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| **Risk Assessment** | | | | |
| **Risk Assessment for the activity of** | **General Meetings and Rehearsals** | | **Date** | **(Weekly)** |
| **Club or Society** | **Light Opera Society** | **Assessor** |  | |
| **President or Students’ Union staff member** | ***William Boulton* (Chair)** | **Signed off** |  | |

| ***PART A*** | | | | | | | | | | |
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| **(1) Risk identification** | | | **(2) Risk assessment** | | | | **(3) Risk management** | | | |
| **Hazard** | **Potential Consequences** | **Who might be harmed**  **(user; those nearby; those in the vicinity; members of the public)** | **Inherent** | | |  | **Residual** | | | **Further controls (use the risk hierarchy)** |
| **Likelihood** | **Impact** | **Score** | **Control measures (use the risk hierarchy)** | **Likelihood** | **Impact** | **Score** |
| Trip hazards (e.g. cables, belongings). | Grazes and sprains from tripping. | Cast and Production Team attending rehearsal. | **4** | **3** | **12** | **Avoid routing cables across walkways. Ensure fire exits are kept clear from obstruction. Ensure belongings are left at the edges of the room and away from doorways/walkways.** | **2** | **3** | **6** | Rehearsals/meetings will be booked in rooms large enough to ensure furniture and belongings can be moved out of the way. |
| Dehydration and exhaustion. | Fatigue and dehydration. | Cast and Production Team attending rehearsal. | **4** | **4** | **16** | **Everybody should monitor each other for symptoms. If any person feels or appears unwell or tired they should be encouraged to rest**  **and rehydrate. Ensure water/fluids are available to all attending. Breaks will be implemented to avoid exertion for long periods of time.** | **2** | **4** | **8** | Cast members can feedback to the dedicated Show Liaison to report if they feel overworked. |
| Dancing/Choreography. | Grazes and sprains from overstretching, trips, or falls during learning or practicing choreography. | Cast and Production Team attending rehearsal. | **4** | **3** | **12** | **Choreography will be designed for inexperienced dancers to avoid cast members working outside their limits. The dedicated choreographer will ensure all cast involved in choreography undertake a warm-up exercise** | **2** | **3** | **6** |  |
| Lifting or pushing heavy loads. | Back or muscle injury from incorrect lifting/pushing technique. | Cast or Production Team members charged with moving the LOpSoc keyboard or pianos. | **3** | **3** | **9** | **Keyboards/Pianos will not be moved unless necessary. Those involved must use proper lifting/pushing procedure and remind others when necessary. Ensure lifts are planned beforehand, including route and destination. Ensure the appropriate number of people are used to move the load. Ensure those involved are aware of their capabilities and are not pushed to exceed them.** | **2** | **3** | **6** | Where possible, Production Team members will book rooms that already contain a piano for rehearsal, so that moving of the LOpSoc keyboard need not be facilitated. |
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| ***PART B – Action Plan*** | | | | | | | |
| **Risk Assessment Action Plan** | | | | | | | |
| **Part no.** | **Action to be taken, incl. Cost** | **By whom** | **Target date** | | **Review date** | **Outcome at review date** | |
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| Responsible committee member signature: | | | | | Responsible committee member signature: | | |
| Print name: | | | | Date: | Print name: | | Date |

**Assessment Guidance**

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| 1. Eliminate | Remove the hazard wherever possible which negates the need for further controls | If this is not possible then explain why |  |
| 1. Substitute | Replace the hazard with one less hazardous | If not possible then explain why |
| 1. Physical controls | Examples: enclosure, fume cupboard, glove box | Likely to still require admin controls as well |
| 1. Admin controls | Examples: training, supervision, signage |  |
| 1. Personal protection | Examples: respirators, safety specs, gloves | Last resort as it only protects the individual |

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| **LIKELIHOOD** | 5 | 5 | 10 | 15 | 20 | 25 |
| 4 | 4 | 8 | 12 | 16 | 20 |
| 3 | 3 | 6 | 9 | 12 | 15 |
| 2 | 2 | 4 | 6 | 8 | 10 |
| 1 | 1 | 2 | 3 | 4 | 5 |
|  | | 1 | 2 | 3 | 4 | 5 |
| **IMPACT** | | | | |

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| Impact | | Health & Safety |
| 1 | Trivial - insignificant | Very minor injuries e.g. slight bruising |
| 2 | Minor | Injuries or illness e.g. small cut or abrasion which require basic first aid treatment even in self-administered. |
| 3 | Moderate | Injuries or illness e.g. strain or sprain requiring first aid or medical support. |
| 4 | Major | Injuries or illness e.g. broken bone requiring medical support >24 hours and time off work >4 weeks. |
| 5 | Severe – extremely significant | Fatality or multiple serious injuries or illness requiring hospital admission or significant time off work. |

Risk process

1. Identify the impact and likelihood using the tables above.
2. Identify the risk rating by multiplying the Impact by the likelihood using the coloured matrix.
3. If the risk is amber or red – identify control measures to reduce the risk to as low as is reasonably practicable.
4. If the residual risk is green, additional controls are not necessary.
5. If the residual risk is amber the activity can continue but you must identify and implement further controls to reduce the risk to as low as reasonably practicable.
6. If the residual risk is red do not continue with the activity until additional controls have been implemented and the risk is reduced.
7. Control measures should follow the risk hierarchy, where appropriate as per the pyramid above.
8. The cost of implementing control measures can be taken into account but should be proportional to the risk i.e. a control to reduce low risk may not need to be carried out if the cost is high but a control to manage high risk means that even at high cost the control would be necessary.

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| Likelihood | |
| 1 | Rare e.g. 1 in 100,000 chance or higher |
| 2 | Unlikely e.g. 1 in 10,000 chance or higher |
| 3 | Possible e.g. 1 in 1,000 chance or higher |
| 4 | Likely e.g. 1 in 100 chance or higher |
| 5 | Very Likely e.g. 1 in 10 chance or higher |