

SCHOOLS RISK ASSESSMENT SUMMARY: 65,000 YEARS, A SHORT HISTORY OF AUSTRALIAN ART for YEARS 9 – 10.

This summary document is provided to allow teachers to familiarise themselves with the content and learning themes explored in the Ian Potter Museum of Art exhibition, *65,000 Years: A Short History of Australian Art* for Years 9 - 10 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;

- the accompanying teacher resources of Booklet 1 & Booklet 2
- excursion planning checklist
- information provided on our School Visit Information webpages.

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).

All teachers are advised to review the Cultural Safety information located on page 13, Booklet 1 resource, as a guide for scaffolding students' safety and strategies to cultivate it.

About 65,000 Years: A Short History of Australian Art

65,000 Years: A Short History of Australian Art has been curated in consultation with Aboriginal and Torres Strait Islander artists and custodians and strives to reveal the ingenuity and excellence of First People's art which is the foundation of this continent's great art history.

In respect to this overarching focus, we advise the exhibition is also about truth-telling. The works of art, cultural objects, and curation of these speak to the wrongly commenced history of Australia, which encompasses the dispossession of Aboriginal and Torres Strait Islander peoples' land, disavowal of their rights and freedoms, and the impact colonial violence and oppression has on the lives of First Peoples who endure the denial of this history.



For societies with shared histories of violence or injustice, truth-telling about the past is essential for overcoming division and achieving genuine democratic and prosperous outcomes for all citizens. Australian curricula frameworks recognise the importance of truth-telling, emphasising the critical role of education for building comprehensive understanding of the rich tapestry of truth that comprises Australia's history.

We advise all viewers that there are works in this exhibition and education resources that contain instances of violence and references to the Australian Wars that may cause distress. We would also like to advise Aboriginal and Torres Strait Islander viewers that this exhibition and its education resources feature the names, images and works of people who have died.

Whether engaging onsite or online, the following contains important information for all educators on fostering and upholding cultural safety while coming to know, hear, and understand Indigenous Knowledge showcased in the exhibition.

Content Warning:

65,000 Years: A Short History of Australian Art has been curated in consultation with Aboriginal and Torres Strait Islander artists and custodians. Aboriginal and Torres Strait Islander viewers are advised that the exhibition features the names, images and work of people who have died.

The exhibition contains references to dispossession, the Australian Wars, violence, massacres, child removal, missionisation, incarceration, and deaths in custody. Some works in the exhibition contain derogatory images or titles with outdated terminology. These do not reflect the University's viewpoint, but rather, the social attitudes and circumstances of the period or place in which they were created. The exhibition also contains offensive imagery and nudity.

Please note; Level 1 includes the Primrose Potter Studio which is dedicated to exploring Scientific Racism at the University of Melbourne and Beyond. **This part of the exhibition has the following content warning and is not part of the Yrs 9-10 tour as it is recommended for viewers under 18 years of age.**

This section of the exhibition contains material relating to eugenics, 'blood-quantum' terminology, and the theft, storage, examination and trade of Indigenous ancestral remains – practices undertaken at The University and beyond.

The facilitated tour for Years 9 – 10 will focus on Rights and Freedoms, engaging with artworks located on Ground Level and Level 1 and 2 which explore the following themes:

- Contemplating colonisation
- Stolen generations
- Political activism
- Segregation at the cinema
- Land rights and self-determination
- Reviving Country

The Years 9 – 10 tour will focus on art works located on Ground Level, Level 1 & Level 2. While travelling to each artwork across the exhibition, students will observe other artworks which will explore themes of **invasion, colonisation, displacement, violence and destruction/theft of country and culture**. Artworks not included on the tour, but which students may pass, include nudity, deaths in custody and strong language.

The risk assessment includes the following:

- Six art works explored in the tour for Yrs 9-10.
- Artworks that will be observed while travelling through the tour.
- General risk assessment issues to note.

65,000 YEARS: A SHORT HISTORY OF AUSTRALIAN ART				
ARTIST(S) & ARTWORK TITLE	ARTWORK DESCRIPTION	CASE STUDY STORYLINES	EXHIBITION THEME/SECTION	LOCATION
Brett Leavy <i>Virtual Narrm 1834, 2025</i>	Geospatial virtual heritage digital media installation	Contemplating colonisation	Welcome to 65,000 Years: A short History of Australian Art	Ground Level, New Foyer
Lin Onus <i>Taking the children away, 1992</i>	Fibre glass, pigment Dimensions variable	Stolen generations	First Encounters and Responses	Ground Level North Gallery
Trevor Nickolls <i>Tightrope walking, 1979-80</i>	Synthetic polymer paint on canvas	Political activism	Resistance and Invention	Level 2 East Gallery
Robert Campbell JNR <i>Roped-off at the pictures II, 1986</i>	Synthetic polymer paint on canvas	Segregation at the cinema	Resistance and Invention	Level 2 East Gallery
Ishmael Marika <i>Waja Watanjmirri Dharuk, 2013</i>	Single-channel digital video	Land Rights and Self Determination	Resistance and Invention	Level 1 Landing
Betty Muffler and Maringka Burton <i>Ngangkari Ngura (Healing Country) 2022</i>	Synthetic polymer paint on linen	Reviving Country	Central and Western Deserts	Level 1 North Gallery

65,000 YEARS, A SHORT HISTORY OF AUSTRALIAN ART EXHIBITION FOR YEARS 9-10: POTENTIAL RISKS SUMMARY

KEY CONCERN	RELATED ARTWORKS	SUMMARY OF RELATED THEMES	RISKS	CONTROLS	RESIDUAL RISK RATING
Cultural safety	<p>1. Artwork on school tour.</p> <p>2. Art works that are not included in the tour but students will walk past.</p> <p>3. Primrose Potter Studio (not suitable for 18 yrs and under)</p>	<p>1. Artwork on school tour:</p> <ul style="list-style-type: none"> Contemplating colonization Stolen generations Political activism Segregation at the cinema Land rights and self-determination Reviving Country <p>2. Art works that are not included in the tour, but students will walk past:</p> <ul style="list-style-type: none"> Social and political issues faced by Indigenous communities (across Australia). Challenging colonial narratives contemplating colonisation. Confronts violent colonial histories while affirming the transformative role of language and culture in maintaining identity and 	<p>1.2.3. Teachers have not read Booklet 1 & 2 therefore have not prepared students as directed in areas of cultural safety. This may result in students experiencing the content as disturbing as they walk through the tour.</p> <p>1.2.3. First Nations students may find the themes upsetting, confronting or triggering.</p> <p>1.2.3. Non-Indigenous students may find the themes upsetting and confronting.</p> <p>1.2.3. Themes of belonging and identity could be triggering for anyone uncertain of their ancestry or who has experienced family trauma.</p> <p>2.3. School groups left unattended in the exhibition will mingle with general public without supervision across three levels.</p> <p>2. Sensitive cultural content Students are exposed to culturally sensitive history such as eugenics, invasion, colonisation, the Frontier Wars, Frontier violence,</p>	<p>1.2.3. Cultural Safety Advice & Strategies are provided in the teacher resources Booklet 1, Page 13 is sent to all teachers to prepare students for cultural safety and content themes. Booklet 1 provides general information on the exhibition and important information to plan your visit, and Booklet 2 is specific to your group's year level – it features information about the specific themes and artwork case studies in the tour.</p> <p>1.2.3. Cultural context is provided to all artworks and their content in didactics, and a comprehensive suite of educational resources developed by Ngarrngga.</p> <p>1.2.3. Our staff have completed AITATS CORE Cultural Learning training to ensure that Indigenous and non-Indigenous students, teachers and staff can teach and learn in a culturally safe environment.</p> <p>1.2.3. If a visitor feels distressed, there will be staff trained in Emotion CRP during the exhibition to be able to respond appropriately to provide support to visitors.</p> <p>1. All school groups will be supervised by teachers and the Learning Experiences Team on Year Level culturally appropriate curriculum aligned bespoke tours of the exhibition.</p> <p>1.2.3. Invigilators and clear signage provide content warnings before entering</p>	D2

KEY CONCERN	RELATED ARTWORKS	SUMMARY OF RELATED THEMES	RISKS	CONTROLS	RESIDUAL RISK RATING
		<p>connection to the land.</p> <ul style="list-style-type: none"> The destruction and ownership of the natural environment. Power relations in contemporary society including First Nation Wars. Identity & belonging. Poverty and exploitation. <p>3. Not suitable for under 18 yrs. Historic objects and artworks exploring Scientific Racism at UoM and beyond. Not included in this tour for Yrs 9-10 but are on other levels.</p>	<p>deaths in custody, stolen generations, land rights.</p> <p>3. Students have not been advised of the culturally sensitive and disturbing content as they walk through the tour.</p>	<p>culturally sensitive areas located on Ground Level 1 North. Invigilators and Learning Experience Facilitators are aware independent students or school groups require teacher supervision.</p> <p>3. Content warning signage recommends not suitable for 18 years or under. The exhibition design to Primrose Potter entrance ensures visitors over 18 years can enter the room and engage with the works exploring scientific racism.</p>	
Content Warning for Artworks while walking through the Tour for Yrs 9-10	<p>1.Trevor Nickolls Ngarrindjeri, 1949–2012</p> <p><i>Deaths in custody</i> 1990</p> <p>2. Trevor Nickolls Ngarrindjeri, 1949–2012</p> <p><i>Tightrope walking</i> 1980</p>	<p>1. Image of incarceration.</p> <p>2. Painting of male image showing genitals.</p> <p>3. Strong and emotive language describing female genitals is written on image.</p> <p>4. This work depicts death in custody by suicide and contains strong language.</p>	<p>1. Indigenous and non-Indigenous students or teachers may find the themes upsetting, confronting or triggering.</p> <p>2. Indigenous and non-Indigenous students or teachers may take offence to nudity.</p> <p>3. Indigenous and non-Indigenous students or teachers may take offence at language and imagery of</p>	<p>1. This artwork is not a focus on the tour but will be close by 'Roped-off at the pictures II' by Robert Campbell Jnr, Learning Experience Facilitators and Teachers to be aware of getting students to focus on the above work. If a visitor feels distressed, there will be staff trained in Emotion CRP during the exhibition to be able to respond appropriately to provide support to visitors</p>	

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	<p>3. Harry J. Wedge Wiradjuri, 1957–2012</p> <p><i>Mak'en waves</i> 1996</p> <p>4. Vincent Serico Wakka Wakka / Kabi Kabi, 1949–2008</p> <p><i>Deaths in custody</i> 1993</p>		<p>dead people who have been hung.</p> <p>4. Indigenous and non-Indigenous students or teachers may be emotional impacted by imagery of dead people who have been hung and the use of strong language.</p>	<p>2. This artwork is a focus on the tour. Teachers to be aware that image contains nudity and manage students appropriately.</p> <p>3.4. This art work is not a focus on the tour but will be close by 'Roped-off at the pictures II" by Robert Campbell Jnr, and <i>Tightrope Walking</i> by Trevor Nickolls. Learning Experience Facilitators to be aware of getting students to focus on the above work. If a visitor feels distressed, there will be staff trained in Emotion CRP during the exhibition to be able to respond appropriately to provide support to visitors.</p>	
Sensory and space	<p>1.Virtual Narrm 1834, 2025</p> <p>2. Outdoor Entrance</p> <p>3. Audio Levels</p>	<p>1.The projection employs digital visual technologies and emits sound.</p> <p>2.3. Could people with sensory sensitivities have an adverse reaction to the work?</p>	<p>1. Moving images may cause sensory visual issues.</p> <p>2. The new mirrored entry to the museum may cause sensory issues.</p> <p>3. Audio levels too high, causing sensory and audio distress.</p>	<p>1.Teachers can notify students prior to entering the main ground floor exhibition space that visual sensitivity may occur.</p> <p>2. This should be monitored once the venue is opened and assessed for any required mitigation strategies.</p> <p>3. All sound levels will be checked to comply with decibel levels</p> <p>4. A quiet space for a teacher to take a student to the Foyer and café. FOH staff can also point visitors to other spaces on campus eg. gardens, and the courtyard in Elizabeth Murdoch (weather permitting).</p>	D1
Physical Environment	1. All Levels	1.Tight hallways/spaces will require extra care and supervision for school	1.School groups may not navigate the design layout	1.While there are no enclosed dark spaces, many of the galleries will be 50 lux meaning lowered lighting levels. Due	D1

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		groups to move through smoothly.	and potentially overcrowd, trip or fall.	to the high number of works and tight floor space, large groups and events in the gallery will need to be considered and assessed for risk, with caps on numbers in specific areas. All pathways will be lit to avoid tripping hazards	
Accessibility	All Levels	People in a wheelchair or with limited mobility cannot comfortably experience the exhibition.	<p>Tight fitting exhibition layouts to accommodate over 450 artworks may make moving through exhibition difficult.</p> <p>As the building is newly renovated, due to defects some issues may occur with lifts.</p>	<p>Pathways are 1.2m wide throughout the gallery, and seating provided on each level.</p> <p>Staff will assist with the movement of crowds in tight exhibition spaces. New lift will provide access for wheelchair users for different levels. There may be defects and issues with new lifts - this will need to be monitored by staff and managed.</p>	D1
Audio Environment	<p>1. Virtual Narm 1834-2025</p> <p>2. All Levels</p>	1.2. D/deaf/HoH students may feel uncomfortable engaging with audio exhibition installation.		<p>1.2. All exhibition video/digital works are subtitled in English. Exhibition labels are presented in English for students to read. All works with audio will have transcripts or captions or audio descriptions on the label as appropriate.</p> <p>Teachers are advised to inform when booking D/deaf/HoH students and discuss the requirements for interpreters or additional support if needed.</p>	D1
Dangerous Objects.	1. Various Works on all Levels	1. Axes/spears on display as part of installations.	1. Cultural objects such as axes / spears on display may be tempting for students to engage with.	1. All objects will be registered and managed in terms of safety and secured to walls out of students' reach.	


POTTER MUSEUM OF ART VENUE INFORMATION & SUMMARY RISK ASSESSMENT

This exhibition is held at the Ian Potter Museum of Art located at the Parkville campus. 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	<p>The Potter Museum of Art is located at The University of Melbourne, Corner Swanston Street and Masson Road, Parkville.</p> <p>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 University of Melbourne's Parkville Campus, entrance is on the corner of Tin Alley and Spencer Rd Parkville</p> <p>See bus zone parking map below.</p> <p>Public Transport <u>Tram</u> 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.</p> <p><u>Train</u> The nearest train stations are Melbourne Central and Flagstaff. From these stations, you can take a</p>	<ul style="list-style-type: none"> 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 walking through the university campus. 	<ul style="list-style-type: none"> Teachers to ensure student/teacher ratios are available for the walk from drop off points to the venues. 	D1

	<p>tram along Swanston Street to reach the university.</p> <p><u>Bus</u> Bus routes 402 (East Melbourne to Footscray) and 546 (Heidelberg to University of Melbourne) stop near the Museum.</p> <p><u>Parking</u> 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.</p>			
Accessibility in the venue	Supporting visitors with accessible needs in the exhibition.	<ul style="list-style-type: none"> • Unable to see in low light • Unable to hear or lip read • Unable to read information and instructions. • Unable to read warnings • Bodily injury. • Anxiety. 	<ul style="list-style-type: none"> • Venue and exhibition are accessible, and venue facilities and exhibition have been designed to ensure it is accessible friendly according to Human Rights & Equal Opportunity. • All structures contrast with the floors and walls to aid vision. • A social script of the venue will be available on the website at the end of June. • Staff will be able to provide assistance where needed. 	D1
Public Toilets	<p>All toilets are single-occupancy, gender neutral cubicles each fitted with hand-washing and drying facilities and accessible facilities.</p> <p>Please note that these toilets are also utilised by the general public.</p>	Teachers do not accompany students to toilets and students engage with the general public unsupervised.	<p>Teachers are aware they must supervise students accessing the toilets.</p> <p>Regular toilet breaks can be scheduled to enable teachers to monitor toilet breaks, providing students with correct supervision.</p>	D1
Emergency Procedures	In case of emergency scenario of bomb threat, fire, etc the IPMA safety	Teachers and or students do not follow IPMA staff instructions for	All staff are trained in the safety and emergency evacuation plan and will give	

	and emergency evacuation plan will be activated.	building evacuation and either remain in the building or depart without being registered.	instructions to students and teachers on evacuation place on the UoM campus.	
UoM COVIDSafe Requirements	Please note, all school students are not required to verify their vaccination status to engage in these learning programs, but teachers will have to provide proof of vaccination. You can view a copy of the University's COVID-19 Vaccination Requirements Policy . More information and FAQs , which also lists valid forms of proof of vaccination.	<ul style="list-style-type: none"> Teachers with none, or only one vaccination cannot participate in the program at the University of Melbourne and would have to return to school. If probable or confirmed case of COVID-19 attends the venue during school visit. 	<ul style="list-style-type: none"> The booking procedure will ensure Teachers are fully aware of the UoM Vaccination requirements for attending the excursion. All visitors are asked to follow COVID-19 Safe rules and registration including full vaccination requirement for adults. The University will notify the school in the event of a probable or confirmed case in order to conduct their own school contract tracing procedures. The School is required to notify the University if there is a confirmed case from the school visitor who is a probable or confirmed case to enable the University to conduct its own contract tracing procedures. 	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 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	

				
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Bus Drop Off / Pick Up

