



## CLUB AND SOCIETY INDIVIDUAL RISK ASSESSMENT

<b>Society Name:</b>	<b>Open Theatre</b>
<b>Category:</b>	Performance
<b>Author(s):</b>	<b>Erin Gormley-Meehan</b> President
<b>Author(s) signature and date:</b>	  <b>30th July 2025</b>
<b>Persons Responsible:</b>	Erin Gormley-Meehan Ameilia Birt Elliot Rigby
<b>Staff Sign Off:</b>	[Signature] [Date]
<b>Staff Additional Check:</b>	[Signature] [Date]
<b>Locations:</b>	LeedsUniversityUnion, UniversityofLeedsbuildings andbookablespace(s)(used forrehearsalsetc.), Stage@leedsVenues, Otherbookablevenues(pub andclubspaces)for fundraisersandsocials
<b>Details of Activity:</b>	We are Open Theatre, the experimental performance

## Degree of Risk

Likelihood	
5	Inevitable
4	Highly Likely
3	Probable
2	Unlikely
1	Remote possibility

Severity	
5	Very high - multiple deaths
4	Highly - death, serious injury, permanent disability
3	Moderate - Off Uni/work for at least 5 days
2	Slight - First aid treatment
1	Nil - Very minor

## Risk Rating Matrix

Severity						
Likelihood		1	2	3	4	5
	1	1	2	3	4	5
	2	2	4	6	8	10
	3	3	6	9	12	15
	4	4	8	12	16	20
	5	5	10	15	20	25

Risk rating score	Action
1 - 4	Broadly acceptable - no action required
5 - 9	Moderate - Reduce risks if reasonably practicable
10 - 15	High risk - Priority action to be undertaken
16 - 25	Unacceptable - Action must be taken immediately

society at Leeds University!  
In Open Theatre Society, we aim to put on 4 shows every semester. Alongside this we have socials for our members, workshops, and fundraisers to raise money for each show. We also aim to take shows to Edinburgh Fringe Festival at summer, which we also fundraise for.

**People who may be affected:**

- Society members and participants
- Members of the public
- Staff

<i>Identify Hazards</i>		<i>Estimate the risk</i>			<i>Evaluate the risk</i>				<i>Evaluate residual risk</i>
<b>Hazard</b>	<b>How may harm result?</b>	<b>L i k e l i h o o d</b>	<b>S e v e r i t y</b>	<b>R a t i n g</b>	<b>Risk control measures</b>	<b>L i k e l i h o o d</b>	<b>S e v e r i t y</b>	<b>R a t i n g</b>	<b>Further action required?</b>  Only fill out if additional control measures are needed to be implemented or reviewed  Include timescales and who is responsible for implementation
Lack of appropriate first aid on or off campus	Accidents causing death, serious, moderate or	2	3	6	Contact emergency services, if necessary. Being made aware who on committee is first aid trained and ensuring everyone on	1	3	3	

	minor injury to society members and members of the public				committee has the contact details of campus security and emergency services. Committee members being made aware where the nearest members of staff are and passing this on to members.				
Physical movement (acting, dance, stage combat)	Sprains, strains, falls, collisions with others	3	3	9	Warm-up and cool-down routines required before physical rehearsals; choreography taught by experienced members; combat only under supervision with approved moves; provide mats where appropriate; first aider present during rehearsals/performances; performers encouraged to report injuries early.	2	2	4	
Shouting and singing	Vocal strain, sore throat, hearing discomfort	3	2	6	Mandatory vocal warm-ups; hydration breaks provided; limit excessive repetition of demanding scenes; ensure cast are trained in safe vocal technique; encourage performers to rest voices outside rehearsals; provide information on vocal health.	2	2	4	
Manual handling (sets, props, equipment)	Back strain, crushed fingers, dropped items	4	3	12	Provide manual handling guidance (lifting with knees, not back); heavier items to be carried by teams of two or more; use trolleys or dollies where possible; storage arranged so heavy items are at waist height; gloves available for handling rough/heavy items; designated crew for set builds.	2	2	4	
Lone working (late	Injury without	3	4	12	Lone working prohibited where	1	3	3	

rehearsals, set build)	support, security risk				possible; sign-in/out system for build days; group work encouraged; ensure emergency contacts are shared; if unavoidable, individual must carry mobile phone and inform someone when arriving/leaving.				
Going home in the dark	Trips, harassment, assault	3	4	12	Rehearsals end at reasonable times where possible; encourage cast and crew to walk in groups or use taxis; provide guidance on safe walking routes; society committee members check participants leave safely; encourage use of personal safety apps	2	3	6	
Atmospheric effects & strobe	Breathing irritation, asthma trigger, photosensitive epilepsy	3	5	15	Only water-based haze/smoke used; clear signage at venue about effects; strobes tested in advance and only used when necessary; cast/crew/audience informed beforehand; medical conditions discussed confidentially with participants; effects operator trained in safe usage.	1	4	4	
Slips, trips, and falls	Injury from uneven floors, cables, cluttered backstage	4	4	16	General good housekeeping; flooring even and well maintained; spillages cleaned up immediately with wet floor signs; all areas well lit, including stairs; no obstructions in walkways such as boxes, trailing leads or cables; staff keep work areas clear; rehearsals practised in cleared areas with focus; production teams aware of rehearsal space hazards.	2	3	6	

Fire	Burns, smoke inhalation, evacuation risks	2	5	10	Heat sources such as naked flames or cigarettes will not be used in rehearsals. If a show uses fire (matches, candles), a separate risk assessment will be made with the performance space. Members will be made aware of heat sources (e.g. lights) during cast walk-around at start of production week. Fire alarms: society activity stopped immediately and evacuation carried out. Fire exit locations considered before activities.	1	4	4	
Alcohol (cast or audience)	Aggressive behaviour, impaired judgement, accidents	2	3	6	Performers prohibited from drinking before/during rehearsals or shows; responsible audience alcohol policy; stewards trained to identify and manage intoxication; refusal of entry to severely intoxicated persons; safe storage of alcohol backstage if used for props. We will always have at least one sober member of the committee during social events. We have a first aid trained social secretary and would contact any medical team in the event of an emergency. The sober committee member will be made aware of all exits, and emergency contacts, as well as being made aware of who is attending the socials. Also making sure all members at socials are aware of the sober committee member and that they are who to go to if anyone is unsafe or needs help	2	3	6	

Distressing material in plays	Mental distress for cast/audience	3	3	9	Trigger/content warnings included in publicity and before performance; cast debriefs after rehearsals involving difficult content; performers allowed to opt-out of roles/scenes that cause distress; society provides signposting to counselling/university wellbeing services.	2	2	4	
Interactions with public	Verbal abuse, inappropriate behaviour, physical risk	3	4	12	Stewards present at front of house; clear escalation process (report to committee/security); performers reminded not to engage with abusive individuals; zero-tolerance policy communicated to audience; safe backstage areas restricted to cast/crew only.	2	3	6	
Mental wellbeing	Stress, burnout, performance anxiety	4	3	12	Clear, published rehearsal schedules; regular breaks; encourage a supportive culture; open-door policy for concerns; no expectation to rehearse beyond agreed hours; signposting to wellbeing/mental health services; option for role sharing or understudy support.	2	2	4	
Lack of safety measures for vulnerable groups	Exclusion, increased risk of harm as society members could push themselves too far, leading to injury	3	5	15	Accessibility checks before rehearsals/performances; consultation with participants on adjustments; provide alternative roles/tasks if physical activity limited; emergency medical info collected confidentially; inclusivity officer on committee to oversee. To adapt our activities to	1	3	3	

					accommodate disabled members we will be planning socials and any workshops in a space that is accessible, ensuring there is disabled access entrances and toilets, as well as being mindful that not all disabilities are visible and ensuring spaces where needs can be met by talking to our members and finding out their needs.				
Impact from equipment (walking into set pieces)	Bruises, cuts, head injury	4	3	12	Edges of set clearly marked with reflective tape; rehearsals with full set prior to performance; padding/shields on sharp edges; stage manager checks set before each show; cast briefed on layout and safe movement backstage.	2	2	4	
Differing skill levels not accounted for	Accidents during physical activity due to mismatched skill/ability	3	4	12	Two committee liaisons per show to pass emergency contacts to production teams; liaisons meet production teams to ensure awareness of cast skills and abilities; groups paired based on similar skill levels; production teams informed of nearest help points in the union; rehearsal activities tailored to cast ability.	2	2	4	
Overcrowding or lack of crowd management	Injury, discomfort, evacuation risk due to overcapacity	3	4	12	Venues discussed in advance to ensure capacity not exceeded; ticket caps set for events and socials; production teams responsible for cast/rehearsal sizes; committee liaisons support crowd management; venue capacities agreed with	2	2	4	

					LUU/Stage@Leeds based on set design; rooms for auditions, rehearsals, socials carefully booked to remain under capacity.				
Violence or unruly behaviour	Injury or distress caused by disruptive behaviour	2	5	10	Members aware of standards of behaviour and consequences (removal from activity, ban, exclusion); committee empowered to remove members from situations; issues reported to venue staff/security; committee aware of when to contact emergency services.	1	3	3	
Strobe lighting	Photosensitive epilepsy, disorientation, distress	3	5	15	Warnings communicated to members and audiences in advance; clear signage in venues; check for members with epilepsy or medical conditions; cast informed of use in rehearsals; production team attends lighting plot to ensure awareness of strobe location/timing; avoid red strobes or prolonged use.	1	4	4	
Distressing content	Upset or distress to actors/audience	3	3	9	Our society involves putting on plays written by students, we explore unique ideas and allow these students to carry out their vision. Each play will have clear trigger warnings announced at auditions and shows; warnings included in advertising; actors supported during rehearsal by production teams and wellbeing officers; wellbeing forms distributed; regular check-ins carried out; cast and audience	2	2	4	



					allowed to leave if needed.				
Loud noise (music, effects, shouting)	Hearing damage, discomfort	3	4	12	Sound levels regularly monitored; avoid unnecessary exposure to high volumes; rehearsals staggered to reduce prolonged exposure; earplugs available for tech crew; crew trained in safe sound operation; performers reminded not to over-project during loud effects.	2	3	6	