

## Carriageworks Risk Assessment Template

Production name
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Production date
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### Notes to hirer

Where the answer to any question is 'yes' you need to consider what you need to do to minimise the risk and briefly note this in col 5

Discuss the issue in your pre-show meeting with the Technical co-ordinator and agree your risk management measures

Keep your assessments brief and focussed. "Our message to all organizations is: don't overcomplicate things" HSE 2007

Carriageworks use

The questions to consider include:		Yes/No	Comments: some simple advice	If 'Yes' list means to mitigate risk	Prob.	Severity	Risk
<b>Health &amp; Safety</b>	Are some cast members new to the Theatre and unaware of the Health and safety policy		It is important that your Company understand and comply with The Carriageworks Theatre Technical and Health and Safety rider				
	Are any Children under 16 in your Company?		Refer to note 11 in the Theatre Technical and Health and Safety Rider				
<b>Electrical Equipment</b>	Is there likely to be any electrical equipment brought into Theatre		All electrical installations and appliances including practicals and equipment used in dressing rooms, such as hairdryers should be inspected periodically by a competent person. Temporary cables are prone to damage and should be checked frequently. Portable Appliances should be Tested regularly and labelled				
<b>Special Effects</b>	Are any Special Effects being used?		A specific Risk assessment should be prepared for any special effect. This assessment should consider the transport, storage and all inherent potential hazards.				
	Smoke Machines or Fog Generators?		Refer to notes in the Theatre Technical and Health and Safety Rider See notes 57 & 58				
	Are you using Pyrotechnics, or Real Flame		You will need to consider the transport, storage, usage and removal of these effects.  Read Notes 59-61				
	Are you using 'Strobe' Lighting or Lasers?		Read notes 67 & 68				
	Are you using weapons of any kind		A nominated competent person should take ownership of the transport, storage and use of weapons. Read notes 62- 64 for guidance.				
<b>Floors and Rostra</b>	Are there any point loads on floor		Trucks on castors can provide point loads. Metal rostra legs need spreader plates. Size of load to be placed on rostra				
	Is any special floor surface needed?		Scenic floors should be non slip and not abrasive				
	Are changes of level required? Will rostra be used ?		Any changes of level should be clearly indicated. This is particularly important in off stage areas. Where edge marking is inappropriate onstage, temporary marking is desirable and frequent rehearsal may be required.				

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<b>Edge of Stage</b>	Is the stage floor more than 380mm above the auditorium floor or orchestra pit?		Some indication of the edge of the stage, e.g. a rope barrier, may be desirable during rehearsal.  Special consideration must be given where Children are on stage				
<b>Steps and Stairs</b>	Are rustic or otherwise eccentric staircases wanted?		The rise of each step should be equal.				
	Are Get-offs required?		Any Get-offs should have strong handrails - on both sides where the rise is more than 2m. Pitch must be constant and not excessive				
<b>Performing at height</b>	Are there unguarded levels?		Wherever possible balconies should have strong barriers. Handrails may be omitted from scenery solely for artistic effect where training by frequent rehearsal will ensure safety. Some form of edge marking is, however, essential in these cases.  A grip wire may be appropriate. Be aware of 'blinding problems caused by bright lighting'  Special consideration must be given where Children are on stage				
<b>Set strength</b>	Are there concerns with scenery strength or durability		Suitable handing, or strengthening needed				
<b>Set Stability</b>	Could the set fall over?		Risk of collapse during erection or use must be avoided. Practical upper levels should be made safe.				
<b>Get - In</b>	Are there any heavy set components ?		Pieces over 25kg should be weight marked; ideally all pieces should be marked. Out of balance pieces should have the centre of gravity marked.  Surfaces should be non-abrasive. All edges should be smooth, arise and projections (nails and bolts etc) be avoided.  Large, awkward, or heavy pieces may require mechanical handling aids..				
	Is the set large / complicated		Large pieces may reduce erection time but increase handling problems Means of escape must be provided; exit doors must be kept clear. Fire lanes should be clear. Overcrowded wings may be dangerous.				

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<b>Fire</b>	Are there any potentially inflammable scenery components ?		Scenery should be made from any of the materials listed in the Theatre Technical and Health and Safety rider note 27			
<b>Flying</b>	Are parts of the set to be flown?		Important that fixing points are strong enough. Generally the load should be picked up at the bottom of the piece. Useful if weight of assembled pieces are marked. Heavy items impose considerable strains especially when counterweight flying.			
<b>Moving Scenery</b>	Does the production involve scenery that moves during the performance?		Consider how the movement will be stopped if something goes wrong.			
			Have you made enough provision for time & staff to move your set?			
			Proper vision of the full travel of scenery is always desirable			
<b>Scenery Electrics</b>	Are practical light fittings to be fixed to the set?		Construction of the set should support weight of fittings. Area adjacent to any lamps should resist ignition. Electrical connections should not be made using unenclosed 'choc blocks'.			
<b>Glass on Stage</b>	Are 'glazed windows' wanted?		Glass should not be used, unless it is safety glass or lined with plastic safety film. Plastic substitutes should be made of flame-retarded grade.			
<b>Water on Stage</b>	Is running water wanted?		Risk assessment to complete			
<b>Metal</b>	Do metallic components need to be earthed?		If electrical equipment is to be mounted on exposed metalwork, the metalwork should be properly earthed. If there is a risk of damage to electrical cables either provide mechanical protection or exposed metalwork should be earthed.			
<b>Working at heights</b>	Does the set obstruct access to luminaires		It should not be necessary to have to climb on the set. Safe access to luminaires should be provided. Electrician should not have to lean over fixtures. This is especially the case on Level 3 in the auditorium.			
<b>Rehearsal</b>	Does the Set present any particular hazards e.g. Steps?		Consider temporary marking of hazards. Important that there is sufficient time for the cast to become familiar with the set.			
	Are escape routes and signs obscured		Consider additional temporary lighting and escape route signs.			