

# Events Syndicate

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# Venue Info

Yours is a worker-owned and managed café and venue at 43 Moray Place that imagines a better food system and provides space for radical action, music, art and cooperation. Yours is operated and managed as part of ŌPCo (Ōtepoti Possibilities Cooperative).

While Yours and ŌPCo regularly organise events internally, we welcome others to imagine, organise, and host events at Yours, either independently or collaboratively, providing they are in broad alignment with our kaupapa (See [ŌPCo manifesto](#)).

**We are an all ages venue and do not have a liquor license.**

Here is some information about the facilities and processes at Yours:

## Processes

Event bookings at Yours are managed on a case-by-case basis through the ŌPCo Events Syndicate, with respect towards:

- 1) Our kaupapa (See [ŌPCo manifesto](#)),
- 2) The requirements of the event, including the needs of those facilitating it.
- 3) The other functional operations on site.

When contacting us about an event, please make sure to communicate enough detail to help us understand its requirements and desired outcome.

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## Money

Yours does not charge set amounts to its patrons, instead we let participants decide their contribution through a pay-as-you-like system.

We strongly encourage events to employ inclusive payment schemes, such as: pay-as-you-like, koha, or waged/unwaged pricing. Please feel free to talk to us about options.

We do not charge a set venue fee, instead we accept koha, donations or contributions to the operations of the space.

Note: The operational cost of Yours before labour and ingredients are ~\$175/day

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## Event Promotion

The responsibility of event promotion lies on the event organisers. If you wish to collaborate on organising, please let us know when you contact us. We may be able to assist event promotion even in the case of independently organised events.

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## Use of Facilities

Depending on the type of event, Yours can offer the use of its:

- Stage
- Sound & Lighting Equipment (See [Sound/Lighting Specifications](#))
- Front of House /w chairs and tables
- Commercial Kitchen (See [Kitchen Specifications](#))
- On site accomodation
- Eftpos terminal

Yours has a total capacity of 108 people (including workers/staff)

We can also provide the following services for events:

- We can serve food & drinks (Please note: we do not serve alcohol)
- We have in-house sound/lighting technicians if required

Our current opening hours are:

- Wednesday-Friday: 2-9pm
- Saturday: 12-9pm
- Sunday: 12-6pm

Events which operate outside of our standard opening hours can be organised by arrangement. Please let us know if this is the case.

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## Sound & Lighting Specifications

Yours has the following sound & lighting equipment:

### Sound

- Stereo PA + x4 subs
- MR18 wireless mixer/stage box (DI capable)
- Tablet to control MR18
- x2 Stage foldbacks
- x6 Microphones
- Microphone Stands
- Guitar amp (Alron 45W)

- Bass amp (Hughes and Ketter BK200)

Music events will require a dedicated sound operator. While we can offer an in-house technician, larger or more complex music events might require us to hire a contractor at a cost of around \$150. Please take this into account when organising your event.

## Lighting and Vision

- Digital Projector + Screen
- Stage Lights (x3 fresnel)
- Effect lights
- Lighting mixer

For screenings we will provide the following connections:

Projector: HDMI Cable

PA: 3.5mm stereo jack (headphone plug)

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## Accommodation

Our building at 43 Moray place contains a bunk room on the 2nd floor available for short term use by those who are holding events. The first floor has a domestic kitchen, shower and toilet also for use by guests. Please note the first floor facilities are also shared with the OPCo office.

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## Kitchen Specifications

Yours has the following commercial-grade kitchen equipment:

- Gas stovetop (6-burner)
- Combi-Oven (Convotherm steam injection)
- Deck oven (Double-deck E-700)
- Dough mixer (40L spiral)
- Dough mixer (20L planetary)

We can also provide space and equipment for preparation and cleaning, as well as fridge space for cold storage.

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## Contact

To enquire about Yours as a venue for your event just pop in when we're open for a chat or email a detailed description of your event to [events@possibilities.industries](mailto:events@possibilities.industries)

# Yours Events Priorities (Revised Draft)

## Yours Event Syndicate Priorities Revised Draft

Yours offers its space for a wide range of events. However in the opening-up of our space we prioritise certain types of events, in accordance with our values and manifesto.

In order to use our space to provide valued experiences we are more likely to prioritise events which:

>Contain original and/or relevant artistic expressions, commentary, or discourse.

(What ideas are being shared?)

>Are likely to be effective in curating the desired experience of the event.

(How does the event go about achieving its goal?)

>Are respectful towards the event's participants/attendees

(What feelings might the event curate?)

In order to resist cultural hierarchies, wherein certain groups or individuals have disparate access to and autonomy over artistic/public expression, we are likely to prioritise events which:

>Are not currently being well facilitated by other venues of ?tepoti.

(Is there somewhere else more suitable?)

>Are being operated by or for disaffected parties of historic and/or contemporary oppressions.

(Which disaffected groups might the event aid?)

Additionally, due to the practical nature of work, we are also likely to prioritise events which:

>Engage with respect towards the cooperative and its members.

(How does the event consider those working to facilitate it?).

>Are within the capacity of the cooperative's facilities.

(Does the event use the space well?)

# Film Club Noticeboard

11/04/2023

Kia ora Yours Film Club,

This weeks screening will be:

*Angel At My Table* (1990) part 2

We will be resuming playback from 1hr 22mins in case anyone wants to catch up beforehand.

On another note the projector we have been using at Yours is being reclaimed this week so we are on the lookout for another one. Technically speaking, something of about 3000 lumens brightness and at least 2000:1 contrast ratio would be good. The throw range is 5.6m and the diagonal screen size is 4.1m (but most projectors have manual zoom/focuses so this probably wont be an issue). If anyone has any leads please let me know :-)

Hope to see you tomorrow,

Dylan

# Guide to the Yours PA system

(A printed version of this guide lives in the amp cupboard)

This guide provides an overview of how to use the Yours PA system.

The first section is a basic guide for simple setups.

The second has some more advanced techniques for live performances.

## Basics

The speakers are known to make sound. They do not have power, so we have amplifiers, located in the cupboard. We plug our sound sources into the mixer, located at the back of the stage. This sends the sound to the amplifiers, which control with the tablet.

## Turning on

We turn the mixer on before the amps. This will avoid a big scary noise.

(See guide on wall next to amps for ON/OFF sequence)

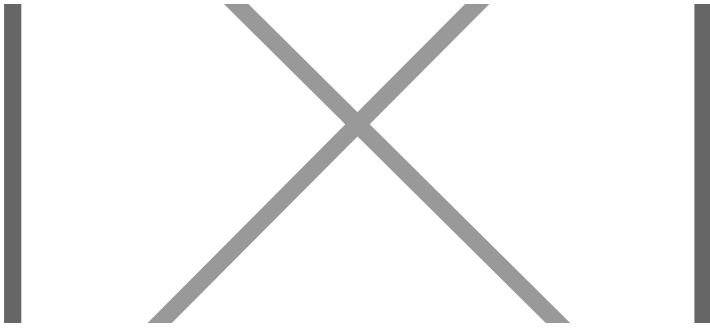
Turn on the tablet. Plug in if required for power.

The mixer outputs WiFi - connect to this with the tablet (something with MR-18 in its name)

Open the M-Air app and connect to the mixer (again - something with MR-18 in its name).

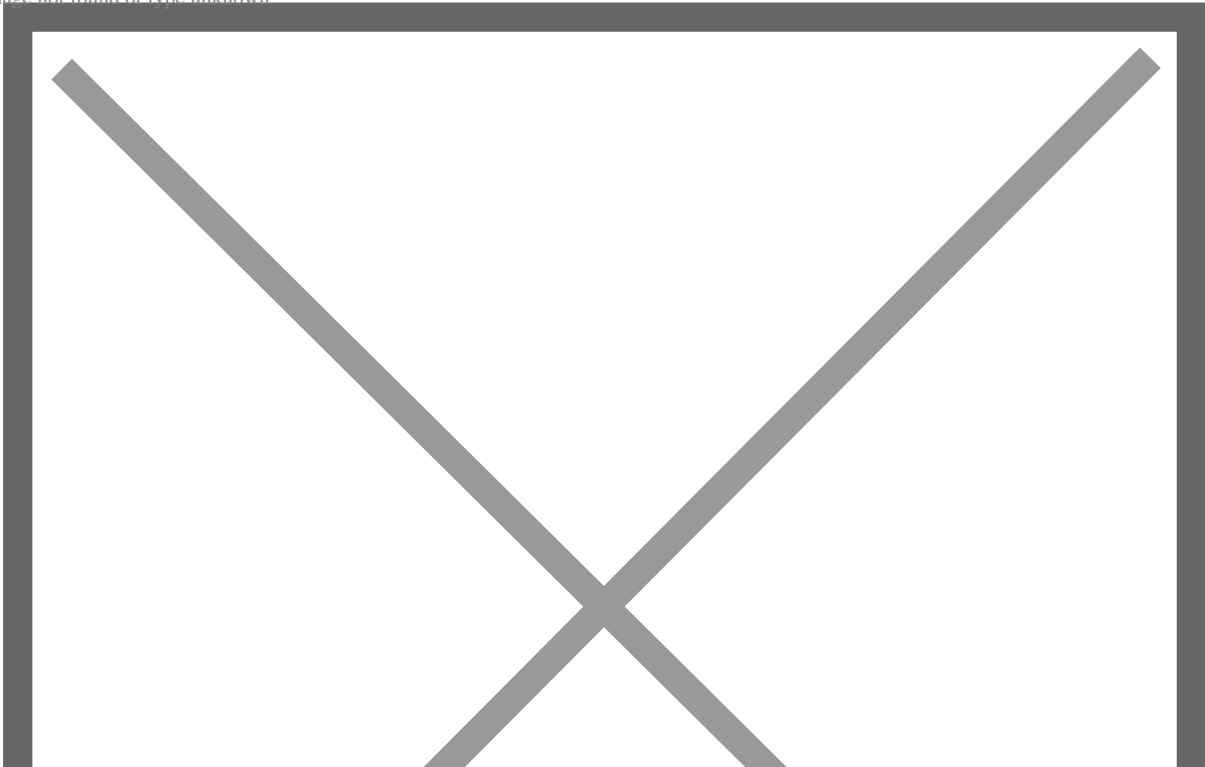
## M-Air Overview

The mixer has 18 inputs, thankfully labelled numerically. (we can get to the other plugs later).



Because there are so many channels, the app displays them across multiple displays.

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On the right hand side you can find:

- Channels 1-8 in “CH 1-8” display
- Channels 9-16 in “CH-9-16” display
- LINE 17/18 - in “Aux / FX” display

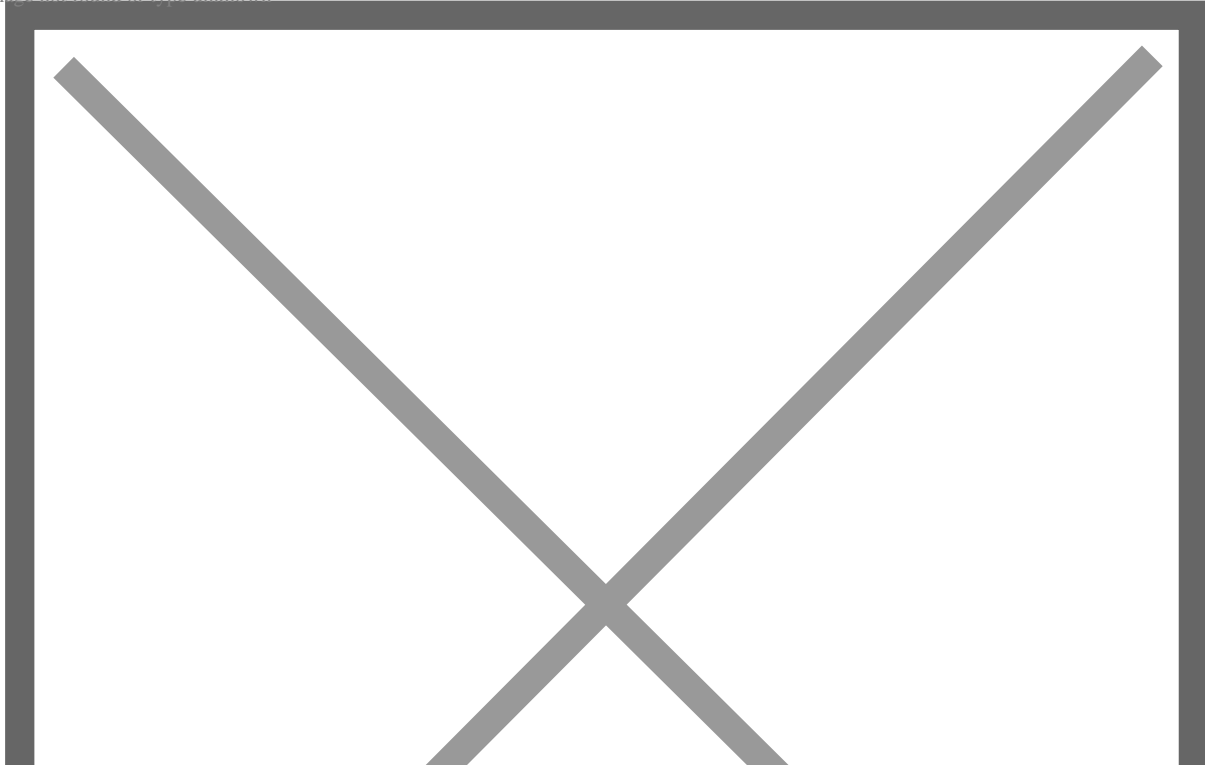
Use the sliders to adjust the volume. Take note of the mute and solo buttons.

Use channels 1-16 for plugging in microphones, instruments, or other devices. You can use either XLR cables (the one with the 3 pins), or a ¼ inch jacks (the one that looks like a guitar lead).

Use LINE 17/18 with aux cable for plugging in laptops or other devices for music playback

Microphones and instruments normally operate at very low volumes, in order to correct for this we need to go into the advanced setting for the channel. Press the channel name ("1" in screenshot example) to see the channel menu and bring up "Gain" (~20db is a good start).

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This lets everything operate on a more-or-less even footing.

## Advanced

### Foldbacks

Musicians (especially vocalists), will want to hear themselves on stage. For this we use the speakers on stage - called "foldbacks". (like the PA - make sure to turn these on after the mixer).

The stage performers will require a different mixture of volumes than what you are sending to the main speakers. In most cases this will prioritise vocals and instruments which are not amplified on stage already.

In order to create this mix you can either:

1) use the "SENDS" menu, located within each channel menu.

or

2) engage the “Snd->Fader” button, select which bus you wish to control (button below “Snd->fader” button) and use the faders to adjust the volume of each input channel into the selected foldback

The foldbacks should ideally be at the front of the stage pointing in the same direction as the microphones, as to avoid potential feedback issues.

To control the main level of each foldback, use the “Bus” menu (also note the “bus master” menu).

### Instruments and Microphones

Our stage has various different microphones which can be used for different things.

- The sm58's and Beta58A are our best ones, so start with those for vocals.
- Guitar amps, and instruments can also be mic'd up (better to have it and not use it)
- There are clip-on drum microphones in their case. The large one is for the kick drum, and the other three are usually placed on the snare, high tom, and floor tom. The overheads do not work, but are also not really required.

Instruments that plug directly into the mixer will require foldback volume so the performer can hear themselves.

We normally run the bass guitar into a DI box, which then runs into both the amp and the mixer (then you can the big subs working).

### Reverb and effects

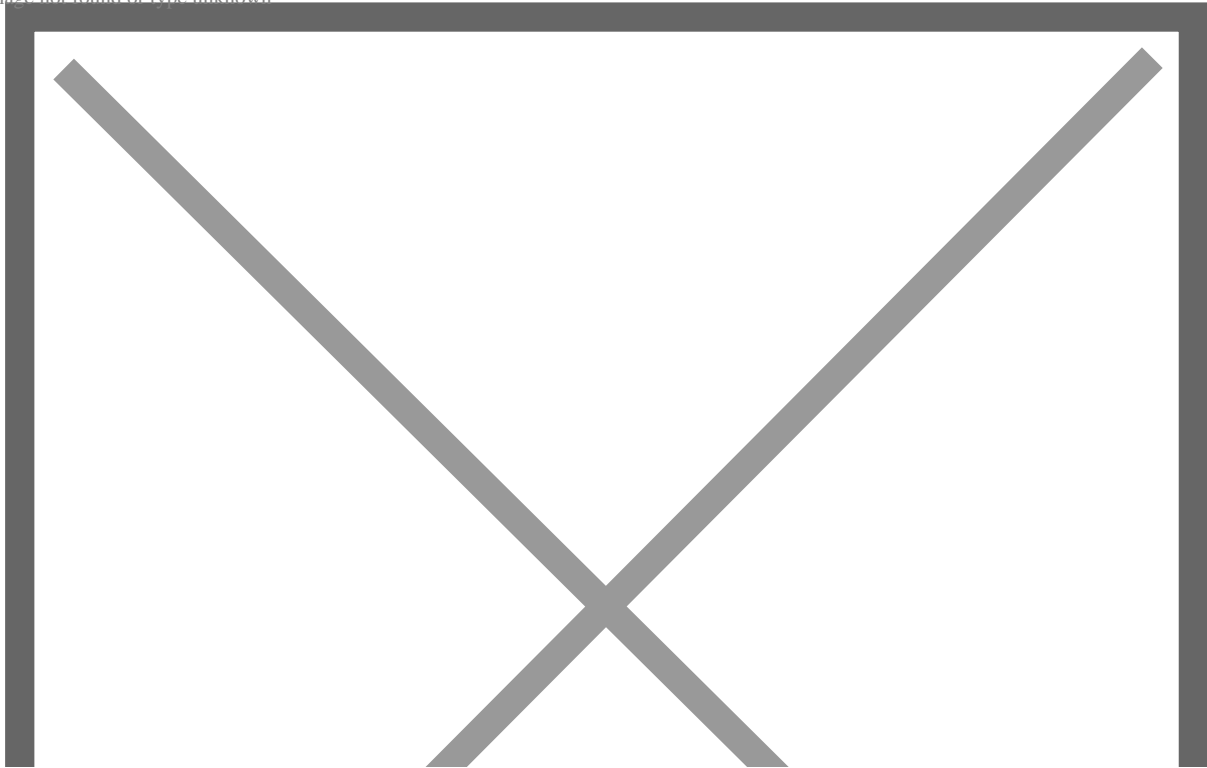
The mixer is capable of applying effects to sounds. In virtually all cases this is not necessary as the performers should already have the capability to create the sounds they have designed. However one very useful effect is gently applying reverb to vocals to help the sound “blend”.

To apply the reverb effect go into the channel's menu and bring up FXSnd 1 or FXSnd 2 in the “SENDS” menu (1 and 2 are different length reverbs).

### Compression

Perhaps the most useful of all tools is compression, specifically when used for vocals. This can be found in the “DYN” menu, under each channel’s menu. Engage the S/E button to see the settings.

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Compression takes the volume and automatically reduces it when it gets past a “threshold” volume. This is useful as every vocalist’s volume is variable.

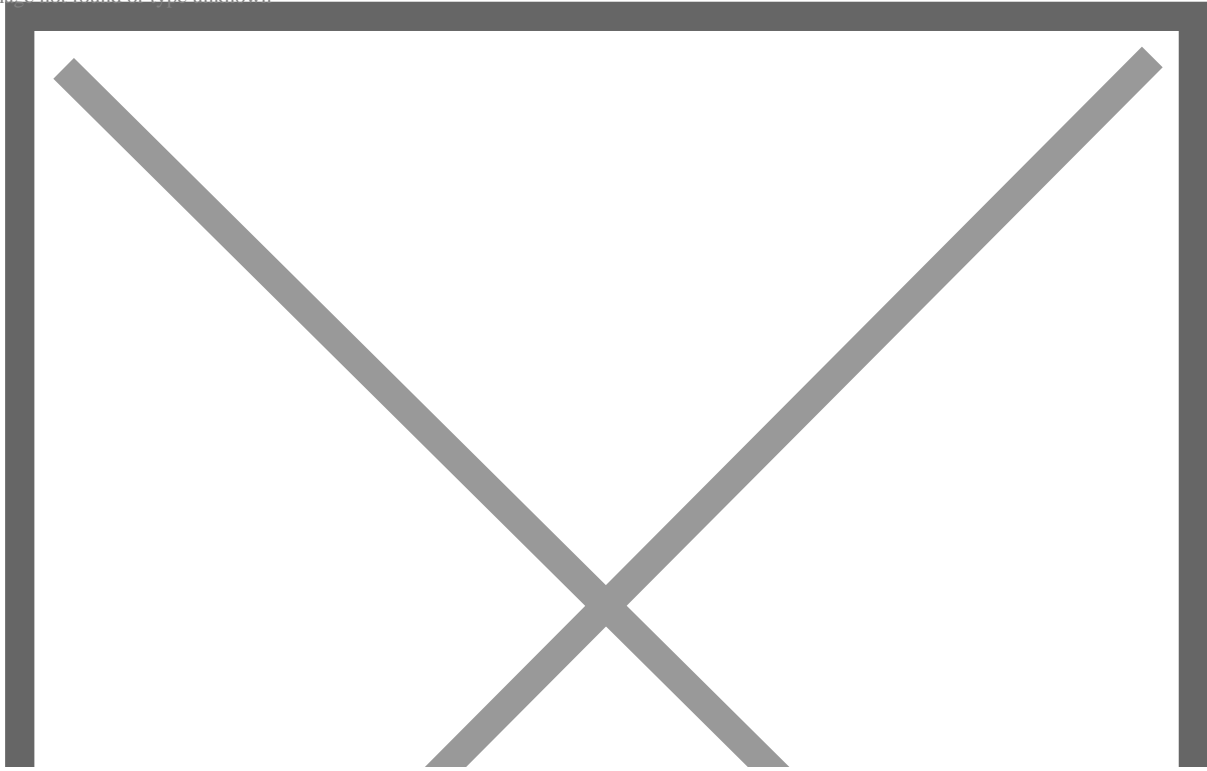
To engage the compression, toggle the ON button.

While someone is using the microphone (ideally the performer in soundcheck), bring down the “Thr” (threshold), until the compressor engages (you will see the blue line start to drop down from the top). Then using the “ratio” you can choose how much to squish the loud parts. The higher the number the more squish. The goal is not to squish the entire performance, but only to squish the loud parts to make them comparable to the rest of the mix.

## EQ

One of the greatest tools used by sound engineers is the equaliser, or EQ, which allows us to adjust the balance of the sound, and also negate unwanted tones.

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This can be found in each channel's menu. Select a node and use your fingers to shape the curve.

The EQ should firstly be applied to minimise unwanted sounds. This can be done for each channel individually at soundcheck. This usually involves cutting out unwanted frequencies. This could involve cutting out feedback resonances, or reducing noise. For microphones, a “low cut” will greatly help reduce handling noise. For many channels there might be frequencies that are not required at all.

Secondly the EQ should be used to help blend all the elements together. This could involve reducing certain frequencies of one instrument to enable another to be heard more easily, or boosting other frequencies for a desired tonal emphasis.

Note: it can be easy to overuse EQs, or try EQ out problems which require a direct solution.

### Learnings from a sound operator

Here are some general learnings from my sound time:

-Treat acoustic guitars as a percussion instrument. Do not compress and scoop out frequencies to make room for other stuff.

-Electric guitarists usually have their stage amp turned up way too loud. Don't give in to their self-importance.

-For many gigs, drums are the loudest fixed sound. This means you are normally mixing to the volume of the drums (usually cymbals or snare). If the drummer is wearing earplugs that means everyone else in the room probably should be wearing earplugs too.

-Most feedback issues are to do with vocalists and foldbacks - don't be afraid to move foldbacks or cut foldback EQ.

-Start off with dynamic freedom (non-compression), if the vocalists cannot utilise it then their privilege gets lost.

-Watch the performers, not the tablet.