

Performing Arts (Ed-Com)			
<b>Venue</b>	Everyman Theatre		
<b>Department</b>	Education & Community	<b>Category</b>	Ed-Com
<b>RA Reference</b>	EVEEDCOM0049	<b>Review</b>	Annual
<b>Date of RA/review</b>	02/10/2025	<b>Next review</b>	02/10/2026
<b>Assessor/Reviewer</b>	Jessica Price		
<b>People at risk (estimated numbers of people at risk)</b>			
<b>Employees</b>	6-10	<b>Contractors</b>	11-50
<b>Visitors</b>	50+	<b>Members of the Public</b>	250-499
<b>Production staff</b>	6-10	<b>Others</b>	6-10
<b>Client employees</b>	11-50	<b>Students</b>	50+
<b>Activity</b>			
General Risk Assessment for Performing Arts undertaken under the Education and Department.			
<b>Any other relevant information</b>			
This RA applies to all the performative arts mediums including dance, acting and singing which are undertaken in various workshops and groups both on- and off-site by the Theatre's Education and Community (Ed-Com) department.			

Hazard	Risk	Control measures	Risk Rating			Actions	Revised RR		
			L	S	RR		L	S	RR
Emotional distress, bullying and/or behavioural issues	Potential for emotional harm, physical safety risks and disruption to learning or participation.	<ol style="list-style-type: none"> <li>Everyman practitioners freelance or employed are expected to create inclusive and supportive environments additional training and guidance is available and new practitioners will always work initially under the guidance of an ed com manager to ensure their practice is in line with our values and</li> <li>Activities are supervised at all times and staff will step in to resolve issues as they arise staff will response</li> </ol>	2	3	6				

Hazard	Risk	Control measures	Risk Rating			Actions	Revised RR		
		<p>as they arise staff will response appropriate to the severity of the concern which may include asking a participant to leave arranging for them to be collected by a parent or guardian or ending the session</p> <p>3. Where we re delivering work out in the community any behavioural concerns will be passed to the organisation responsible for the group e.g school community group or charity as per the expectations set out in our delivery agreement if everyman staff have concerns about how these are then manage</p> <p>4. Everyman Practitioners will never be lone working, and there will always be additional support in the room or nearby.</p>							
First Aid and medical issue	Potential for accident or medical need leading to requirement for first aid,	<p>1. Staff to always have a charged mobile phone in case of emergency to call parent guardian next of kin or 999 as necessary to the situation</p> <p>2. A nominated person for first aid will always be in the room or nearby this may be an external colleague everyman duty first aider on shift in the building or a practitioner</p> <p>3. Staff will be aware of any medical needs through participant consent forms or the delivery partner external group sharing this information in advance so that they can plan accordingly and be prepared for situations that could arise</p>	2	2	4				
Performing on a	Potential for injury due to fall	1. Where a stage or platform is fitted with	2	4	8				

Hazard	Risk	Control measures	Risk Rating			Actions	Revised RR		
raised stage.	from height, trips over cables or props, collapsing stage structures, poor light or visibility, and overcrowding or unsafe movement whilst rehearsing or performing on a raised stage or platform.	<ol style="list-style-type: none"> <li>1. Where a stage or platform is fitted with steps or treads these are to be used when accessing or leaving the stage no persons is to climb up on or jump from the stage platform</li> <li>2. Anyone performing on a raised stage must have been familiarised with the area prior to the performance either through initial walkthrough or rehearsal</li> <li>3. Ensure the stage is built to appropriate safety standards and load bearing capacity and undergoes regular inspections for structural integrity</li> <li>4. Take active measures to prevent falls including marking stage edges clearly with tape or lighting and ensure participants receive clear guidance on general safety safe movement and spatial awareness</li> <li>5. Extra care taken on on trip hazard management inc securing any cables or wires keeping walkways and performance areas clear and ensuring props equipment are stored safely when not in use</li> <li>6. Ensure there is adequate lighting to illuminate edges and hazards</li> <li>7. High risk performances avoided and unlikely, but in the event something requires a harness or safety lines a specific risk assessment would be written and reviewed by Theatre Technical Manager.</li> </ol>							
Physical activity without a warmup.	Potential for muscular injury such as strains, sprains and pulls.	1. Practitioners will start with low intensity movements and gradually	2	4	8				

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		<p>increase intensity. At the start of each workshop they will encourage self assessment and reporting of any physical limitations or injuries.</p> <p>2.Practitioners will deliver a structured warm up prior to any dance or physical activity which includes cardiovascular activity (e.g. jogging on the spot, jumping jacks) and dynamic stretches tailored to the activity.</p> <p>3.Dance and physical activity is always undertaken under supervision of an appropriately trained facilitator who has the experince and knowledge to monitor participants for signs of discomfort or overexertion and tailor activities to individual needs</p> <p>4.A designated first aider will be present in the session or nearby in the building during dance or other physically demanding activities for workshops out in the community this will be provided by the organisation we re working with</p>							
Setting up a workshop/rehearsal /performance space - Manual Handling.	Potential for impact or musculoskeletal injury due to use of improper manual handling techniques, or handling of heavy or awkward loads.	<p>1.Everyman staff and freelance practitioners are not to lift anything that is above their safe handling capacity and use team lifting where possible for all manual handling but always for lifting heavy or awkward items</p> <p>2.Where available mechanical aids such as chair and table trollies are to be used</p> <p>3.Setting up of a performance space or specific workshops with heavy</p>	2	4	8				

Hazard	Risk	Control measures	Risk Rating			Actions	Revised RR		
		<p>specific workshops with heavy equipment should be undertaken only by personnel who have undertaken suitable manual handling training</p> <p>4.Planning and assessment is key practitioners should check weight size shape and stability before lifting and plan their route ensuring clear of obstacles</p>							
Singing or other vocally challenging activity without a warmup.	Potential for damage to larynx or throat.	Any singing or vocally challenging activity is always preceded by warmup exercises	1	3	3				
Slips, Trips, Falls and Spillages	Potential for musculoskeletal or impact injury due to slips, trips and falls during performing arts.	<p>1.Ensure adequate lighting in all areas especially near edges steps and backstage</p> <p>2.Practitioners and participants required to wear clothing and footwear appropriate to the activity and will be advised of any specific requirements in advance</p> <p>3.Space is checked for slip and trip hazards prior to the activity taking place and dynamically assessed during the activity</p> <p>4.Spillages are cleared up immediately and if this is not possible the area is cordoned off until the spillage can be removed</p>	2	4	8				
Stage fighting using hands, feet, or melee weapons such as swords, blades, spears, clubs etc.	Potential for impact injury due to contact with other performers or brandished stage weaponry.	<p>1.Where stage weaponry is to be used it must be controlled and supervised by the session leader and handled only by the person s requiring it for a scene</p> <p>2.Performers are not permitted to handle or engage in horseplay with stage weaponry outside of a supervised scene</p>	2	4	8				

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		<p>weaponry outside of a supervised scene or activity</p> <p>3.Stage fighting is not always culturally appropriate for a group and could be triggering for some of the groups we work with stage fighting will only be included within workshops following specific discussion about whether it s appropriate</p> <p>4.Stage weaponry is under no circumstances to leave the room or activity area unless under supervision of the session leader</p> <p>5.Stage weaponry must only be used by performers trained in its safe use</p> <p>6.Where stage weaponry is to be used it must be supervised and choreographed by an experienced fight coordinator</p>							
Use of replica firearms.	Potential for injury from the use of blank-firing replicas. Also the risk of replica firearms being removed from site, where they may be used for harm, or illegal activities.	<p>1.Use of replica firearms is not always culturally appropriate for a group and could be triggering for some of the groups we work with stage fighting will only be included within workshops following specific discussion about whether it s appropriate</p> <p>2.Replica firearms are not to be used unless specifically required for a scene</p> <p>3.Blank firing replicas are not to be used for community or youth theatre activities.</p> <p>4.Replica firearms are to remain under the direct supervision and responsibility of the session leader who will return all to a secure location following the scene</p>	1	4	4				

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		following the scene							
Use of static props (furniture etc.)	Risk of impact or musculoskeletal injury due to collision with, or manual handling of props.	<ol style="list-style-type: none"> <li>1. All performing arts activities are undertaken in well lit areas unless previously arranged and rehearsed.</li> <li>2. When manually handling or moving props during rehearsals or performing arts sessions performers are supervised and instructed not to lift more than they can safely handle</li> <li>3. Manual handling of props is expected only to be light no heavy objects are moved without a separate risk assessment and rehearsal</li> </ol>	1	4	4				