

# PRODUCTION RISK ASSESSMENT INVENTORY - CHECKLIST AND AGREEMENT

Select your answers from the drop down fields. "Yes" may need an explanation. "No" means a problem: action is required. Specify in the text field or a separate document.

## PART I DATA

### 1 The Production

Company	Australian Dance Theatre	Sound designer	Brendan Woithe
Show	Be Your Self	Costume designer	Gaelle Mellis
Director	Garry Stewart	Producer	Van Baasbank & Baggerman
Set designer	Diller, Scofidio and Renfro	Date	
Lighting designer	Damien Cooper	Theatre	various

### 2 The Theatre

Name of the theatre	Technical fax number
Address	Technical e-mail address
Postal code & city	
General phone number	Contacts:
General fax number	General management
General e-mail address	Technical management
Technical phone number	General RAI responsible
	RAI responsible on stage

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### **3 The Company**

Name of the company	Australian Dance Theatre	Contacts:	
Address	126 Belair Road	General management	Paul Cowley
Postal code & city	Hawthorn South Australia	Technical management	Paul Cowley
Country of residence	AUSTRALIA 5062	Production management	Paul Cowley
General phone number	+61 (0)8 8373 7733	Stage manager on tour	Lucie Balsamo
General fax number	+61 (0)8 8373 7030	Rigging engineer on tour	Paul Cowley
General e-mail address	adt@adt.org.au	Lighting engineer on tour	Christopher Petridis
Technical phone number	+61 411 116 845	Sound engineer on tour	Oliver Taylor
Technical fax number		General RAI responsible	Paul Cowley
technical e-mail address	paul@adt.org.au	RAI responsible on tour	Paul Cowley
Mobile phone on tour	+32 475 607 640		

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### **4 The Producer**

Name of the producer	Van Baasbank & Baggerman	Contacts:	
Address	Keizersgracht 258	General management	Jaap van Baasbank
Postal code & city	1016 EV Amsterdam	Production management	JG Baggerman
General phone number	020-6242631	Technical management	Marijcke Voorsluijs
General fax number	020-6227850	Stage manager on tour	
General e-mail address	info@baasbank-baggerman.nl	General RAI responsible	Marijcke Voorsluijs
Technical phone number	06-50267679	RAI responsible on tour	
Technical fax number	020-6227850		
Technical e-mail address	marijcke@baasbank-baggerman.nl		

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## **PART II RESPONSIBILITIES**

### **1 The Theatre**

1. Knowledge of risk assessment and safety regulations, shown in a general Risk Assessment Inventory (in Dutch: RI&E).
2. Practise of this knowledge at the workplace.
3. Responsible behaviour of technicians employed or hired by the theatre.
4. Safety education of technicians employed or hired by the theatre.
5. Appropriate personal protective equipment for technicians employed by the theatre.
6. Safety on stage in general.
7. Safety, certification and maintenance of house materials and utensils.
8. Safe operation of the theatre's installations.
9. Safety of materials rented by the theatre.
10. Contact with local fire department to obtain permits for fire effects, based on information provided by the company through the producer.
11. Working schedule for technicians employed or hired by the theatre, based on agreements between company and theatre, in accordance with the Dutch working hours regulations.

### **2 The Company**

1. Knowledge of risk assessment and safety regulations valid in the Netherlands.
2. Practise of this knowledge at the workplace.
3. Responsible behaviour of technicians employed or hired by the company.
4. Safety education of technicians employed or hired by the company.
5. Correct, appropriate and complete information about the safety aspects of the production for the producer and the theatre.
6. Appropriate safety instructions for house technicians about the company's materials, during setup, rehearsal, show and strike
7. Appropriate personal protective equipment for company technicians, and for house technicians if necessary for handling company materials or installations.
8. Safety, certification and maintenance of all company materials and utensils used on tour.
9. Safe operation of company installations.

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10. Safety of materials rented by the company.
11. Working schedule for technicians employed or hired by the company in accordance with the Dutch working hours regulations.

### **3 The Producer**

1. Knowledge of risk assessment and safety regulations valid in the Netherlands.
2. Practise of this knowledge at the workplace.
3. Correct, appropriate and complete information about the standards, rules and regulations in the Netherlands.
4. Correct, appropriate and complete information about the safety aspects of the production to the theatre, based on information provided by the company.
5. Work permits for company members.
6. Adequate tour planning as to enable the company to schedule its members in accordance with the Dutch working hours regulations.
7. Responsible behaviour of technicians employed or hired by the producer.
8. Safety education of technicians employed or hired by the producer.
9. Appropriate personal protective equipment for technicians employed by the producer.
10. Safety of materials owned or rented by the producer.
11. Working schedule for technicians employed or hired by the producer in accordance with the Dutch working hours regulations.

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## PART III CHECKLIST

### 1 General Information

- Has a person been designated to be responsible for safety on stage from setup till strike?  
Director **Yes** B&B Stage Manager and/or ADT Technical
- Are safety instructions being provided to all participants?  
introductions **Yes** Verbal induction provided during

### 2 Safety during setup and strike

- Does the company carry an appropriate First Aid Kit for those who work on stage?  
**Case - This case has a first aid symbol on the front**  
Is safety for the technicians being monitored with relation to:
- hazardous surfaces (sharp edges, corners, points, rough surfaces, protruding parts)?  
**are rubber capped or covered in foam tubing** **Yes** Any protruding parts of the set - i.e. bolts
  - movements of parts or material which may result in a person being hit?  
**beneath - truss move announced - spotters in position onstage** **Yes** Truss only moved when stage is clear
  - trapping, tripping, falling and slipping? **Yes** all cables tidied and taped down
  - unhealthy low or high temperatures? **N/A** indoor performance
  - blinding or electrocution of persons? **N/A** no such material
  - sound levels high enough to damage hearing (see manual ch. 10 about sound)? **Yes**

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- fire or explosion? N/A no such material
- Are regular checks performed on the materials? N/A
- Are safety documents and instructions being carried? N/A
- Is personal protective equipment being provided and used? Yes technicians wear safety shoes, gloves are worn for focussing lights

### 3 Safety during rehearsal and show

- Does the company guarantee not to block the theatre's emergency exits and exit signs? Yes
- Does the company guarantee not to block the way to the theatre's fire extinguishing materials? Yes
- Does the company carry an appropriate First Aid Kit for those who work on the show? Yes in Stage Management Drawers Case
- Is safety for the artists being taken into account with relation to:
  - hazardous surfaces (sharp edges, corners, points, rough surfaces, protruding parts)? Yes carpets in the wings provided by the theatre, protruding parts rubber capped, rough edges covered in foam tubing
  - movements of parts or material which may result in a person being hit? Yes Anyone who moves the set outside of a performance announces first "set moving" before commencing the move
  - trapping, tripping, falling and slipping? Yes cables are tidied and taped - sufficient worklight is provided in wings/backstage. Dancers are rehearsed and trained in the use of the set. Stage mopped at a time when not used by other personnel.
- unhealthy low or high temperatures? N/A indoor performance
- blinding or electrocution of persons? Yes no such material
- sound levels high enough to damage hearing? Yes

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Select your answers from the drop down fields. "Yes" may need an explanation. "No" means a problem: action is required. Specify in the text field or a separate document.

<ul style="list-style-type: none"> <li>▪ fire or explosion?</li> </ul>	N/A no such material
Is safety for the audience being taken into account with relation to:	
<ul style="list-style-type: none"> <li>▪ movements of parts or material which may result in a person being hit?</li> </ul>	Yes the set has proper set brakes for use on any
stage with a rake	
<ul style="list-style-type: none"> <li>▪ trapping, tripping, falling and slipping?</li> </ul>	Yes operate position will not obstruct
passageways. Safe pathway for foh looms to be found	
<ul style="list-style-type: none"> <li>▪ unhealthy low or high temperatures?</li> </ul>	N/A indoor performance
<ul style="list-style-type: none"> <li>▪ blinding or electrocution of persons?</li> </ul>	Yes strobe warning
<ul style="list-style-type: none"> <li>▪ sound levels high enough to damage hearing?</li> </ul>	No
<ul style="list-style-type: none"> <li>▪ fire or explosion?</li> </ul>	N/A no such material
Is safety information being given to the audience about specific risks or hazards?	Yes strobe and haze warning to be provided by
theatre	
<b>4 Working at heights</b>	
Is working at heights avoided during setup and strike?	No crew must access the theatre grid to rig
chain motor lifting points	
Is working at heights avoided during rehearsal and show?	Yes
Is a safe way to reach the working height being guaranteed?	N/A theatre crew and licensed rigger only to
access grid	
Is (personal) protection being provided and used?	N/A theatre to supply if necessary
Are the persons who work at heights qualified to do so? (specify qualification)	Yes only theatre crew and qualified rigger
Are the necessary certificates being carried?	N/A



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### 5 Set

Has the set been constructed by qualified persons? (specify in last column)	<b>Yes</b>	<b>constructed by internationally acclaimed</b>
<b>set construction company</b>		
Is the set made of flame resistant material, or treated with flame retarder?	<b>No</b>	<b>set constructed from metal / fabric on set</b>
<b>unable to be fire retarded as it is washed daily</b>		
Are certificates being carried?	<b>Yes</b>	<b>certificates are being carried for the lifting</b>
<b>slings, the shackles have WLL stamped on them.</b>		
Has the use of electricity on the set been avoided?	<b>Yes</b>	
Are regular checks performed on the electrical parts?	<b>Yes</b>	
Is an earth line being attached to metal parts on which electricity is used?	<b>N/A</b>	
Has the use of engines been avoided?	<b>No</b>	<b>6 chain motors are required to hoist the</b>
<b>truss into position - TRUSS DOES NOT MOVE AFTER SET-UP COMPLETE</b>		
Are regular checks performed on the parts of the engines?	<b>Yes</b>	<b>motors maintained by hire company AED</b>
Has the use of heavy materials been avoided? (specify weight of heaviest parts in last column)	<b>No</b>	<b>600kg set crate - can be unloaded in truck</b>
Do the parts have their weight indicated on them?	<b>Yes</b>	<b>roadcases weights are indicated on case</b>
Has overhead rigging of the set been avoided?	<b>No</b>	<b>truss grid to rig lights forms an integral</b>
<b>part of the design elements</b>		
Has overhead rigging of heavy weights been avoided? (weight of heaviest points in last column)	<b>N/A</b>	
Are safety regulations being respected when doing overhead rigging?	<b>Yes</b>	<b>certified materials: steels, shackles etc.</b>

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Has the Working Load Limit of all materials been taken into account?	<b>Yes</b> see engineering specifications
<b>documentation</b>	
Are the necessary certificates being carried?	<b>Yes</b> spansets only
Are the persons who do the overhead rigging qualified to do so? (specify qualification)	<b>Yes</b> european qualified rigger to be provided by theatre
Have fly movements of the set been avoided?	<b>Yes</b>
Have safety measures been taken to protect persons during fly movements of the set?	<b>N/A</b>

### **6 Props**

Are the props made of flame retardant material, or treated with flame retarder?	<b>N/A</b> no props
Has protection of the artists been taken into account in the choice or construction of the props?	<b>N/A</b>
Has the use of weapons been avoided?	<b>Yes</b>
Are the necessary certificates being carried?	<b>N/A</b>
Are the persons who carry and handle the weapons qualified to do so? (specify qualification)	<b>N/A</b>

### **7 Orchestra pit**

Is the safety of orchestra members in the pit being taken into account?	<b>N/A</b> we don't use the pit
Does the company guarantee not to block the emergency exits and exit signs around the pit?	<b>N/A</b>
Are measures being taken to protect persons from falling into the orchestra pit?	<b>N/A</b>

### **8 Costumes**

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Are the costumes flame resistant, or treated with flame retarder? (Only in case of open fire.) **N/A no open flame**

Has attention been paid to the comfort of the persons who handle and wear the costumes? **Yes**

### **9 Lighting**

Does lighting equipment brought by the company meet international safety standards? **Yes all currently PAT tested**

Are regular checks being performed? **Yes as above - crew monitor during load in and load outs for any signs of wear or damage**

Does rental lighting equipment come from a professional company? (specify in last column) **Yes AED**

Are safety cables attached to all instruments rigged overhead? **Yes**

Is safety on lighting galleries being monitored? **Yes**

### **10 Sound**

Does sound equipment brought by the company meet international safety standards? **Yes as above**

Are regular checks being performed? **Yes as above**

Does rental sound equipment come from a professional company? (specify in last column) **N/A no such material**

Are safety cables attached to all instruments rigged overhead? **N/A**

Is refrained from high sound levels that could damage the hearing of participants? **Yes**

Is additional information given to participants (technicians, artists, audience, ...)? **N/A**

Is personal protective equipment being provided and used? **N/A**

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### **11 Special Effects**

Has the use of smoke been avoided?	<b>Yes</b> theatrical haze machine used instead of smoke
Has the use of open fire been avoided?	<b>Yes</b>
Has the use of explosions or fireworks been avoided?	<b>Yes</b>
Has the use of dangerous chemicals or gases been avoided?	<b>Yes</b>
Has the use of other special effects been avoided?	<b>No</b> multiple strobe effects in use throughout performance
Are measures being taken to perform the special effects in a safe way?	<b>Yes</b> theatre to provide warning to patrons
Are the necessary certificates being carried?	<b>N/A</b>
Are the persons who perform the special effects qualified to do so? (specify qualification)	<b>N/A</b>

### **12 Tools and utensils**

Are tools and utensils appropriate for their use?	<b>Yes</b> only common tools
Do the tools and utensils suit the workers?	<b>Yes</b>
Are tools and utensils safe for operation by the workers?	<b>Yes</b>
Are the necessary certificates being carried?	<b>N/A</b>
Is instruction about the use of the tools and utensils given to the workers?	<b>N/A</b>
Is exposure to substances hazardous to health and safety being avoided?	<b>Yes</b>
Is personal protective equipment being provided and used?	<b>N/A</b>

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### **13 Physical conditions**

Are awkward movements or postures being avoided for all participants?	<b>No</b>	<b>however dancers are highly trained and rehearsed</b>
Is there enough space to perform movements in the most suitable posture?	<b>Yes</b>	
Is lifting and carrying of heavy weights by persons (>25 kg. per person) being avoided?	<b>Yes</b>	<b>multiple person lift required for FOH rack</b>
Do workers carry heavy weights for no longer than 2 hours per day?	<b>Yes</b>	
Has instruction been given to workers about weight-lifting?	<b>Yes</b>	
Are wheels or other utensils being used to reduce lifting and carrying of weight by persons?	<b>Yes</b>	<b>dolleys on truss, motors in cases on wheels, moving lights in cases on wheels</b>
Is pushing and pulling of heavy weights being avoided?	<b>Yes</b>	
Is squatting and kneeling being avoided?	<b>Yes</b>	<b>with the exception of bolting the set together which can be achieved comfortably by laying down</b>
Is variety of movements being provided?	<b>Yes</b>	

### **14 Organization of the work**

Are there enough people to do the work?	<b>Yes</b>
Is there enough time to do the work?	<b>Yes</b>
Are all participants clearly informed about their job and their responsibility?	<b>Yes</b>
Can the workers contribute to decision-making affecting their own work and task?	<b>Yes</b>
Are proper arrangements made for dealing with accidents and emergencies?	<b>Yes</b>
Are regulations about working hours and breaks being respected?	<b>Yes</b>

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### **15 Participants who require special attention**

Has the participation of children in the work been avoided?	<b>Yes</b>
Are the regulations about work done by children being obeyed?	<b>N/A</b>
Are the necessary certificates being carried?	<b>N/A</b>
Has the participation of people with mental or physical disabilities been avoided?	<b>Yes</b>
Are measures being taken to protect the disabled persons?	<b>N/A</b>
Are the other participants aware of their disabilities as far as relevant for the work?	<b>N/A</b>
Has the participation of animals been avoided?	<b>Yes</b>
Are measures being taken to protect the animals?	<b>N/A</b>
Are measures being taken to protect the health of other participants in regard of the animals?	<b>N/A</b>
Are the necessary certificates being carried?	<b>N/A</b>

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### PART IV SIGNATURES

The theatre declares

- to accept the responsibilities described in part II of this document
- to have read and accepted the information given in part I and III

The company declares

- to accept the responsibilities described in part II of this document
- to have given complete and correct information in part I and III is
- that the information is given by persons with ample knowledge of safety and risk assessment at the workplace.

The producer declares

- to accept the responsibilities described in part II of this document
- to have read and accepted the information given in part I and III

#### The theatre

Name

Date

Signature

#### The company

Name Paul Cowley

Date 18/11/2010

Signature

#### The producer

Name Marijke Voorsluijs

Date

Signature

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Comments are always greatly appreciated! Please send an e-mail to [marijke@totheater.nl](mailto:marijke@totheater.nl)