

SCHOOLS RISK ASSESSMENT SUMMARIES:

“Ngarn Wa’ngal: Art of the gum tree”

This summary document is provided to allow teachers to familiarise themselves with the content and learning themes explored in the Potter Museum of Art exhibition, *Ngarn Wa’ngal: Art of the gumtree*, and the venue setup of the gallery to inform their own excursion risk register and/or excursion risk assessment.

This summary document is based on a comprehensive risk assessment of the exhibition and venue but does not cover general risks (e.g. injury due to trips) and should be read in tandem with;

- information provided on our School Visit Information webpages, including the Child Safety Risk Assessment document for UoM Museums and Collections Venues

If you need any further information to complete your excursion risk assessment, including our full- and sub-risk assessments of the exhibition and venue, please contact us (school-bookings@unimelb.edu.au).

Cultural Safety Advice:

Cultural safety is fostered within environments that are spiritually, socially, emotionally, and physically safe, and that do not impose upon a person's identity or deny their needs. It is cultivated through acts of shared respect, meaning, knowledge, and the collective experience of learning together with these attributes and affordances in place (AITSL, 2022b; Williams, 1999).

Our cultural safety framework in the Museum and Collections Learning Team is informed by the Commission for Children and Young People (Victorian Government, 2023) Child Safety Standard 1 that states:

“Organisations establish a culturally safe environment in which the diverse and unique identities and experiences of Aboriginal children and young people are respected and valued”

(Commission for Children and Young People, 2023).

SCHOOLS RISK ASSESSMENT SUMMARY: *Ngarn Wa'ngal: Art of the gumtree*

About the exhibition

Ngarn Wa'ngal: Art of the gum tree explores the eucalypt as a source of creative inspiration in Australian art. 'Ngarn wa'ngal' is Woi Wurrung for 'breathing for us', a title that recognises the intrinsic relationship between trees and people. From dense forests, open plains, sub-alpine mountains and arid deserts to our cities and suburbs, the gum tree connects us to this land and shapes who we are.

Over three floors, this exhibition traces the gum tree across art and culture: as a living being central to First Nations identity, an unfamiliar tree of fascination to early European botanists, a witness to the impacts of colonisation, a symbol of national identity, and a familiar backdrop to our daily lives. It also presents artistic responses to the environmental threats facing eucalypts today, and to their resilience. Together, the works of art encourage reflection on Indigenous sovereignty, Australian identity, our environment and climate, as well as the reach of the gum tree beyond this continent.

Eucalypts are indigenous to Australia, with over 900 identified species and subspecies – from towering giants and gnarled ancients to delicate multi-trunked mallees and hardy shrubs. Some eucalypts, like the river red gum, are found throughout much of the country, while many species grow naturally only in restricted areas. A small number of species cross over to Southeast Asia, New Guinea and New Britain, with fewer than five species endemic outside Australia. The gum trees that grow elsewhere – now on every continent except Antarctica – are the result of human distribution in recent centuries.

The European taxonomic classification 'eucalyptus' – from the Greek for 'well-covered', describing the capped flower buds – was first used in 1788. Eucalypts are divided into several genera, notably *Eucalyptus*, *Angophora*, *Corymbia* and the recently proposed *Blakella*. For this exhibition, the over-arching name 'gum tree' is used for all eucalypts. However, these trees have many names: taxonomic, such as *Eucalyptus viminalis*; common, including manna gum, ghost gum and stringybark; and age-old: wurun, biyal, wirrangga, pilpira, purnu, gaḍayka, karri, mottlecah, coolabah, jarrah and hundreds more.

This exhibition draws upon the University of Melbourne's collections together with significant local and interstate loans.

SCHOOLS EXHIBITION CONTENT ADVISORY MESSAGE

Gum trees have stood on the lands of Traditional Custodians for countless generations. They are part of living, breathing Country that was never ceded. We pay our respects to Elders past and present and to the enduring knowledge systems that continue to be practised, maintained and shared across this continent, despite great adversity.

Throughout this exhibition, some of the words and works of art reflect the history and the attitudes of the time in which they were written or created.

Some of the works of art in this exhibition refer to the displacement and massacre of First Nations peoples, as well as environmental destruction and catastrophic events including bushfires. Nudity is depicted in one of the gallery spaces, and some artworks have sensory considerations, including scents and audiovisual elements.

Exhibition and Artwork Risk Overview

Learning Experiences will traverse all three levels of the gallery. The below table shares the details of each work noted in the risk assessment, the didactic information, and an overview of the risks.

The risk assessment includes the following:

- Artworks included on the tour that include content warnings and cultural safety flags.
- Artworks not included on the tour that students may pass incidentally that include content warnings and cultural safety flags.
- Artworks that require sensory and accessibility considerations.
- Artworks that contain trace elements of hazardous metals and chemicals.
- A list of artwork displays that require special vigilance.
- General risk assessment issues to note.

ARTIST(S) & ARTWORK TITLE ALL LEVELS		ARTWORK LABEL	RISK
1.	Erin Adams <i>Smoked Eucalyptus Leaves, 2026</i> Essential eucalytus oils, Australian rosewood, eucalyptuss by-absolute, cade oil, geosmin	Formulated for this exhibition, the artwork takes the form of diffused scents that evoke the smell of eucalyptus and of smouldering leaves. The scents throughout this exhibition have been designed by Erin Adams of Smell Art. Essential eucalypt oils: • <i>Lemon-scented gum (Corymbia citriodora)</i> • <i>Narrow-leafed peppermint (Eucalyptus radiata)</i> Additional ingredients: • <i>Australian rosewood (Dysoxylum fraserianum)</i> Trace compounds: Eucalyptus by-absolute, cade oil, geosmin For more information, visit Erin Adams' website: https://www.smellart.com.au/projects/ngarn-wangal	Sensory considerations The scents may contribute to sensory overwhelm.

ATRIUM			
2.	megan evans <i>Gust</i>, 2026 eucalyptus leaves, plastic and metal pins	<i>Gust is made of hundreds of multicoloured eucalyptus leaves gathered over a thirty-year period. It follows the design of the wind as it moves up the stairs. The black leaves at the climax of the gust are from burnt trees around my mother's house in Chum Creek, which was in the centre of the Black Saturday bushfires. I collected the leaves during the eucalyptus 'autumn', when many fall, which in Boonwurrung seasons is Bullarto nye-wiiny (January–February). I have collected most of the leaves from Boonwurrung Country, where I live, while others have come from Melbourne University campuses across Victoria.</i> – megan evans	Fragile work While the leaves on this work are out of reach, the support panels should not be touched.
3.	megan evans <i>Remanence</i>, 2026 single-channel digital animation, colour, sound, 07:30 min	Derived from 'remanent' (that which remains), remanence refers to the residual magnetism left in a material after an external magnetic field is removed. It is used in studies of magnetism, such as in paleomagnetism, where it indicates the strength of magnetic fields over geological time. I've used 'remanence' to suggest the way digital images – here, the leaves that move of their own accord – carry a trace of the physical items they represent. – megan evans	Accessibility This video projection includes sound. Audio Description Magpies carolling, the sound of crunching leaves and pobblebonk frogs with attendant bird noises are included at different stages of this animation.
GROUND SOUTH GALLERY			
4.	Jazz Money <i>in embrace</i>, 2026 single-channel digital video, colour, sound, 42:00 min; vinyl	Jazz Money is a Wiradjuri poet, artist and filmmaker whose cross-disciplinary practice is rooted in language, narrative and First Nations legacies of place. Through poetry and art, Money honours the past while carrying responsibility into the future, sustaining the oral traditions of First Nations storytelling – a living instrument of care on and for this continent. In many First Nations cultures, including the artist's Wiradjuri culture, smoke is used to mark moments of ceremony and significance. Here they are inspired by the act of welcoming a new baby to the world with the burning of green gum leaves.	Accessibility This video projection includes sound. Audio Description Money's voice can be heard softly reading their poem. Fragile work This artwork includes a curtain screen weighted to the ground.

GROUND NORTH GALLERY			
5.	May Vale <i>Timber sample (Eucalyptus oleosa, red mallee)</i> <i>Timber sample (Eucalyptus globulus, Tasmanian or southern blue gum)</i> <i>Timber sample (Eucalyptus pauciflora, snowgum or white sallee)</i> 1885 oil on timber	In 1885 May Vale was commissioned to paint Victorian timber samples for the colony's Industrial and Technological Museum. Eighty-four samples, each painted with foliage, flowers and gumnuts to match the timber, remain in the collection of the Melbourne Museum. Of these, thirty-two are eucalypts. The samples were intended to encourage an appreciation of local timbers, and to highlight the prolific work of government botanist Ferdinand von Mueller. During the 1880s, this collection was displayed in international and intercolonial exhibitions in London, Paris, Adelaide and Melbourne. It is an uncommon example of a woman artist being publicly employed in a botanical field in the nineteenth century.	Hazardous material These timber samples have trace metals and chemicals that are hazardous to touch and are hung out of reach with a safe viewing distance enforced.
6.	Julie Gough Trawlwoolway, born 1965 Witness 2021 five-channel 4K video installation, colour, sound, 16:9 ratio Video editor: Jemma Rea Collection of the artist Commissioned by Powerhouse, 2021	<i>In the first forty years after British colonisation began in 1803, the Aboriginal population of Lutruwita (Van Diemen's Land / Tasmania) 'fell' from more than 7000 to fewer than 50 people. In 1830 Lieutenant Governor Arthur ordered pictographic placards be placed on trees to communicate that Tasmanian colonists and Aboriginal people who attacked the other would receive equal justice, but no colonist was charged with our Ancestors' murders. Hundreds of attacks against colonists by Aboriginal people were recorded, while only a few dozen against Aboriginal people have surfaced. The gaps and silences in history written by the victors compelled my ongoing journey to map and record our erased history, witnessed by old trees that still stand at the sites of our devastation.</i> – Julie Gough	Content warning and cultural safety flag This artwork includes historical texts that discuss the displacement of and massacre of First Nations peoples and reflect the attitudes of the time in which they were written. This includes multiple detailed accounts of murder, racist language and slurs which may be distressing for some students. Fragile work This artwork is comprised of a series of screens and speakers installed on engineered tension poles from ground to ceiling. Accessibility This video projection includes sound. Audio Description The sounds of bird calls, insects, water running, wind in trees, cattle and other ambient noises accompany this work of art.

7.	Artists' names not recorded Two 19th Century <i>Broad Shields</i> carved hardwood, pipe clay, earth pigments National Gallery of Victoria, Melbourne	Once cut from a tree, the timber or bark of a shield takes on a new life – one of protection, strength and defence. As it is stripped away, the tree lives on, adapting to the mark left behind. Each shield bears designs specific to its maker and place: incised herringbone and zigzag patterns, interlocking diamond and meander motifs that encode identity, law and belonging. Shields are objects of power and prestige, used to protect warriors in disputes, carried in ceremony and traded between groups. Following invasion, the use of shields as objects of protection, ceremony and resistance took on new urgency in the Frontier Wars. During this period, they also became objects of curiosity – stolen or bartered, often finding themselves a long way from home.	Cultural safety flag Following invasion, shields became objects of curiosity – stolen or bartered, often finding themselves a long way from home. The artists' names have not been recorded.
LEVEL 1 NORTH			
8.	Dianne Jones <i>The hidden</i>, 2011 Archival Hahnemühle paper	Photographed on York Reserve on Ballardong Noongar Country, Jones's haunting image captures the ritual of caregivers hiding children among the protective gums, out of the sight of 'welfare' officials who came to remove Aboriginal children from their families. <i>This image is about the stories from my Mum of her experience of being aware of a 'lookout' for the welfare car. Whenever it was seen there was fear and terror and the response was to call out to the children 'Balay Nyidyang' which meant 'watch out – white people' and then yell and encourage running, hiding because they were coming to take the children.</i> – Dianne Jones	Cultural Safety Flag This artwork references the Stolen Generations.
9.	Joan Ross Colonnial grab, 2015 single-channel digital video animation, colour, sound, 07:32 min	In this video we play the poker machine aptly named 'Colonial grab'. Through this game we look at colonisation and its legacies, globalisation, consumerism, ownership, environment, and greed. <i>The odds tho, always in the House's favour.</i> <i>In my favourite scene, whole trees, from John Glover's nineteenth-century painting, with the Indigenous peoples still in them, are plucked and arranged, Ikebana-style, by a colonial woman wearing signature hi-vis, in an act of total disregard and disrespect, reflective of the times, and in my opinion clearly apparent in the twenty-first century.</i> – Joan Ross	Sensory considerations and accessibility This video animation includes sound. Audio Description Throughout this animation we can hear the hum of people in a club, poker machines, crows, magpies and currawongs calling, insects buzzing and droning, footsteps, fire crackling, glass shattering and ambient bush sounds.

LEVEL 2 NORTH			
10.	Jill Orr Elizabeth Campbell (photographer) Bleeding trees (series), 1979 printed 2012 chromogenic photograph	In Jill Orr's 1979 series <i>Bleeding trees</i> the artist's body becomes a conduit for the viewer's emotional response. Strung up as if crucified, stretched across branches, or disappearing within them, her body turns our empathy towards the trees. A pioneering work of environmental art in Australia, the series is also an early example of postmodernist performance art, with Orr making a social commentary using her own body as the primary medium. For Orr, the initial live action and the final image are equally important parts of the work, creating 'openings' through which an audience or viewer can connect to a landscape in crisis.	Content warning: Nudity This series depicts nudity, namely the artist's naked, painted body. One photograph depicts the artist strung up from a tree branch as if crucified.
11.	John Gollings 877.00M E 145° 12' 31.12" S 037° 25' 15.95' from the series <i>Black Saturday</i>, 2009 reprinted 2012 digital print	The Black Saturday bushfires burnt across Victoria on 7 February 2009 and for weeks after. Ignited by as many as 400 separate outbreaks, these fires resulted in a disastrous loss of life, with 173 people killed and 414 injured, along with innumerable animals, reptiles, birds and other creatures. Julia Gillard, then Deputy Prime Minister, described the event as 'a tragedy beyond belief, beyond precedent and beyond words'. Following this devastation, John Gollings took a series of aerial photographs of the Kinglake and Marysville region, showing the catastrophic impact to the land, with scorched tree trunks patterning the denuded hills. With a maximum of 46.4°C, 7 February 2009 remains the hottest day on record in Melbourne.	Content warning This aerial photograph documents a scorched landscape following the catastrophic Black Saturday bushfires of 2009.
Level 2 ANNEX			
12.	Dean Cross <i>There are 1000 ways to change the world, but you only need one</i>, 2026 paper, ink, flour, manna gum (<i>Eucalyptus viminalis</i>) seeds	<i>I am often struck by the incomprehensibility of the scale of the universe. It feels deliberate, necessary. Like a protective cloak shielding my small human mind from imploding. I wonder if a eucalypt seed feels the same way.</i> <i>On a small parcel of Walbunja Country two placentas, grown simultaneously inside a single womb, were placed underground at the base of a pre-invasion manna gum during Ceremony. Now, in that same spot, a new twin-branched manna gum has sprouted. With the right care, it will outlive us all.</i> <i>This sculpture was made collaboratively with many hands and minds. Marrangbu (thank you) to everyone who contributed.</i> – Dean Cross Each ball holds the seed of a manna gum, encased in paper pulp designed to break down and help the seed germinate. At the close of this exhibition, they will be returned to Country.	Fragile artwork Fragile seed balls are on open display on the ground, with no barrier.

POTENTIAL RISKS : Ngarn Wa'ngal: Art of the gum tree

KEY CONCERN	ARTWORK(S)	SUMMARY OF THEME	RISK(S)	CONTROL(S)	RESIDUAL RISK RATING
Fragile artworks and displays	Artworks: 1, 4, 6, 12	Artworks on open display and fragile works require special vigilance from attending tea	Students and teachers might touch, pull or bump especially fragile works, lean on or walk behind display mechanisms, damaging the art and/or tripping over.	Risk assessment is to be sent to teachers prior to the visit. Learning Experience Facilitators share information on artworks and displays that require special vigilance (no touching or leaning), maintaining 1m distance from artworks during viewing, being mindful of bodies and artworks in gallery spaces). All artworks and displays are installed to leave 1.2m distance paths for safe and accessible passage. All open display objects on plinths will have a securing method. More vulnerable objects are placed under hoods. 'Excursion Teacher Responsibilities' inclusive of Cultural Safety, artwork safety, and respectful conduct are sent to all bookings.	D1
Hazardous materials	Artworks: 5.	The works are sections of timber which have recorded traces of hazardous metals and chemicals.	Students and teachers might touch sections of timber which have recorded trace levels of hazardous metals and chemicals: Lead, Mercury and Cadmium.	The recorded trace elements are not hazardous to the air and therefore do not pose a risk of being inhaled. As with all the works in the exhibition, visitors are not permitted to touch any works on display. While on open display, mounted high on gallery walls, there are wide plinths displaying furniture in front of the timber panels to enforce safe viewing distances and prevent visitors from touching or brushing up against the timber panels.	D1
Content warning & Cultural safety flags	Artworks: 6, 8, 11	6: This artwork includes historical texts that discuss the displacement of and massacre of First Nations peoples and reflect the	Students and teachers feel uncomfortable about or offended by the content leading to distress that impacts	Risk assessment is to be sent to teachers prior to the visit. Teachers assess whether these artworks are suitable for their students, and may choose for their group to not engage with particular works on the tour by letting the bookings team know in	D1

For art works on for Years 11-12 students		attitudes of the time in which they were written. This includes multiple detailed accounts of murder, racist language and slurs which may be distressing for some students. 8: This artwork references the Stolen Generations. 10: This aerial photograph documents a scorched landscape following the catastrophic Black Saturday bushfires of 2009.	their psychosocial wellbeing.	advance of the tour, or letting their Learning Experience Facilitator know before the tour begins. Learning Experience Facilitators provide an introduction to the gallery that includes a warning of artworks that contain cultural safety flags and content warnings on language and environmental catastrophe. The introduction reminds students that they are encouraged to raise concerns with a trusted adult if they become distressed during the visit as a result of the exhibition content. Where this occurs, staff will ensure the student is able to leave the space under supervision of their excursion teacher/staff member. Facilitators remind students that they can let their teacher know if they need additional wellbeing support during the tour. Learning Experience Facilitators contextualize artworks in the tour. Learning Experience staff have the right to terminate an excursion if student behavior becomes inappropriate or culturally, psychologically or physically unsafe.	
Content warning: Nudity <u>Artwork is not included on the tour for all ages.</u> Artwork is viewable while students are observing the gallery space it is located in.	Artwork: 8.	Full frontal nudity of the artist posing amongst the trees. One photograph shows the artist strung from a tree as if crucified.	Students or teachers feel uncomfortable about or offended by the content as a result of seeing the content, even incidentally.	Risk assessment is to be sent to teachers prior to the visit. Coordinating teachers are required to acknowledge via email that they have read the risk assessment prior to their visit. Attending teachers acknowledge on the Teacher Guidelines form that they have read the risk assessment. The Teacher Guidelines form includes the Schools Exhibition Content Advisory Message. Learning Experience Facilitators will share a preview photo for teachers to decide on whether the gallery space featuring these works is to form part of their tour. Teachers may request that the gallery space displaying these works be excluded from the tour.	D1

*Creative Directions Groups – Years 7-10 students will bypass this space.				If the teacher permits access to the gallery space displaying these works, Learning Experience Facilitators will work with teachers to encourage students to focus on the art works in the tour.	
Accessibility and sensory considerations	Artworks: 1, 3, 4, 6, 9	Artwork 1: The exhibition includes a multi-level, eucalyptus scent-based work. Artworks 3,4,6,9: The exhibition includes screen-based video and projected works, and most of which have a sound component.	Artworks: 1, 3,4,6,9: Moving images, sound, and scent-based works may cause sensory visual and olfactory overwhelm. Artworks 3,4,6,9: D/deaf/Hard of Hearing students cannot access the auditory components of works that include sound.	Teachers can notify students prior to entering the main ground floor exhibition space that visual, auditory and/or olfactory overwhelm may occur. Facilitators remind students in their introduction to the gallery that they are entering a high sensory space. <u>Mitigations for D/deaf/HoH students</u> Artworks: 3,4,6,9. The curators have included descriptions of the sound components of these works in the artwork labels. Audio is mostly soundscapes. Artwork 3: The work plays the artist's voice reading a poem. The poem is written on the ground in front of the work. Further information and mitigations for Artwork 1 scents: <i>The artist's scents comply with International Fragrance Association (IFRA) standards.</i> <i>IFRA sets Standards for the safe use of fragrance ingredients, derived from Research Institute of Fragrance Material (RIFM) safety assessments, and endorsed by an independent Expert Panel</i> <i>The scents register below the IFRA threshold for sensory sensitivity</i> <i>The artist uses natural essential oils and additional ingredients. The ingredients are diluted and diffused.</i> <i>If sensory overwhelm occurs from this scent-based artwork, the Learning Experience Facilitators will contact</i>	D1

				<i>the Venue Supervisor to turn off the diffusers on each level of the gallery.</i>	
Physical Environment	All Levels	Low lighting in Ground North Gallery Tight hallways/spaces will require extra care and supervision for school groups to move through smoothly Stairwell landing balustrades should not be sat on or leant against.	School groups cannot be left unattended in the exhibition as Teachers have duty of care.	All school groups are supervised by teachers and the Learning Experiences Team. Students are reminded to walk carefully through the gallery, being aware of artworks, and to not sit or lean on the balustrades. Seating is provided throughout the gallery for breaks from standing. Learning Experience staff have the right to terminate an excursion if student behaviour becomes inappropriate or culturally, psychologically or physically unsafe.	D1

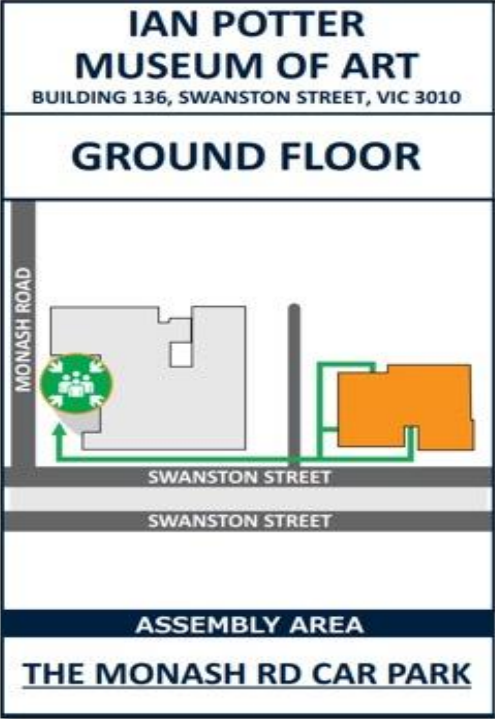
POTTER MUSEUM OF ART VENUE INFORMATION & SUMMARY RISK ASSESSMENT

This exhibition is held at the Potter Museum of Art, Parkville. This is a public gallery and so, members of the public may 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 noting that at all times, the duty of care and responsibility for supervision of students travelling to, during and travelling back to school from the excursion rests with your accompanying school staff members.

LOCATION OR CONCERN	DESCRIPTION	RISKS	CONTROLS	RESIDUAL RISK RATING
Parking/Bus Drop off point	The Potter Museum of Art is located at The University of Melbourne, Corner Swanston Street and Masson Road, Parkville. Bus Drop Off/Pick Up Points Drop off points for chartered buses is located at the Rideshare Drop off/Pick up zone located on Tin Alley in the	Drop off points at the Rideshare Drop off/Pick up zone for chartered buses are a short 5 min walk to venue requiring Museum & Collections staff to escort school groups. School groups should be monitored by teachers	Teachers to ensure student/teacher ratios are available for the walk from drop off points to the venues.	D1

	University of Melbourne's Parkville Campus, entrance is on the corner of Tin Alley and Spencer Rd Parkville See bus zone parking map below. Public Transport Tram The closest tram stop is at Swanston Street and Grattan Street (Stop 1 – University of Melbourne), a short walk from the museum. The Swanston Street trams, including routes 1, 3/3a, 5, 6, 16, 64, 67, and 72. Train The nearest train stations are Melbourne Central and Flagstaff. From these stations, you can take a tram along Swanston Street to reach the university. Bus Bus routes 402 (East Melbourne to Footscray) and 546 (Heidelberg to University of Melbourne) stop near the Museum. Parking Limited street parking is available around the University of Melbourne campus. For longer visits, Ace Parking (265 Faraday Street) and Eastern Precinct Parking (379 Cardigan Street) offer paid parking and are both within walking distance of the museum.	walking through the university campus.		
Accessibility in the venue		• Unable to see in low light • Unable to hear or lip read	• Venue and exhibition are accessible and venue facilities and exhibition have been designed to ensure it is accessible friendly	D1

		• Unable to read information and instructions. • Unable to read warnings • Bodily injury. • Anxiety.	according to Human Rights & Equal Opportunity Act. • All structures are in contrast to the floors and walls to aid vision. • A social script of the venue will be available on the website by end of June. • Staff will be able to provide assistance where needed.	
Public Toilets	All toilets are single-occupancy, gender neutral cubicles each fitted with hand-washing and drying facilities and have accessible facilities. Please note that these toilets are also utilised by the general public.	• Teachers do not accompany students to toilets and students engage with general public unsupervised.	• Teachers are aware they must supervise students accessing the toilets. • Regular toilet breaks can be scheduled to enable teachers to monitor toilet breaks providing students with correct supervision.	D1
Evacuation Plan	All areas of the Potter Museum of Art have evacuation procedure is outlined on the evacuation diagrams, that are posted throughout the building	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 Potter Museum of Art 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

			 IAN POTTER MUSEUM OF ART BUILDING 136, SWANSTON STREET, VIC 3010 GROUND FLOOR MONASH ROAD SWANSTON STREET SWANSTON STREET ASSEMBLY AREA THE MONASH RD CAR PARK	
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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	Statewide 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
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

Bus Drop Off / Pick Up

