

SCHOOLS RISK ASSESSMENT SUMMARY: NOT NATURAL

This summary document is provided to allow teachers to familiarise themselves with the content and learning themes explored in the Science Gallery Melbourne (SGM) exhibition, NOT NATURAL, to help inform their own risk assessment. This summary is based on a comprehensive risk assessment of the NOT NATURAL exhibition by the broader University Museums & Collections Department team to ensure OH&S risk management is considered and accounted for (where needed) before school aged visitors (Years 7-12) attend the Science Gallery Melbourne (SGM) venue and exhibition, NOT NATURAL. For more information regarding the exhibition, general OH&S and other organisational policies, please see the Science Gallery Melbourne [school visit resources webpage](#), or contact us.

BACKGROUND INFORMATION

PROGRAM OVERVIEW

Science Gallery Melbourne is a participatory space created for and with young people to explore the collision of art and science. Science Gallery Melbourne learning programs explore the vital role STEAM learning experiences plays in shifting our understanding of science, art, technology and innovation. Through embracing scientific and artistic inquiry alike, our programs foster the development of transferrable, 21st century skills, exploring design thinking inquiry programs through a creative lens.

EXHIBITION OVERVIEW

NOT NATURAL is an exhibition that explore the friction between cultural perceptions of nature and the implications of creating synthetic forms of life. Advances in synthetic biology have opened a plethora of possibility and a pandoras box of ethical dilemmas. We've stepped into a new era, where the tools of genetic engineering and biotechnology allow us to gene-edit, splice and de-extinct almost anything biological. We get to design new life-forms and modify existing ones. But are we redesigning evolution or is evolution re-designing us? And just because we can, should we?

Not Natural and its artworks explore the following recurring themes: anthropomorphism, biomimicry, ethics, evolution, extinction, genetic engineering, human-environment interaction, indigenous knowledge, redesigning nature, symbiosis, and technology (artificial intelligence (AI), robotics).

RISK WARNING

Please note that the NOT NATURAL exhibition has the following content warnings; ***Contains sensory experiences, live jellyfish, nudity, ethical dilemmas, de-extinction research, potential allergens, a blunted machete (which does not condone human violence of any kind) and AI-generated text may include sexual themes and suicide.***

There is potential for students to interact with all works as part of a visit to the NOT NATURAL exhibition. As such, it is expected that 1) teachers review this document, 2) notify parent and carers of the above exhibition content warning, as well as the specific artwork content warnings and technology warnings as detailed below, and 3) follow their own school's excursion policies and procedures.

If teachers think that content could be triggering or unsuitable for some of their students, they can advise the Learning Experiences Team when booking and we can work through potential solutions (this must be completed two weeks in advance of the excursion).

DUTY OF CARE & SUPERVISION

Science Gallery Melbourne is a public gallery and so, members of the public will likely be in the gallery at the same time as students. Please take this into account when determining the number of excursion staff for student supervision and noting that at all times, the duty of care and responsibility for supervision of students travelling to, during and travelling back to school from Science Gallery Melbourne rests with the accompanying school staff members. This responsibility cannot be transferred under any circumstances.

ACCESSIBILITY

Science Gallery Melbourne aims to ensure a reasonable number of exhibition pieces have accessible engagement for:

- people with a disability
- people with a physical disability
- people with sensory needs
- people with an intellectual disability
- people with a mental illness

Accessibility resources available include:

- Transcripts of exhibition works that contain audio
- Descriptive audio guides of the venue and exhibitions to assist vision-impaired visitors will be confirmed at a later date
- Visual storytelling document of the exhibition and venue for autistic people or people with anxiety will be available online and from the front desk in the weeks following the exhibition opening
- Relaxed visitation sessions and tours will be made available via booking for those with low-sensory requirements

A sensory map of the exhibition and venue is available online and from the front desk in the weeks following the exhibition opening. Specific venue and artwork accessibility considerations are identified in the relevant tables below.

UoM CHILD SAFETY RISK ASSESSMENT

A University of Melbourne Child Safety Risk Assessment accompanies this school excursion exhibition risk assessment and should be reviewed accordingly.

ARTWORK OVERVIEW

More information and images of each artwork are available on [this webpage](#).

ARTWORK TITLE & ARTIST(S)	ARTWORK DESCRIPTIONS and how to engage
<p>1 Aguaviva Thomas Marcusson</p>	<p>This artwork extracts randomness from a simple yet ancient life form – the jellyfish. A camera tracks its gentle movements and translates them into random numbers on screens. True randomness is valuable when it comes to things like encrypting data. Computers are bad at coming up with random numbers because they're designed to be predictable. That's why alternative sources of randomness are often used to initiate high-end encryption schemes, which for example, can protect sensitive data online. The peaceful jellyfish is blissfully unaware that its cellular contractions can outperform a computer. The numbers can also be accessed in real-time at thomasmarcusson.com/random</p> <p><i>Students enter space with low lighting and can observe a tank containing jellyfish. A camera on the top of the installation tracks the jellyfish and translates its movements into random numbers. Signage indicates do not touch glass and be respectful to the live animal.</i></p>
<p>2 Bird Song Tully Arnot</p>	<p>Our relationship with technology is growing and soon interacting with artificial animals might not seem strange at all. Fake fauna could even prove useful in helping us study natural systems. But if we continue to separate ourselves from the natural world, will we only have facsimiles like these singing the morning chorus? Part of our daily soundscape and often flying under the radar, birds are integral to the environment. Next time you are walking down the street, in the bush, or around the block, listen out for the birds and consider what we might be losing if one day they weren't real.</p> <p><i>Students can view this work in two sites. 1. Basement. 2. Eastern Gallery. They will be directed to look up to the ceiling and listen to ceramic bird whistles connected to computer fan that blow in different sequences to simulate real bird calls.</i></p> <p>Sensory Warning: the basement location of this exhibit is in a darkened corridor.</p>
<p>3 Blink Jim Bond</p>	<p>Cyborgs, androids, automatons – in the realm of science fiction, the line between humans and machines has dissolved. Experience a moment of uncanniness and enter into a staring contest with our robotic eye. The artificial eye certainly has the advantage. It doesn't need to blink, but you do. When removed from its human context, the eye becomes the organic element of the machine. The bionic eye is the ultimate goal for researchers working on sight restoration for people who are blind. While current models have limited functionality, perhaps a cyborgian future is not that far off.</p> <p><i>Students observe a small mechanical eyeball attached to a wall. The eyeball blinks randomly in response to movement. A plinth frames the work to discourage students from touching of the object.</i></p>
<p>4 Chickenosarus Works by JESWRI, Andy Frazer, Freda Chiu, Gorkie</p>	<p>Enter a world inspired by the fictional (maybe soon to be factual) idea of the chickenosaurus – a theoretical experiment to reactivate ancient dinosaur genes in modern birds. We want you to pick up a pen, draw a chimera and get a little silly in an immersive art space designed to spark your imagination. Will your chimera be a seaguana? A wormsquito? A tigerphant? Once finished, take your drawing to the scanning station to animate your art. While watching your frankencreature dance – maybe think about whether this is a good idea in reality. Then come back soon to see your weird creation living in our very own digital gallery.</p> <p><i>Large student groups can observe the work, sit, draw and respond to the installation. Staff will supervise and direct students to draw and digitalise a 'chimera' - a creature containing two or more sets of DNA - which is then published to a digital gallery.</i></p>

**ARTWORK TITLE &
ARTIST(S)**
ARTWORK DESCRIPTIONS and how to engage

Technology warning: students' drawings are stored on a server and then published to a digital gallery. Before publication to the gallery, images are approved by a human and no personal data is collected.

5	Chroma Yunchul Kim	<p>It's easy to feel small in the vastness of the universe. Activated by randomised data based on scientific data, this dynamic kinetic sculpture engages in a continuous transformation to visualise concepts beyond the limits of human understanding. Morphing in both shape and colour, let your eyes follow the lines through the twists and turns of mathematical knots inspired by a symbol of the cycle of patterns, forms and dynamic flows that transcends all possible modes of perception. With no beginning and no end, the randomness of the infinite universe is brought to effervescent light.</p> <p><i>Students can walk around the work and observe how the structure changes colour and moves in response to unseen subatomic particles that have been detected by scintillators.</i></p>
6	Human Effect Yandell Walton	<p>Step into the lush greenery of this forest where the wall is a canvas for the jungle to drip, seep and thrive with life. Yet as you get closer, the tangled growth will react to your presence. How does this make you feel? As a vibrant scene unfolds, reflect on the impact humans have on the natural environment. In this transient, green paradise you may want to tread softly. Beautiful environments are captivating – but maybe we should be keeping more of a distance for nature's own good.</p> <p><i>In a darkened corridor in the basement of the gallery, lush greenery is projected onto the wall. As students step closer, the forest reacts to their presence.</i></p> <p>Sensory warning: this exhibit is in a darkened corridor with moving projections.</p>
7	In Oscillation Amélie Brindamour	<p>Get amongst the hidden world beneath the forest floor by lying down beneath our mushroom network. Inspired by the complex biochemical signals transmitted through mycorrhiza, this electronic installation invites you to be part of the network. Press the interactive sensors to activate light and sound circuits fusing nature with technology. Humans may think they have modern communication covered, but these intricate natural networks are transmitting and receiving data all the time. Hear the sounds, triggered by the light, of the electricity moving through the circuit, and amplified with speakers, in this slow-tech electronic project created using only non-programmable components.</p> <p><i>This exhibit is located in a darkened area of the gallery that is semi-private. Students can sit on chairs, and or bean bags and look to the ceiling to engage with the work. They can press the sensors to activate the fungi lighting and sound circuits.</i></p> <p>Sensory warning: this exhibit is in a darkened area of the gallery that is semi-private.</p>
8	Kentucky Perfect Robert Hengeveld	<p>Green, lush and kind of pointless to anything but humans, the lawn is a cultural icon. Humans have long exerted their control over the natural landscape, shaping the environment to our needs. Throw the familiar into question as you watch our extremely dedicated robot take care of a stretch of lawn. Never ceasing or tiring, it might do a better job than we ever could. Technology is constantly used to mould the environment for human comfort and convenience, but is this just an illusion of control? Through this elaborate robotic setup, the true absurdity of this effort could be revealed.</p> <p><i>Students can observe how an assembly of robotic parts maintains the 'perfect' lawn. A plinth across the installations prevents students from touching the object.</i></p> <p>Allergen warning: buffalo grass is cut as part of this work, which may trigger an allergic reaction in some people.</p>
9	Kindred Patricia Piccinini	<p>Question the idea that humans are vastly separate from animals and consider the care we owe our environment through Kindred. Destroying natural environments for human benefit has become commonplace but at a huge cost. Consider the orangutan – losing its home to deforestation despite sharing approximately 97% of the same DNA. This orangutan-like mother sits with her uncannily human babies, carrying them with tender care. Despite their differences, they gather together as family.</p>

ARTWORK TITLE & ARTIST(S)

ARTWORK DESCRIPTIONS and how to engage

		<p><i>Students observe a sculpture of an animal-like naked creature with her babies.</i></p> <p>Content warning: contains nudity</p>
10	<p>Murnong Tahlia Palmer</p>	<p>A pre-colonial staple food crop for people living throughout the eastern region of the Australian continent, the murnong (yam daisy) plant population was shattered by the introduction of sheep. We cannot erase uncomfortable histories, and we cannot build good futures without stable foundations of knowledge about the human relationship to the non-human world. The Murnong series highlights the importance of sharing memories and knowledges to ensure their continuation. Through video footage and audio recordings, be reminded of the food practices that existed before colonisation and remember to leave any distinctions between human and nature behind. Relationship to the non-human world; never creating that distinction between human and nature – instead: continuing to recognise ourselves as part of everything and everything being part of us – is how the ancestors lived in balance for many, many thousands of years.</p> <p><i>This video work can be viewed at the entrance to the exhibition. It contains themes of colonization and destruction of native fauna. .</i></p>
11	<p>Mythical Living Data Noémie Soula</p>	<p>Humans are introducing changes into the natural environment that are hard to predict – how might we evolve to adapt to this exposure, and potentially even benefit from it? Explore speculative future adaptations through different chimera models. Touch a lung that could reduce the toxicity of inhaled chemicals or a liver able to filter and store microplastics. As we entangle with rising pollution levels, where do we end and where does our environment begin? We invite you to question your reactions and think of ways our bodies may change in response to an environment where synthetic materials could become the new natural.</p> <p><i>Students can enter a fleshy room with videos with an eerie soundscape and touchable silicone organ models. Students can interact gently with the objects encouraging bioethical exploration through visual storytelling and narration.</i></p> <p>Content warning: contains images and models of distorted organs.</p> <p>Allergen warning: contains silicon models, which can be handled and may trigger allergic reactions in some people.</p>
12	<p>Plant Machete David Bowen</p>	<p>Don't get too close! Anyone who has ever let a houseplant die might want to give their careless behaviour a rethink. The power is going back to the plants. An ordinary philodendron makes its boundaries known when finally given the agency to strike back – wielding a machete to defend against scary humans. A common tool used to hack through plant life and make space for human structures, the might of the machete is handed to the plant with the help of biosensors and a robotic arm. It may seem strange to see a plant with seemingly violent tendencies – but can we blame them when we regularly treat nature like garbage? <i>The machete used in this artwork is blunted and in no way condones human violence of any kind.</i></p> <p><i>Students observe a blunt machete connected and responding to a plant. A plinth frames the work to discourage students from touching the object which has sensors that immediately turn off the installation if it is interfered with.</i></p>
13	<p>Sediment Cores Professor Michael-Shawn Fletcher</p>	<p>Sediment Cores is a permanent installation outside the STEM Center for Excellence showcasing earth cores extracted from deep within the earth that tell hidden stories within their layers. These earth cores form the foundation for the work undertaken by Wiradjuri geographer and academic Associate Professor Michael-Shawn Fletcher. Preserved through compression over centuries, these cores speak through the organic matter and charcoal trapped within them, making what Dr Fletcher describes as 'a sedimentary storybook'. In this interactive exhibit, learn about First Nations fire management practices, discover the lifecycle of pollen, and listen to the artist describe Sediment Cores plus more.</p>

ARTWORK TITLE & ARTIST(S)

ARTWORK DESCRIPTIONS and how to engage

		<p><i>Students observe a series of soil installations located outside the STEM Center of Excellence. Both text and screen information regarding the research is provided.</i></p> <p>Sediment Cores is part of Science Gallery Melbourne’s permanent collection. Teachers are encouraged to visit the work as part of their visit to NOT NATURAL.</p>
14	<p>Spambots Neil Mendoza</p>	<p>Oink. It turns out cans of Spam are no longer happy to sit quietly on the shelf. Industrial farming is an often-overlooked aspect of society, with animals being born into their fates. Read the porcine prose on screen as our Spambots muse on their destiny, typing out an AI-generated script based on science fiction literature. Modern technology has given these cans of ham a voice of sorts – do we empathise more when nature communicates in a language we understand? What’s your personal relationship with industrial farming and food production? Seeing animatronic luncheon meat may feel a little strange, but the ways humans separate themselves from nature are stranger.</p> <p><i>Students will watch small robot spam cans with googly eyes type away on tiny keyboards. The typed text is a ‘piggified’ version of an AI generated script adapted from Aldous Huxley’s Brave New World. A small plinth surrounds the installation preventing students from touching the artwork.</i></p> <p>Content warning: AI-generated text may include brief mentions of suicide and sex.</p>
15	<p>Thylacine De-Extinction Emma Bugg, Prof. Andrew Pask, The Thylacine Integrated Genetic Restoration Research (TIGGR) Lab & Collaborators</p>	<p>The Thylacine De-extinction Project will showcase current research and collection objects from the University of Melbourne alongside contemporary art by Tasmanian artist, Emma Bugg. A series of video clips have experts discussing their work and research. Audience members will be invited to contribute their own opinions on de-extinction through an in-gallery survey.</p> <p><i>Students will engage with three installations showcasing the current bioethics research and relevant collections of objects from the University of Melbourne as well as contemporary art exploring de-extinction of the Thylacine. Students will be invited to contribute to their own opinions on de-extinction through an in-gallery survey.</i></p> <p>Content warning: includes 3D-printed thylacine foetuses, which may be upsetting for some visitors with references to theriocide, ecocide and genocide.</p> <p>Technology warning: students may provide responses to the in-gallery survey. No personal data is collected as part of the survey.</p> <p>Allergen warning: contains nylon models, which can be handled and may trigger allergic reactions in some people.</p>

EXHIBITION RISK ASSESSMENT SUMMARY

KEY CONCERN	ARTWORK(S)	RISK(S)	CONTROL(S)	RESIDUAL RISK RATING
Accessibility & Access	<ol style="list-style-type: none"> 1. Human Effects 2. Aguaviva 3. Bird Song 4. Mythical Living Data 5. Murnong 	<p>1.3). Located in the basement away from the ground floor gallery.</p> <p>Students with low vision may need time to acclimatize to low level lighting in darkened corridor.</p> <p>2). Low level lighting</p> <p>3.4.5). Deaf/Hard of Hearing students will not be able to access the sounds narrative.</p>	<p>1). Basement is accessible via stairs or the main lift suitable for wheelchairs and large groups etc. Staff available to assist with directions and engagement in darkened corridor.</p> <p>2). Signage and staff to assist with directions and engagement.</p> <p>3. 4. 5). Transcripts or descriptions of sounds will be available via the labels or staff will provide.</p>	D1
Content Warnings	<ol style="list-style-type: none"> 1.) Kindred 2.) Mythical Living Data 3.) Plant Machete 4.) Thylacine De-extinction 5.) Spambots 	<p>1). Installation features female animal-like naked creatures with babies.</p> <p>2). Non sexualized parts of the body are displayed with living growths and distorted images of organs which may feel disturbing to visitors.</p> <p>3). Triggering themes may occur for students with recent incidents of knife attacks associated with gang violence.</p> <p>4). 3D scans of existing thylacine foetus are included in display with references to theriocide, ecocide and genocide which maybe triggering content.</p> <p>5). AI-generated text may include some words associated with sexual themes and of suicide which may be inappropriate for Yrs 10 and below.</p>	<p>1). Teachers can warn students/parents there is modest nudity with one artwork. Patricia Piccinini's works have been presented across the world to the general public, including children.</p> <p>2.3.4.5). A content warning is provided in the Teacher Resource Pack with signage identifying triggering content near installation.</p> <p>If a visitor feels distressed, there will be staff trained in first aid to be able to respond appropriately to provide support to visitors.</p> <p>The foyer and courtyard have been designated as quiet, respite spaces that we will be able to direct visitors to use if needed.</p> <p>1.2.3.4). Our staff have completed training in First Aid, and Child Safety training to ensure students feel safe and comfortable in the exhibition.</p>	D1
Ethical Considerations	<ol style="list-style-type: none"> 1. Aguaviva 2. Thylacine De-Extinction 	<p>1). Live jellyfish is displayed in this installation, which may distress some visitors regarding animal cruelty.</p> <p>2). Installations and commentary on display are connected to Thylacine De-Extinction Project from the UoM's Thylacine Integrated Genetic Restoration Research (TIGGR) Lab, and Faculty of Science – some visitors may find the content, including objects such as fetus/pups like objects</p>	<p>1). Visitors should be aware this exhibition has been ethically and legally approved. Gallery Staff are available to answer various questions about animal welfare and explain the jellyfish is cared for on a regular basis by University of Melbourne experts and Sea Life Aquarium staff.</p> <p>2). The installations reflect the current scientific research lab findings at University of Melbourne. Commentary explaining this is from the artists and lead researchers, supported by Faculty of Science, of which</p>	D1

KEY CONCERN	ARTWORK(S)	RISK(S)	CONTROL(S)	RESIDUAL RISK RATING
		challenging as it deals with bio-ethics and animal research.	staff will be available to explain the challenges it presents with bio-ethics and animal research.	
Physical Injury	<ol style="list-style-type: none"> 1. Blink 2. Chroma 3. Kentucky Perfect 4. Plant Machete 	<ol style="list-style-type: none"> 1). Fragile installation should not be touched as it could fall. 2.3). Visitors can navigate past the barrier and interact with the work, resulting in injury (cuts, stabs etc.) 4.) Visitors may believe the blunt machete can be detached from the installation accessible and dangerous to the public. 	<ol style="list-style-type: none"> 1). Low barrier attached to edge of plinth to discourage visitors stepping close to work. 2). Barrier in place isolates visitors from the work. Mediators are present during gallery hours to supervise the space. Duty of care and supervision is the responsibility of the accompanying teacher(s). <p>3&4). This work is not visible on entry to the gallery and will have staff close by observing how audiences engage with the work. It is installed using additional low barrier with sensors, turning off the moving blunt blade installation immediately, if interfered with.</p>	D1
Sensory Warnings	<ol style="list-style-type: none"> 1. Aguaviva 2. Birdsong 3. In Oscillation 4. Human Effect 	<ol style="list-style-type: none"> 1,2,3,4). Located in a darkened area of the gallery which maybe challenging for students with sensory needs. 2). High pitched bird song which maybe challenging for students with sensory needs. 	<ol style="list-style-type: none"> 1,2,3,4) Mediators and Learning Experience Facilitators are present and will supervise space and give instructions/warnings to assist with low level light when required. A quiet space is located in the foyer or outside courtyard. 2). Sound levels are tested and programmed to recommended pitch and will be checked throughout the exhibition period. 	D1
Interaction with materials that can set off allergies	<ol style="list-style-type: none"> 1. Mythical Living Data 2. Kentucky Perfect 	<ol style="list-style-type: none"> 1). Hands on touching of objects made with silicon may cause an allergic reaction. 2). Buffalo grass is cut on site as part of installation and may cause an allergic reaction. 	<ol style="list-style-type: none"> 1,2). Allergy warning in Teacher Resource Notes. Teachers should advise SGM staff of students who have allergic reactions to silicon materials or buffalo grass and have approval from parents to attend. Teachers should have first aid skills and be aware of their duty of care. Staff have first aid training considering unknown allergic reactions could occur. 	D1
Interaction with technologies and data collection	<ol style="list-style-type: none"> 1. Chickenosarus 2. Thylacine De-extinction 	<ol style="list-style-type: none"> 1). Students respond creatively but include personal information that is placed on the digital gallery for the general public. 2). Students can respond via an online survey regarding their opinions on de-extinction. 	<ol style="list-style-type: none"> 1). No personal data is requested from students for the creative exercise or required to upload to the digital gallery. 2). No personal data is collected with the online survey. 	D1

KEY CONCERN	ARTWORK(S)	RISK(S)	CONTROL(S)	RESIDUAL RISK RATING

VENUE RISK ASSESSMENT SUMMARY

VENUE, LOCATION	LOCATION DESCRIPTION	RISK(S)	CONTROL(S)	RESIDUAL RISK RATING
All areas of Science Gallery Melbourne		School staff do not feel confident that they have the necessary information to respond in the case of emergency whilst at the venue.	Each introduction to a school excursion at Science Gallery Melbourne will involve Learning Team staff inducting school visitors on the emergency management procedures. Gallery supervisors and learning team are trained to respond in case of emergency. Teachers who book into a school excursion at Science Gallery Melbourne are notified with the emergency management meeting point in advance through this risk assessment for their own risk assessments and planning.	D1
Transport drop off and pick up.	Private buses have permission to utilize Grattan Street PT Bus Stop for all school pick up	Large school groups may be queued or unable to disembark the bus safely if several arrive at the same	Large school groups travelling in 1-3 buses can stagger their drop off and pick-up times.	



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Public Transport (PT) Bus Stop Route to 402 East Melbourne	and drop off on northern side of Grattan Street, 20 meters from Corner of Grattan & Cardigan Street.	time as there is only space for one bus to drop off at a time.	Science Gallery Melbourne Learning staff can assist teachers with pick up and drop off duties with large groups.	D1
Northern side of Grattan Street, 20 meters from Corner of Grattan & Cardigan Street.	Schools walk 20 meters towards Swanston Street and enter Science Gallery Melbourne, Grattan Street main entrance.	Bus stop provides wet weather shelter for only 5 people, so some may have concerns around waiting in bad weather.	Timed drop off and pick up bus scheduling required for large groups approx. 5 mins apart. Teachers and students can wait in the entrance foyer to SGM in case of bad weather or if that is their preference.	
	See Google Maps location here			
Science Gallery Melbourne Café Ground Floor, Western Gallery.	Science Gallery Melbourne Café seats 30 guests for sit down and takeaway food and beverages. Student-appropriate food is available which can be pre-ordered.	Food intolerances and special dietary needs are not made aware to the café and students react. Students have a negative interaction with members of the public or staff in Science Gallery Melbourne & the Science Gallery Café without teacher supervision, or teachers have concerns about this happening.	Food intolerances and special dietary needs are labelled and identified. All University of Melbourne staff & Science Gallery Melbourne Café staff hold a valid Working with Children Check. Teachers are welcome to ask that students do not use the café during their visit to SGM.	D1
Science Gallery Melbourne PACCAR Theatre, Ground Floor leading to Basement.	32 stairs leading to basement floor with 12 bleachers for seating of participating in forums/lectures. Approximately 750mm deep.	Vertigo may arise due to depth of bleachers and stairs to basement. Visitors do not use handrail when using staircase and may trip. Corners of bleachers are designed with sharp edges	Visitors will be asked to use staircase with handrail to access the bleachers. Visitors with mobility challenges will be assisted by staff, where required. Teachers may warn visitors who experience vertigo to use lift.	D1

VENUE, LOCATION	LOCATION DESCRIPTION	RISK(S)	CONTROL(S)	RESIDUAL RISK RATING
		<p>which may cause cuts if visitor falls.</p> <p>Visitors use the 12 bleachers as steps rather than the staircase with handrail to access basement or ascend to ground floor and could fall or trip.</p>		D1
<p>Science Gallery Melbourne, public lift on northern side of gallery entrance (near central Oculus courtyard)</p>	<p>Lift offers ground floor to upper floor, basement level and Melbourne Connect Superfloor access.</p>	<p>Students access the public lift without a teacher present and have a negative interaction with public member</p> <p>Lift stops operating and visitors are trapped.</p>	<p>School visitors using lift should have a teacher and a Learning Team staff member to assist with navigation.</p> <p>If lifts are not operating there are other lifts available that staff can advise on.</p> <p>An alarm button and speaker is inside the lift to talk directly to security.</p>	
<p>Science Gallery Melbourne, STEM Centre of Excellence Learning Space, Workshop 2 & Workshop 3, Basement</p>	<p>One large space seating up to 130 visitors can be separated into two workshop areas seating 60 and 70.</p> <p>Moveable furniture with one sink for cold and hot water in storage cupboards.</p> <p>Storage cupboards with learning supplies and some technology not locked.</p> <p>Storage cages available for school bags located in room.</p>	<p>Some visitors may have hygiene concerns (e.g. COVIDSafe concerns) related to use of furniture and furnishings by multiple visitors.</p> <p>Storage doors located around the room could potentially trap and injure fingers if caught (as could operable wall).</p> <p>Large glass operable wall may not have a decal and may not be seen by occupants moving between workshops and guests hurt themselves.</p>	<p>COVID cleaning is completed daily. Hand sanitizer will also be provided, and visitors encouraged to use hand sanitizer before and after touching items.</p> <p>Students should not have any reason to interact with storage doors during program.</p> <p>Safety sticker located on glass doors to avoid visitors walking through by mistake.</p>	D1

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<p>Science Gallery Melbourne, Public Toilets</p>	<p>Two presentation lecterns and screens.</p> <p>Male, female, gender neutral and accessible toilets available via a corridor off the basement floor.</p> <p>These toilets service the general public for Science Gallery Melbourne, STEM Centre of Excellence, Science Gallery Theatre, Science Gallery Melbourne Café and the Telstra Creator Lab.</p>	<p>Teachers do not accompany students to toilets located in the corridor and students engage with general public unsupervised.</p> <p>Corridor to bathrooms is located behind a door with no visibility into the space.</p>	<p>Teachers are aware they must supervise students accessing the toilets located in corridor off basement.</p> <p>Regular toilet breaks are scheduled in learning program to enable teachers to monitor toilet breaks providing students with correct supervision.</p>	<p>D1</p>

APPENDIX: RISK MATRIX

Likelihood Ratings

Likelihood	Category	Description
Almost Certain	A	The event is expected to occur in most circumstances
Likely	B	The event will probably occur in most circumstances
Possible	C	The event should occur at some time
Unlikely	D	The event could occur at some time
Rare	E	The event may occur only in exceptional circumstances

Risk Consequence Descriptors

Consequence	Category	Business Interruption	Environmental	Financial	Human	Public Image & Reputation
Catastrophic	5	Essential service failure, or key revenue generating service removed	Irreversible damage	Above \$20,000,000	Death(s) / many critical injuries	National and International Concern / exposure
Major	4	Service or provider needs to be replaced	Harm requiring restorative work	Up to \$10,000,000	Single Death/ multiple long term or critical injuries	State wide Concern / exposure
Moderate	3	Temporary, recoverable service failure	Residual pollution requiring cleanup work	Up to \$1,000,000	Single minor disablement/ multiple temporary disablement	Local community concern
Minor	2	Brief service interruption	Remote, temporary pollution	Up to \$200,000	Injury	Customer complaint
Negligible	1	Negligible impact, brief reduction/loss of service 2-12 hours	Brief, non hazardous, transient pollution	Up to \$20,000	Minor First Aid	Resolved in day-to-day management

Risk Matrix

Likelihood Label	Consequence Label				
	1	2	3	4	5
A	Medium	Medium	High	Very High	Very High
B	Medium	Medium	High	High	Very High
C	Low	Medium	Medium	High	High
D	Low	Low	Medium	Medium	High
E	Low	Low	Medium	Medium	Medium