa, its vision, and its objectives to build stakeholder engagement and support.</li> <li>• Demonstrate strong communications skills, including presentation skills, to engage a wide range of people.</li> <li>• Maintain professional and responsive relationships, ensuring that positions are clear, commitments are met, and problems are resolved effectively.</li> </ul>
<p><b>Resource management</b></p>	<ul style="list-style-type: none"> <li>• Establish and monitor your work programme.</li> <li>• Regularly review your current capabilities, and work to build required skills.</li> <li>• Consider your team's financial resources and budget when offering/developing solutions.</li> <li>• Look for opportunities to make improvements to work-place practices that improve Te Papa's business sustainability.</li> <li>• Actively participate in the People Performance Process (PPP).</li> </ul>
<p><b>Risk management</b></p>	<ul style="list-style-type: none"> <li>• Identify potential risks and mitigation strategies associated with your work.</li> <li>• Monitor compliance with solutions, and escalate risks or issues when appropriate.</li> <li>• Take responsibility for your own personal health and safety, in accordance with Te Papa's Health and Safety Policy and the Health and Safety at Work Act.</li> </ul>