Arts Opt-in Agreement 2025/6

This agreement details the processes and commitments between The Guild and Arts Opted in Societies with regards to use of the Guild's Music Facilities.

Agreement a signed copy of this agreement, returned to the Guild Music Department, is necessary for a society to use Guild Music Facilities.

This document refers to other documents, namely the *Kay House Performance Procedure* and *Kay House Health and Safety Booking & Guidance.* A signature to this document is also an agreement to these referred documents.

Provisions made in this document are in addition to any rules/agreements coming from the Guild's Activities Team. If in practice points of contradiction emerge between the processes of the Activities Team and the processes outlined in this document arise, please alert both the Activities and Music departments to this (on activities@exeterguild.com and music@exeterguild.com respectively).

Document Structure

This document goes over how Arts Opt in processes work for Spaces, Equipment, and the Studio. (**Overview/processes**)

The document then outlines the agreed terms for use of these facilities, as well as inter-society conduct. (**Code of Conduct**)

The document then outlines the consequences for breaking the terms. (**Penalties for Breaking the Agreement**)

The document then has space for you to sign. (**Signing**)

Music Facilities – Overview and Processes

This section details what Music Facilities the Guild supplies, and the processes through which they are used.

Spaces

The Guild supplies rehearsal spaces across two buildings: Cornwall House and Kay House. In Cornwall House, the music specific rooms are the Ensemble Room, and for individual practice, practice rooms 1-6.

In Kay House, we provide five large rehearsal spaces (Frank Oliver Recital Hall, Cabaret Space, Colonnade, Broadwood Theatre Space, and Jukebox), and two smaller spaces (the Acoustic Room, the Amp Room - in the Kay House Music Members' Corridor).

As the name suggests, the Kay House Music Members' Corridor is primarily for music members, rather than society activity, thus society activity should be kept to the five main Kay House spaces where possible.

Kay House also has a recording studio, with tie-lines (patch-bays that run through walls) to Frank Oliver Recital Hall, Cabaret Space, and a very small room which hosts a Drum Kit, and dimmers for the Frank Oliver lighting bars.

Equipment

The Guild has a large inventory of instruments and sound equipment for use by societies and music members. Equipment is spread between the Technical Store, Central Instrument Store, and the Early and World Instrument Store in Kay House; and the Music Instrument Store in Cornwall House, along with some equipment fixed in rooms.

The Technical Store contains Drum Kits, Microphones, Speakers, Mixing Desks, Pianos, Microphone Stands, Cables, Instrument Amplifiers, XLR Snakes and Stage Lights. The Technical Store is kept locked – equipment from the Technical Store must be booked out ahead of use.

The Central Instrument store contains orchestral instruments, as well as space for personal instrument storage. The Central Instrument Store can be accessed via the student card of a student who has completed Kay House Building Training in the current academic year. This equipment should also be booked out ahead of time, though may be used for short rehearsals (e.g. 3 hours or less) without prior booking.

The Early and World Instrument Store hosts our djembe collection, harp, and other early world instruments. It is also used by Concert Band to store some of their equipment.

The Cornwall House Music Instrument Store is mainly a space for personal instrument store, though also hosts some of the Guild orchestral instruments.

Most rooms have at least one piano in. The studio equipment (studio microphones, preamps, instrument amplifiers) is kept in the studio, and **is not to be used elsewhere**.

Spaces Booking Processes

Rooms need to be booked before use. The booking system used is Booked.com, which can be found at https://rooms.exeterguild.com/Web/schedule.php.

Ad Hoc bookings can be made on the booking website. Ad Hoc bookings are subject to approval from the Guild.

Regular rehearsal bookings are sorted via a form circulated to Arts Opt In Societies ahead of an academic term. The Guild takes these completed forms and works out a fair and reasonable compromise between all submissions. When these forms are circulated please be prompt in responding as this allows us to have all bookings sorted before the start of a term.

Bookings for performances, or any events that bring members of the public into Kay House, need to be booked separately through this form. Performance bookings have additional risks and responsibilities. There is a separate performance booking process that can be found on the Student Leaders Portal/Knowledge Base.

Occasionally, rooms need to be booked for maintenance by the Guild. The Guild commits to booking the necessary as far in advance as possible, with as minimal disruption as possible.

After any booking, a photo of the room returned to a suitable state needs to be taken and submitted to the relevant room's form. You can find a QR code for the relevant form on the doors of each room.

Equipment Booking Processes

All equipment that can be booked can be found here: Exeter's Students' Guild (booqable.dev)

Equipment must be booked at least 5 days before the first date of booking. For example, an equipment booking for October 6th must be put in before October 1st.

After an order is received, it is packed by a member of the Music Team into one of the cages in the Gear Return in Kay House. They then email the email addressed used to make the order with the cage number the order is packed in, and the code for the cage.

On the first day of the booking, the booker can collect equipment from the cage. Before the end of the booking, all equipment must be returned to the cage.

If any equipment is found to be faulty or missing when an order is collected, then the booker must report this to the music team via this form: https://hosted.exeterguild.com/forms/view.php?id=15430.

The Guild does not have lighting equipment, and occasionally will not have a piece of kit that you want. In such cases, firstly check that ExeTech also do not have the equipment (https://rentle.store/exetech/shop). If ExeTech do not have the equipment, then it can be requested here: https://hosted.exeterguild.com/forms/view.php?id=65840.

Studio Booking Process

Booking the studio requires studio training to be completed by at least one current committee member. It is recommended that at least 2 current committee members are studio trained.

Studio bookings are typically done ad hoc, though if you are doing a larger project (e.g. booking more than 4 studio sessions), you must consult the Guild so a project plan that respects the shared nature of the studio as a resource can be implemented.

Code of Conduct

To ensure safe and respectful use of our music facilities, Arts Opt-in Societies are held to a Code of Conduct. The facilities provided by the Arts Opt In Scheme are not a guarantee to any society; they are extra facilities that the Guild provides to facilitate the running of performing arts societies. As such, falling short of this code of conduct can result in expulsion from the Arts Opt in Scheme for that academic year, with a thorough rejoining process for the following academic year.

1. **Spaces**

   1.1 All relevant fire (a) and health and safety rules (b) must be always followed. These rules are outlined in the *Kay House Health and Safety Booking & Guidance* document.

   1.2 Smoking and vaping within 5 metres of any Music Spaces is forbidden.

   1.3 Societies must only use rooms they have booked.

   1.4 Spaces must only be used by the persons/society that booked the space.

1.5 At end of booking, rooms should be returned to a reasonable state. The exception to this is **1.7**

1.6 At the end of a room booking, the booking sign up form needs to be completed (there is a scannable QR code on each room's door).

1.7 If two consecutive bookings want the same room set up (for example, curtains and staging in Frank Oliver), then a written agreement can be made between the owners of the two bookings, and the Guild. This agreement needs to include a) the room affected, b) the equipment being left up c) the plan for restoring the room to its neutral state at the end of the agreement. The Guild reserves the right to not permit these agreements in cases of disparity in the capacity for packing down between the societies, and in cases of such agreements dramatically impacting other bookings.

1.8 If a shared/continued shared setup occurs without an agreement between the two societies and the Guild, then the first society booking is held responsible, and the room will be deemed to have been left in an inappropriate way.

1.9 Societies must be considerate of our cleaning staff in how rooms are left. This includes ensuring all rubbish is put in the Kay House bins.

1.10 If a room is found in an inappropriate state, the Guild must be informed via email (music@exeterguild.com), with photographic evidence, as soon as possible.

1.11 The rooms booking form must be use for regular bookings.

1.12 Societies must be mindful when making ad hoc bookings that spaces are shared. Every booking you put in takes the room away from use for another society.

1.13 Pianos should not be moved between rooms without consent from the Guild, and should never be moved by less than 3 people, including moves within the same room.

1.14 If booking for a performance, the performance booking procedure must be followed.

2. Equipment

2.1 Equipment must be used as the manufacturer intended.

2.2 Equipment must be used in accordance with health and safety, and fire rules.

2.3 Equipment that is found to be faulty must not be used and reported as soon as possible to the Guild for its repair.

2.4 Societies must only use equipment that they have booked.

2.5 Societies must not book equipment for other people. Societies are responsible for the condition of the equipment for the duration of the booking. In the case that a society gives equipment that they have booked to a third party, and the equipment becomes lost or damaged, the society, not the third party, will be held accountable.

2.6 Equipment should be booked out for only the time necessary. For example, if rehearsing every Tuesday and Thursday for a month, equipment should only be booked out on these days, so that it can be used by other people for the rest of the week.

2.7 Equipment must be returned in full by the end of a booking, to the same location it was picked up from.

3. Studio

3.1 Like any other space/equipment, the studio must be returned to its neutral state at the end of a booking. This includes packing away microphones, leads, patch bays and returning any moved baffles to their original position.

3.2 Computer settings, including Logic and Console settings, must not be altered under any circumstance, save for what is necessary for general operation. This explicitly extends to the I/O Matrix and buffer/sample rate settings. If you are experiencing processing issues, it is far more likely in the Kay House Studio that this is an issue of heat than it is buffer size.

3.3 Phantom Power must be turned off of all preamps by the end of a session.

3.4 Studio Equipment is not to be used outside of the studio with agreement in writing from the Guild. The exception to this is when studio recording is happening in Frank Oliver or Cabaret, when microphones etc. need to be in the rooms. This rule includes the studio instruments (Epiphone Dot, Squier Stratocaster, Telecaster and Jazz Bass, Sigma DM-15) and amplifiers (Fender Blues Deluxe, Line 6 DT25 112, Marshall MB 450)

3.5 Be mindful that the studio is a shared space, and time to access it is limited. Societies looking to do a large project in the studio must discuss their plans with the Guild so the maximum number of sessions for the society can be planned, with the least amount of disruption to other studio members.

3.6 Studio users must follow studio training guidance on where to save projects.

3.7 Studio users must log out of all social media and other accounts (Google, Spotify, etc.) after a session.

3.8 The Studio Mac, the monitors, and all the interfaces must be **turned off** at the end of a session. (N.B. – Logging Out is not the same as turning the Mac off).

3.9 Studio Users must respect the privacy of other studio users and operate solely within their own working and storage folders.

3.10 The Focal Monitors should not be unplugged from the Apollo Twin.

3.11 If you have any questions regarding studio use, please email music@exeterguild.com or johnny.hurst@exeterguild.com. In all likelihood we will be able to solve your issue. If you try and fix the issue yourself, we will most likely have to solve at least 2 issues.

4. Inter-Society Conduct

4.1 No one society, nor group of societies, hold a monopoly on a specific type of activity (e.g. Musical Theatre). No Arts Opt in Society, nor the members of any Arts Opt In Society, will dissuade, or be any less than welcoming, to other societies wanting to do Arts and Theatre Activity.

4.2 No one society, nor group of societies, have privileged or exclusive access to particular venues. This includes, but is not limited to, the Northcott Theatre, The Barnfield, the Phoenix, Kay House and the Lemon Grove.

4.3 Arts Opt In Societies will engage each other with respect and politeness. Aggression will not be tolerated between societies.

Penalties for Breaking the Agreement

- The penalties described here pertain to the common application of the Arts Opt In Agreement. In extreme, or unusual cases, action beyond this agreement may be taken.
- If a group or individual breaks **1.1** by falling short of health and safety, we will contact your society via your society email alerting you to the breach, detailing how you need to amend your activity. The timescale you must amend the error is in line with the danger that the breach creates. The latest time that any breach must be amended is by the next time the activity takes place.

  If the health and safety breach is not amended, and activity takes place again, we reserve the right to cancel the relevant activity from taking place in future.

  If the same society continues to do further activity in breach of fire, health or safety, we reserve the right to restrict or remove that societies' access to Arts-Opt In spaces, and as a final measure, remove the society from the Arts Opt-In Scheme.
- If an individual breaks **1.2** by smoking/vaping in or within 5 metres of Kay, their access to Kay will be removed.
- If an individual or group breaks **1.3** by using a space that they haven't booked, on first instance, they shall receive a warning via email. If there are more than 3 instances of this, then the groups access to Arts Opt in Spaces will be removed.
- If an individual or group breaks **1.4** by booking a space for someone else, on a first instance, they shall receive a warning via email. If there are more than 3 instances of this, then the offending person/group will have their booking access to Arts Opt In Spaces removed.
- If an individual or group breaks **1.5**, **1.8**, or **1.10** for a rehearsal booking the repercussion will be graded by the following scale:

First Offence: Society contacted to rectify issues. Warning issued.

Second Offence: Society contacted to rectify issues. Meeting with Senior Music & Technical Coordinator to discuss why rooms are being left poorly and how this will stop happening in future.

Third Offence: Society's access to Arts Opt in Spaces is removed.

- Whenever **1.6** is broken by a society not submitting a photo of the room post booking, the society will be firstly emailed to see why the form wasn't completed. If this occurs more than 5 times within one term then society access will be removed for the remainder of term, and then will be restored pending re-completion of building training.

  Societies may also be held responsible for mess found in a room after their booking if the photo has not been submitted. Submitting a photo of how the room was left is a way of telling us that you are not responsible for the current state of the room.
- If an individual or group breaks **1.12** then bookings will stop being approved by the Guild. If there is a large project please discuss room usage with the Guild to maximise your rehearsal time and minimise other disruption. If you are booking room for a production, then this consideration is built into the Performance Booking Process, and attempting to circumvent this proves will be treated as an attempt to circumvent this consideration of other societies.
- If an individual or group a) breaks **2.1** by misusing equipment, and b) the equipment/instrument is damaged as a result, then the society booking the equipment will be responsible for 50% of the repair fee. This only covers cases of gross or deliberate misuse.

- If an individual or group breaks **2.2** by using equipment in an unsafe way, equipment will be requested to be returned as soon as possible (or reclaimed if in a Guild space). If the same individual/group uses equipment in an unsafe way again, future equipment bookings will be denied.
- If an individual or group breaks **2.4** by using equipment they have not booked, on first offence they will be issued with an email warning. On second offence, they will be restricted from accessing to music equipment (e.g. by removing Kay House access).
- If an individual or group breaks **2.5** by booking equipment for other people, then they will be held responsible for the condition of the equipment for the duration of the booking. In the case that the booker gives equipment that they have booked to a third party, and the equipment becomes lost or damaged, the society, not the third party, will be held accountable, in line with **2.1.** In addition, future bookings will not be allowed to be made from the offending party.
- **2.6** will be proactively upheld – long term bookings (more than 4 consecutive days) will be questioned before approval.
- If an individual or groups breaks **2.7** by not returning equipment in a timely fashion, equipment bookings by the offending party will not be allowed. If you will not be able to return equipment on time, then email music@exeterguild.com and the Guild will try to work with you to arrange a timely return.
- **3.1** will be enforced the same as **2.1**, with the added condition that after 3 offences studio access will be removed for the rest of the academic year. The Guild does appreciate that it is at times necessary to leave a recording set up in place. In such cases, this should be discussed with the Guild prior to a session.

- If an individual/group breaks **3.2** by changing studio settings and not restoring them to their original state by the end of session, on first offence, an email reminder will be issued, along with a reach out of studio support, to see why the setting was changed. If settings are left changed a second time, studio access will be removed until the beginning of the next term/6 weeks time (whichever is longer).
- If an individual/group breaks **3.3**, the relevant party will be instructed to read through the studio guide on phantom power. If this is a continued trend, the relevant party will need to re-attend a standard studio training session to keep studio access.
- If an individual/group breaks **3.4**, they will be held responsible in line with **2.1,** and **2.7** if equipment is not returned by the end of their booking of the studio.
- If an individual/group breaks **3.5** by book an unreasonable number of studio time, without discussing project plans with the Guild, they will have their bookings rejected.
- If an individual/group breaks **3.6** for example by saving projects on the SSD rather than the hard drive, the Guild reserves the right to move projects into the appropriate place or remove them from the SSD altogether on routine storage cleaning.
- **3.7** is a risk ran in itself by those breaking it. If the breach extends to Spotify, then it is highly likely that your Spotify wrapped will be plagued by 70s Singer-Songwriter music, as this is the general preference of Guild Music staff.
- If an individual/group breaks **3.8** by not turning off monitors following a session on more than 3 occasions, they will have to re-do studio training to maintain access. The same applies for **3.9** and **3.10**.
- If a society/individuals belonging to a society breaks **4.1** or **4.2** by attempting to coerce, embarrass or in anyway dissuade other societies from doing Arts, Music or

Theatre Activity, then the Guild reserves the right to remove and restrict the relevant societies access to and bookings for Kay House and Cornwall House for rehearsals and performances as a reminder that only the Guild has discretion over the activities that take place on its premises.

- Any reports of aggression will be investigated at claimants' request. One outcome of this investigation includes removal from the Arts Opt in Scheme for the remainder of the academic year.
- As a blanket statement – any society found to be participating in **any** form of **blacklisting** will have their access to Arts Opt in Spaces removed. This includes the use of an implied blacklist as well as explicit blacklisting.

Signing

To indicate your agreement to this document, please type your name, university email, committee position and society here:

Name:

University Email:

Committee Position:

Society: