

SCHOOLS RISK ASSESSMENT SUMMARY: SUSAN JACOBS: THE ANTS ARE IN THE IDIOM/STILL LIFE

This summary document is provided to allow teachers to familiarise themselves with the content and learning themes explored in the Buxton Contemporary exhibition, Susan Jacobs: The Ants are in the Idiom/Still Life, and the venue setup of the Buxton Contemporary 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 resource, excursion planning checklist and 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).

ARTWORK OVERVIEW

EXHIBITION BACKGROUND

Susan Jacobs – The ants are in the Idiom is a solo exhibition by Sydney-born, London-based artist Susan Jacobs, presenting a new body of work developed for the ground floor galleries of Buxton Contemporary. The exhibition has been specially commissioned by the University of Melbourne and curated by Jacqueline Doughty, Head Curator, Art Museums. Susan Jacobs' sculptural practice is characterised by an intuitive approach to materials and form. Poetic and erudite in equal measure, her work is grounded in studio experimentation, and animated by research into scientific and philosophical systems of knowledge. Jacobs developed this work slowly and incrementally over several years, experimenting with materials in her studio to articulate a language informed by cumulative layers of historical research and environmental observation. Reference points range widely, from 'hostile architectures' that prevent birds from roosting on buildings, to 17th century scientific writings on the spontaneous generation of life from inert matter.

The ants are in the idiom is an expansive sculptural environment the artist describes as 'a series of overlapping ecosystems'. Threaded throughout the exhibition is an interest in the creative potential of misinterpretation. Many of the works are inspired by visual and verbal correspondences: objects that at first glance look like one thing, then on closer inspection reveal themselves to be something else; ambiguous sentences that lead comprehension down a linguistic garden path. These playful experiments show the formation of knowledge to be tenuous, driven by perceptual mechanisms such as pattern recognition that often lead us astray.

Susan Jacobs has created a matrix of sculptural relationships that fan out across the gallery and envelop the viewer in an experience of associative looking. Through an encouragement of accidental connections and a shifting array of understandings, the exhibition enacts an allegory for the human drive to make meaning. It suggests that although conclusions reached by false association may be faulty, they can also be richly generative.

Still Life, curated by Jacqueline Doughty, is a group exhibition designed to complement Susan Jacobs' exhibition. It takes as its starting point artworks in the Buxton Collection, and extrapolates on them to trace a theme across a variety of different practices and artistic approaches. James Morrison's works from the Collection have provided the springboard for a diverse selection of paintings, videos and sculptures that all play upon, in different ways, the traditional art historical genre of still life. In these artist's hands, the natural world is anything but 'still'.

Grounded in a deep engagement with the natural world, the artworks in *Still Life* take as their starting point representational strategies from the natural sciences, such as botanical illustration, macro and micro photography, specimen collection, field notes and taxonomy. In the artists' hands these methodologies move beyond the observable world into a realm of poetry and speculation, to symbolic abstraction, fantastical landscapes and hallucinatory hyper-realism. Interspersed alongside the artworks are objects from the University of Melbourne's scientific teaching collections such as papier-mâché botanical models from the Herbarium

and lantern glass slides from Forest Sciences. Extracted from the classroom and laboratory, these rationalist interlopers become strange, transformed by conversations with artworks that undermine the urge to describe and quantify.

ACCESSIBILITY

Buxton Contemporary aims to ensure all exhibition pieces have accessible engagement for:

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

All exhibition pieces listed in the document reference accessibility risks and identify services such as closed captioning, AUSLAN-interpreted tours, audio description recordings and dedicated low sensory and respite spaces, where applicable.

SUSAN JACOBS – THE ANTS ARE IN THE IDIOM		
ARTIST(S) & ARTWORK TITLE	ARTWORK DESCRIPTION	LOCATION
Susan Jacobs born 1977 Sydney; lives and works in London <i>Dirty Merch 2022</i>	antique French linen tea towels, embroidery thread (collection of the artist)	Foyer
Susan Jacobs born 1977 Sydney; lives and works in London <i>Understanding Crossed Wires 2022</i>	wire, mixed media (collection of the artist)	Gallery 1 Ground Floor
Susan Jacobs born 1977 Sydney; lives and works in London <i>Hindsight 20/20 2022</i>	gypsum, acrylic, gold and silver leaf (collection of the artist)	Heritage Gallery
Susan Jacobs born 1977 Sydney; lives and works in London <i>A Recipe for Scorpions 2021</i>	ceramic, steel, clay, plastic, infrared lamps, electronic mist system, holy basil oil, deionized water (collection of the artist)	Heritage Gallery
Susan Jacobs born 1977 Sydney; lives and works in London <i>A Recipe for Mice 2022</i>	ceramic vessels, ceramic wheat grains, Edwardian deadstock underwear (collection of the artist)	Gallery 1 Ground Floor
Susan Jacobs born 1977 Sydney; lives and works in London <i>Cope (Tree) 2022</i>	bronze, mixed media (collection of the artist)	Gallery 1 Ground Floor
Susan Jacobs born 1977 Sydney; lives and works in London <i>We Fill the World with Cracks (A Garden Path Sentence) 2022</i>	ceramic, mortar (collection of the artist)	Gallery 1 Ground Floor
Susan Jacobs born 1977 Sydney; lives and works in London <i>Market Fray 2020–22</i>	mixed media (collection of the artist)	Gallery 1 Ground Floor

Susan Jacobs born 1977 Sydney; lives and works in London <i>Pasteur's Grapes Inverted as The Lovers</i>	wood, epoxy, silk, acrylic, bronze, ceramic, plastic, milk protein fibre, metal	Gallery 1 Ground Floor
Susan Jacobs born 1977 Sydney; lives and works in London <i>A Saint, a Scholar and a Nasty Streak</i>	felt, epoxy, graphite, hemp, Perspex, steel, bronze, ceramic, acrylic	Gallery 1 Ground Floor
Susan Jacobs born 1977 Sydney; lives and works in London		Gallery 1 Ground Floor
<i>Market Mesh (Rotten Rare)</i>	gypsum, acrylic, plastic, Perspex	
<i>Market Mesh (Calendar)</i>	plastic test tube stands, Perspex, gypsum, acrylic, milk protein fibre, mint fibre, bleached flax	
<i>Market Mesh (The Noble Rot)</i>	gypsum, shellac, acrylic, Perspex, silk moire	
<i>Market Mesh (Bag Hide)</i>	epoxy, graphite	
<i>Market Mesh (Fox Hole)</i>	wood, shellac, Perspex	
Susan Jacobs born 1977 Sydney; lives and works in London <i>Table of Contents</i>		Gallery 1 Ground Floor
<i>Easter</i>	brass, wood	
<i>Apple Massage</i>	gallium, acrylic, plastic, metal, wax, epoxy, ceramic, wood, heat lamp	
<i>Bag O' Bones</i>	porcelain, stoneware, tea, steel, wax, cotton	
<i>Bread So White it's Blue</i>	zinc, linen, cotton, wood, gypsum	
<i>Brains and Brawn</i>	ceramic, copper, epoxy, graphite, pigment, synthetic sinew	
<i>Fruit Bones</i>	bronze, acrylic, epoxy wax, oil paint	
<i>Walnut Veneer</i>	epoxy, acrylic, shellac, wood	
<i>Limb, Gauntlet</i>	ceramic, acrylic, plastic, anti-nest spike	
<i>Spiral Bits</i>	ceramic, ink, wood	
<i>Hemlocked</i>	compressed hemp, acrylic, hemlock wood, iron, pigmented glass wax, bronze	
<i>Animalls</i>	ceramic, glass, bronze, wax, meta	

STILL LIFE		
ARTIST(S) & ARTWORK TITLE	ARTWORK DESCRIPTION	LOCATION
Mikala Dwyer born 1959 Sydney; lives and works in Melbourne <i>Pigeon 2022</i>	Vinyl	Level 1
Mikala Dwyer born 1959 Sydney; lives and works in Melbourne James Hayes born 1973 Binghamton, New York, United States; lives and works in Melbourne <i>Ode to the 'ō'ō 2022</i>	Audio 7 mins 12 seconds (Collection of the artists, courtesy 1301SW, Melbourne)	Elevator Experience
Nicholas Mangan born 1979 Geelong; lives and works in Melbourne <i>Termite economies: Phase 2 #1 2019</i>	ceramic powder, gypsum, cyrilinate, acrylic paint, steel, plywood, fluorescent light (Courtesy of the artist and Sutton Gallery, Melbourne)	Level 1
Angelica Mesitiborn 1976 Sydney; lives and works in Paris <i>Over the Air and Underground 2020</i>	five-channel HD video, 10-channel sound 9 min continuous loop (Collection of the artist, courtesy Anna Schwartz Gallery, Melbourne)	Level 1
Clare Milledgeborn 1977 Sydney; lives and works on Garigal Land <i>Eidothea: Immortal clones of the perlite deposits & hollow-bearer 2020</i>	stained glass, lead came, oil, wood, bronze, perlite, copper, wax (Collection of the artist, courtesy STATION, Melbourne)	Level 1
Vera Möllerborn 1955 Bremen, Germany; lives and works in Flinders and Melbourne <i>Fictional hybrids. Kingswood Forest, Kent UK 2011/2022</i> blacklipped woodears freckled rossarinas greeninger pale wingnuts truebelles Weisskopf	<i>pigment inkjet print on paper</i>	Level 1
Vera Möllerborn 1955 Bremen, Germany; lives and works in Flinders and Melbourne <i>Fictional hybrids 2009–2013</i>	modelling material, mixed media (Collection of the artist, courtesy Sophie Gannon Gallery, Melbourne)	Level 1
James Morrison born 1959 Goroka, Papua New Guinea; lives and works in Melbourne <i>Freeman Dyson 2008</i>	Oil on canvas (The University of Melbourne Art Collection, Michael Buxton Collection Donated through the Australian Government's Cultural Gifts Program by Michael and Janet Buxton 2018)	Level 1
James Morrison born 1959 Goroka, Papua New Guinea; lives and works in Melbourne	papier maché and ink	Level 1

<i>Markham Valley</i> 2008	(The University of Melbourne Art Collection, Michael Buxton Collection Donated through the Australian Government's Cultural Gifts Program by Michael and Janet Buxton 2018)	
James Morrison born 1959 Goroka, Papua New Guinea; lives and works in Melbourne <i>Hammersley Range</i> 2020	oil on board (Private collection, Melbourne, courtesy Darren Knight Gallery, Sydney)	Level 1
James Morrison born 1959 Goroka, Papua New Guinea; lives and works in Melbourne <i>Maitland River</i> 2020	oil on board (Private collection, Melbourne, courtesy Darren Knight Gallery, Sydney)	Level 1
James Morrison born 1959 Goroka, Papua New Guinea; lives and works in Melbourne <i>Lily</i> 2017	oil on board (Private collection, Melbourne, courtesy Darren Knight Gallery, Sydney)	Level 1
James Morrison born 1959 Goroka, Papua New Guinea; lives and works in Melbourne <i>Freeman Dyson</i> 2008	oil on canvas (The University of Melbourne Art Collection, Michael Buxton Collection Donated through the Australian Government's Cultural Gifts Program by Michael and Janet Buxton 2018)	Level 1
Jahne Pasco-White born 1987 Melbourne; lives and works in Chewton <i>Animals in the world like water in water 2</i> 2019	crayon, turmeric and fabric dye on cotton (Collection of the artist, courtesy STATION, Melbourne)	Level 1
Jahne Pasco-White born 1987 Melbourne; lives and works in Chewton <i>Becoming with 8</i> 2019	acrylic, paper, canvas, pencil, crayon, oil pastel, pigment, cement oxide, cotton, paper, linen, mandarin skins on canvas (Collection of the artist, courtesy STATION, Melbourne)	Level 1
Jahne Pasco-White born 1987 Melbourne; lives and works in Chewton <i>Becoming with 16</i> 2019	acrylic, oil, lilly pilly berries, grass, pencil, crayon, oil pastel, pigment, cement oxide, on canvas	Level 1
Jahne Pasco-White born 1987 Melbourne; lives and works in Chewton <i>Becoming with 15</i> 2019	raw pigment, earth pigment, rice glue, crayon, pencil, water, clothes, paper, natural dyes (beetroot) and acrylic paint on canvas (Collection of the artist, courtesy STATION, Melbourne)	Level 1
Jahne Pasco-White born 1987 Melbourne; lives and works in Chewton <i>Inter-giftedness 5</i> 2020	earth pigments, turmeric dyed cotton, linen, pencil, beeswax crayon, cotton thread on canvas (Collection of the artist, courtesy STATION, Melbourne)	Level 1
Jahne Pasco-White born 1987 Melbourne; lives and works in Chewton <i>Rearranging my body 2</i> 2021	sand, soil, earth pigment, crayon, acrylic paint, natural dyes (olives, beetroot, pine bark, rosemary, cleavers, copper beech leaves, crab apple, avocado skins and stones), cement oxide, canvas, cotton, linen, paper, rice glue, PVA on canvas (Collection of the artist, courtesy STATION, Melbourne)	Level 1
Jahne Pasco-White born 1987 Melbourne; lives and works in Chewton <i>Bodily feeling 17</i> 2022	indigo, persimmon skins on cotton (Collection of the artist, courtesy STATION, Melbourne)	Level 1

<p>Jahne Pasco-White born 1987 Melbourne; lives and works in Chewton</p> <p><i>Bodily feeling 18 2022</i></p>	<p>latex, glass fibre, tea tree (Collection of the artist, courtesy STATION, Melbourne)</p>	<p>Level 1</p>
<p>Isadora Vaughan born 1987 Melbourne; lives and works in Melbourne</p> <p><i>Hide 2020</i></p>	<p>heat-formed polymer, beeswax (Collection of the artist, courtesy STATION, Melbourne)</p>	<p>Level 1</p>
<p>Isadora Vaughan born 1987 Melbourne; lives and works in Melbourne</p> <p><i>Figure ate 2020</i></p>	<p>milk powder (Collection of the artist, courtesy STATION, Melbourne)</p>	<p>Level 1</p>
<p>Isadora Vaughan born 1987 Melbourne; lives and works in Melbourne</p> <p><i>Spherical cows 2022</i></p>	<p>single channel HD video, stereo sound 22 mins (Collection of the artist)</p>	<p>Level 1</p>
<p>Adele Wilkes born 1980 Lismore; lives and works in Melbourne/Naarm</p> <p><i>The Poison Garden – Part 1: A Dark Spell Slowly Fading & Part 2: Whelm 2021</i></p>	<p>natural pigments on bark (Casper Wald Collection, Melbourne) (Courtesy of Outstation Gallery, Darwin and Buku-Larrngay Mulka Centre, Yirrkala)</p>	<p>Level 1</p>
<p>Mulkun Wirrpanda Dhug̃i-Djapu/Dha-malamirr born c. 1947 Dhuruputjpi, Eastern Arnhem Land; died 2021; lived and worked on Yolŋu Country, Dhuruputjpi and Yirrkala, North-Eastern Arnhem Land</p> <p><i>Dägi ga Gundirr 2019</i></p>	<p>natural pigments on bark (Private collection, Bendigo) (Courtesy of Outstation Gallery, Darwin and Buku-Larrngay Mulka Centre, Yirrkala)</p>	<p>Level 1</p>
<p>Mulkun Wirrpanda Dhug̃i-Djapu/Dha-malamirr born c. 1947 Dhuruputjpi, Eastern Arnhem Land; died 2021; lived and worked on Yolŋu Country, Dhuruputjpi and Yirrkala, North-Eastern Arnhem Land</p> <p><i>Dägi ga Gundirr 2019</i></p>	<p>natural pigments on bark (Private collection, Melbourne) (Courtesy of Outstation Gallery, Darwin and Buku-Larrngay Mulka Centre, Yirrkala)</p>	<p>Level 1</p>
<p>Mulkun Wirrpanda Dhug̃i-Djapu/Dha-malamirr born c. 1947 Dhuruputjpi, Eastern Arnhem Land; died 2021; lived and worked on Yolŋu Country, Dhuruputjpi and Yirrkala, North-Eastern Arnhem Land</p> <p><i>Dägi ga Gundirr 2019</i></p>	<p>woodcut, linocut, etching, graphite frottage and water colour on cotton, Mino washi and Gampi paper Woodblock printer: Kaitlyn Gibson (Collection of the artist, Courtesy Roslyn Oxley 9 Gallery, Sydney)</p>	<p>Level 1</p>
<p>John Wolseley born 1938 Somerset, United Kingdom; lives and works in Bendigo, Whipstick Forest</p> <p><i>Termitaria: Indwelling I – Interior of an Arnhem Land termite dwelling with fungus gardens, nursery galleries and the royal cell 2020–2021</i></p>	<p>woodcut, linocut, etching, graphite frottage and water colour on cotton, Mino washi and Gampi paper Woodblock printer: Kaitlyn Gibson (Collection of the artist, Courtesy Roslyn Oxley 9 Gallery, Sydney)</p>	<p>Level 1</p>
<p>John Wolseley born 1938 Somerset, United Kingdom; lives and works in Bendigo, Whipstick Forest</p>	<p>woodcut, linocut, etching, graphite frottage and water colour on cotton, Mino washi and Gampi paper Woodblock printer: Kaitlyn Gibson</p>	<p>Level 1</p>

<i>Termitaria: Indwelling II – The eusocial life of termite nests with pardalotes and golden shouldered parrots 2020–2021</i>	(Collection of the artist, Courtesy Roslyn Oxley 9 Gallery, Sydney)	
John Wolseley born 1938 Somerset, United Kingdom; lives and works in Bendigo, Whipstick Forest <i>Termitaria: Indwelling III – Tree wood termite mould with forest kingfisher 2020–2021</i>	woodcut, linocut, etching, graphite frottage and water colour on cotton, Mino washi and Gampi paper Woodblock printer: Kaitlyn Gibson (Collection of the artist, Courtesy Roslyn Oxley 9 Gallery, Sydney)	Level 1
John Wolseley born 1938 Somerset, United Kingdom; lives and works in Bendigo, Whipstick Forest <i>Termitaria: Indwelling IV – Arboreal termite mounds with owls and ants 2020–2021</i>	papier mâché, wood (Courtesy of the University of Melbourne Herbarium Collection, School of Bio Sciences)	Project Room
R. Brendel and Co. Breslau and Berlin, Germany (1866–1927) Beech (<i>Fagus cupuliferae</i>), Cherry (<i>Prunus rosaceae</i>), Cocoa (<i>Theobroma sterculiaceae</i>), Fig (<i>Ficus urticaceae</i>), Heather (<i>Calluna ericaceae</i>), Lime (<i>Tilia tiliaceae</i>), Maple (<i>Acer sapindaceae</i>), Nasturtium (<i>Tropaeolum tropaeolaceae</i>), Pea (<i>Pisum leguminosae</i>), Snowdrop (<i>Galanthus amaryllidaceae</i>), Sheep's Sorrel (<i>Rumex polygonaceae</i>), St John's Wort (<i>Hypericum guttiferiae</i>), Sundew (<i>Drosera droseraceae</i>), Tobacco (<i>Solanaceae</i>)	papier mâché, wood (Courtesy of the University of Melbourne Herbarium Collection, School of Bio Sciences)	Project Room
Le Fils d'Emile Deyrolle Paris, France (founded 1831) Borage (<i>Borago boraginaceae</i>), Fuchsia (<i>Fuchsia</i>), Poppy (<i>Papaver papaveraceae</i>), Cuckoo-Pint (<i>Arum araceae</i>), Hop (<i>Humulus urticaceae</i> ,	papier mâché, wood (Courtesy of the University of Melbourne Herbarium Collection, School of Bio Sciences)	Project Room
Maison Auzoux Saint-Abin-d'Ecrosville, France (1827 – early 2000s) Fungi	Water colour on paper (Courtesy of the University of Melbourne Herbarium Collection, School of Bio Sciences)	Level 1
Malcolm Howie born 1900 Melbourne; died 1936 Melbourne Amanita ochrophylla 1934 Amanita spissa 1934 Boletus 1935 Clathrus gracilis 1934 Clavaria 1935 Collybia velutipes 1930 Coprinus comatus 1935 Corinarus cinnabarinus 1934		

<p>Corinarius violaceus 1935 Cortinarius 1935 Fomes rimosus 1934 Lactarius deliciosus 1934 Lepiota rhacodes 1935 Lycoperdon 1934 Mycena 1935 Pisolithus tinctorius 1934 Pleurotus 1934 Polystictus versicolor 1934 Psaliota 1935 Trametes cinnabrarina 1934</p>		
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SUSAN JACOBS & STILL LIFE EXHIBITION: POTENTIAL RISKS SUMMARY

KEY CONCERN	RELATED ARTWORKS	SUMMARY OF RELATED THEMES	RISKS	CONTROLS	RESIDUAL RISK RATING
High sensory multimedia work	Adele Wilkes, The Poison Garden - Part 1: A Dark Spell Slowly Fading & Part 2: Whelm, Single channel HD video, stereo sound	Sound levels may bleed due to close proximity of artistic works.	Audience confusion and distress from artistic works with sound	Audio levels to be tested and checked with all works running to ensure audio is localised where possible. High sensory, multimedia works in close proximity and visitors can ask for guidance as to their location upon arrival. High sensory noted on map in teacher resource notes.	D2
Enclosed spaces and high sensory multimedia work	Mikala Dwyer born 1959 Sydney; lives and works in Melbourne James Hayes born 1973 Binghamton,	Audio installation is experienced in a closed elevator travelling from Ground level to Level 1.	School students may be in an enclosed space with general public with no teacher supervision and have a negative interaction. Visitors may experience feelings of claustrophobia or sensory overload	We advise students to experience this audio installation outside of the lift. The lift should be used for accessible needs and students should take the stairs to level 1. Students can take stairs if they suffer from claustrophobia or have sensory sensitivity.	D1

KEY CONCERN	RELATED ARTWORKS	SUMMARY OF RELATED THEMES	RISKS	CONTROLS	RESIDUAL RISK RATING
	New York, United States; lives and works in Melbourne <i>Ode to the 'o'o 2022</i>		experiencing this work within an elevator.	Artwork in enclosed space notes on map in teacher resources.	
Art works on open display	Susan Jacobs and Still Life exhibitions	Many installations are not roped off to the public and rely on the audience engaging with each work at a safe distance. Art work installations are not conventionally presented to the public and a good sense of awareness is required.	Risk of public walking into the artistic works especially smaller free-standing sculptures/objects and hurting themselves by tripping, falling or cutting themselves	Exhibition design decision to include secure mount system mitigates risk. FOH staff are briefed on general management of public interaction with work. Slip rating to floor finishes assessed against regulations. All secondary finishes fitted with diminishing strips to exposed edges. Serious trip and fall hazards identified and removed or treated to prevent injury. Delicate artwork area identified on teacher resource notes. Learning team to brief school group on maintaining safe distance from artwork upon entry to Susan Jacobs and Still Life.	D1
Artworks contain hazardous materials	Susan Jacobs, Table of Contents (Apple Massage)	Artworks on open display can contain hazardous materials and should not be touched.	Artwork contains gallium Potential injuries to public and staff	Artwork modified, so gallium will only be in solid state, not liquified.	D1
Artwork contains a heat lamp which	Susan Jacobs	Artworks on open display have a heat lamp that is	Potential injury to student groups and staff.	Learning team to brief school group upon entry into the gallery.	

KEY CONCERN	RELATED ARTWORKS	SUMMARY OF RELATED THEMES	RISKS	CONTROLS	RESIDUAL RISK RATING
has a bulb that is hot to touch	(Recipe for Scorpions)	hot to touch which produces water vapour on bricks.		<p>Staff to accompany school group into the Heritage gallery during exhibition visit.</p> <p>Teacher resource pack to highlight risk to teachers.</p> <p>First Aid Staff on site & in communication with Campus Services.</p> <p>Strategically placed First Aid kits.</p>	
Medical Emergency			<p>Poor access for emergency vehicles</p> <p>Potential injuries to public and staff</p> <p>Overcrowding of exits</p> <p>Failure to exit crowd in an emergency</p>	<p>Strategically placed First Aid kits.</p> <p>Ambulance access point known.</p> <p>First Aid Staff on site & in communication with Campus Services.</p> <p>UoM Security trained in ambulance response for emergency vehicles.</p> <p>Designated emergency access points.</p> <p>Wardens to be equipped with loud hailers if required.</p>	D1
Any situation or threat requiring Fire, Ambulance, Police	Buxton Contemporary Gallery	Unexpected evacuation	<p>School students separate from school group during evacuation leaving them unsupervised.</p> <p>Teacher is unaware of evacuation location in South bank location.</p>	<p>Gallery Supervisors are trained Fire Wardens and will be able to assist teachers in directing all students to stay with the group and meet at the emergency meeting point.</p> <p>Public address warning systems using pre-determined announcements to be used for emergency evacuations.</p>	D1

KEY CONCERN	RELATED ARTWORKS	SUMMARY OF RELATED THEMES	RISKS	CONTROLS	RESIDUAL RISK RATING
				<p>Workplaces equipped with warning tones to alert the need to evacuate.</p> <p>Illuminated exit signage with battery backup to be visible from all areas in buildings.</p> <p>Teachers should check the accompanying Buxton Contemporary Schools Planning Checklist Item No. 17 which contains an image of and information about the emergency meeting point in the event of a building evacuation, which is the Library Courtyard south of Buxton Contemporary.</p>	

BUXTON CONTEMPORARY VENUE INFORMATION & SUMMARY RISK ASSESSMENT

This exhibition is held at Buxton Contemporary in Southbank. 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>Drop off points for chartered buses are located in the (city-bound) service lane of St Kilda Road outside the NGV and Hamer Hall, but there is no parking permitted at these locations.</p> <p>Two hour bus parking is available opposite Arts Centre Melbourne</p>	Drop off points for chartered buses and or parking are a short walk to venue requiring students to cross roads via traffic light walkways. School groups should be monitored.	Teachers to ensure student/teacher ratios are available for the walk from drop off points to the venue using traffic light systems to cross all roads.	D1

	<p>along St Kilda Road and is regulated by the Melbourne City Council. For more details please visit melbourne.vic.gov.au or call (03) 9658 9658.</p> <p>Parking is available at the Australian Ballet Centre, with a height restriction of 2.1 metres. For more information about this car park, click here.</p> <p>Parking is also available at Arts Centre Melbourne but note the height restriction of 1.9 metres. For more information click here.</p>			
Accessibility in the venue		<p>Unable to see in low light</p> <p>Unable to hear or lip read</p> <p>Unable to read information and instructions.</p> <p>Unable to read warnings</p> <p>Bodily injury.</p> <p>Anxiety.</p> <p>Lift access</p>	<p>Venue and exhibition are accessible step-free, and venue facilities and exhibition have been designed to ensure it is accessible friendly according to Human Rights & Equal Opportunity.</p> <p>All structures are in contrast to the floors and walls to aid vision.</p> <p>A social script of the venue will be available on the website in approx.</p> <p>Staff will be able to provide assistance where needed.</p> <p>Brief teachers not to use the lift unless there are students with accessibility issues.</p>	D1
Public Toilets	<p>All toilets at Buxton Contemporary are gender neutral and accessible.</p> <p>Please note that these toilets are serviced by the general public.</p>	<ul style="list-style-type: none"> Teachers do not accompany students to toilets and students engage with general public unsupervised. 	<ul style="list-style-type: none"> 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

<p>UoM COVIDSafe Requirements</p>	<p>All artworks in Buxton Contemporary Gallery</p>	<p>Concerns that COVIDSafe density requirements and procedures are not being followed.</p> <p>Some visitors may have hygiene concerns (e.g. COVIDSafe concerns) related to use of exhibit equipment or spaces by multiple visitors.</p>	<p>The Science Gallery Melbourne follows the COVIDSafe practices of the University of Melbourne which reflect the State Government of Victoria's DHHS requirements.</p> <p>Staff will monitor the flow of visitors and monitor public engagement with exhibition.</p> <p>Hand sanitizer and sanitizing wipes will be provided throughout the exhibition, including next to this exhibit, and visitors encouraged to use hand sanitizer before and after touching items within the gallery.</p> <p>Exhibits will be cleaned by staff regularly to CovidSafe standards, including disinfectant spray on material objects.</p> <p>Visitors can advise staff of any concerns they have.</p> <p>Capacity limits of each space will be displayed via signage.</p>	<p>D1</p>
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