



# **2017 AFTERBURN REPORT**

## **BURN IN THE FOREST #14**

July 13<sup>th</sup>-16<sup>th</sup>, 2017

Cheam Fishing Village on the banks of the Sto:lo (Fraser) River, British Columbia, Canada.

# 2017 AFTERBURN REPORT

## BURN IN THE FOREST #14

July 13th-16th 2017 marked the 14th annual installment of Burn in the Forest at the Cheam Fishing Village in Agassiz, British Columbia. While this was our third year working with the Cheam First Nation, it was our first as a fresh production team. We further developed our relationship with the Cheam band and KLAR (the promotion company that manages our relationship,) with some degree of a learning curve. Our partnership is still evolving and remains mutually respectful. KLAR brought their “Jam Camp” sound stage again this year. This year they collaborated with members of our community to further integrate the experience. We count this as a tremendous success.

The 2017 Production Team consisted of many new faces, which was somewhat unanticipated the previous year. Many of the Producers and Associate Producers from 2016 chose not to return in 2017 for various reasons. Fortunately, with the core group of returning producers and succession preparation done in 2016, a new production team was formed successfully with some initial support from veteran producers Simon Hunkin and squishelle peacock. The new Production Team continued with the leadership structure set up in 2016 of Systems, Flow, Info, DPW, Volunteer, Curation, and Safety pods, consisting of one producer and 1-2 Associates. There was no “lead” producer, rather we worked as equals. This year we chose to chair our own meetings, which seemed to work for our needs.

The production team kicked off in November with the annual retreat and discussed desired and necessary pod and production changes. We also had a lively discussion on whether or not to grow the event in size, and the new production team instead chose to hold at 1200 while getting their feet wet. Throughout the year we saw the continuation of the policies and procedures carried through from 2016. Some notable changes to this year’s event:

- A revamp of the BitF website which was to be used as the authority on the event communications.
- A new web-based social media system to supplement the printed WWW.
- This year, community members gained practical experience with the value of recording volunteer shifts in Volcor. Advance and directed ticket sales slightly favored past volunteers, which in turn, helped drive volunteerism for the 2017 event.
- A BBQ was hosted for prospective volunteers to attend, pre-event.

## QUICK INFO

Mostly new Production Team with veteran guidance.

July 13<sup>th</sup>-16<sup>th</sup> 2017

1239 Attendees.

\$22,000 in grant funds.

31 Theme Camps.

7 Sound Camps.

53 placed art projects.

4 registered mobile art projects.

0 serious injuries.

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- The Volunteer Team had an HQ presence on site.
- A new role of Art Safety Lead was created specifically to inspect climbable structures.
- An expanded and event-long sanctuary (harm reduction) presence.
- A continuation of Safety Day, which included Narcan training to address our regional opioid crisis.
- A visible theme camp for DPW on site.
- A new “sound zone” map coordinated by the Curation Team to prevent sound bleeding and allow for quiet camping in the field.
- A further development of the reimagination of Centre Camp, with more gathering space, art, and sound.
- A Gate presence on Tuesday, to capture all ticket holders, and identify gatecrashers.

The event was attended by 1239 participants, who participated in creating a burn that many said “reminded them of Burning Man.” This was no accident, seeing as the Greater Vancouver Interactive Arts Society funded by over \$22,000 in grant funds this year. 31 theme camps and 7 sound camps participated, while 53 registered art projects were placed, and 4 registered mobile art projects moved around site.

Despite a regional fire ban, the Fire Safety team worked with local Fire Authorities to safely and successfully burn our effigy on the banks of the Sto:lo (Fraser) river with the fire department and our hosts present. Although the burn went off without incident, it did raise questions within our community on the ethics burning the effigy during a fire ban.

Although we had no serious injuries, security at this venue remains an issue- there are many ways that gate crashers can get in, and there was a significant amount of theft from cars in the parking lot. We were challenged-- in the weeks leading up to the burn-- with local politics when it became obvious that a corn crop had been planted in what was to be our parking lot and part of our camping area. We worked closely with KLAR to resolve this to mutual satisfaction, but it was an extra headache for the Systems and Flow producers to deal with at the beginning of the event.

The event was completed under budget, returning a net profit of \$34,775 to the Society.

## Production Team Methodology

Three veteran producers returned in various non-production capacities:

- squishelle peacock also returned as an advisor for the initial meetings.
- Joan Mentanski returned as GVIAS board liaison.
- Simon Hunkin returned to help assemble the team until December, 2016.

The BitF production team consisted of 2 returning experienced producers:

- Laura Yates- Volunteer
- Andrea Arnot- Curation

2 former Associate Producers returned as producers:

- Luisa Deziel- Info
- Elisabeth Dent- Flow

and 3 new producers filled out the team:

- Brodie Kristiansen- Systems (also a GVIAS board member)
- Craig Ollenberger- DPW
- Mars Wright- Safety

All Associate Producers were new to the Production Team except for Hilary Kaplan, who returned as one of the two Associate Producers for Curation.

The equal decision-making model worked well in most cases. There were still some dubious areas where policy in any given pod might be discussed at length. We think this model was successful-- siloing pods too much would be detrimental to the event. Simon Hunkin helped to assemble the team early on and continued as Chair until December, Elisabeth carried on for practicality's sake, with no extra decision-making power. We adhered to a basic framework:

- Meetings were 2 hours long and begin and end on time.
- Meetings occur monthly Sept. -Dec., then bi-monthly from January until the event.
- Chair calls out for topics; all members can submit topics of discussion.
- Meetings planned up to two months ahead to ensure maximum attendance.

Brodie, having been the Finance Lead for GVIAS the previous year, and continuing as a GVIAS board member, dealt directly with KLAR on most things, which worked to our benefit. Elisabeth, as Flow producer was also included on communications with KLAR- which proved to be beneficial in the long run due to challenges on site- mainly the renegade corn field.

The group met at a retreat in November 2016 to discuss the upcoming year. The retreat was pivotal for several reasons.

- It allowed the outgoing team to present and describe history and iterations the event had gone through in previous years.
- It allowed the new team of producers to bond.
- Producers set the agenda and were able to focus on what needed to happen for the following year.
- Allowed the production team to set a standard "who" could be a producer and the standard that we uphold on the team. This cemented the process of how the production team measures who is best suited to producing versus not.

This year the use of SocialCast continued.

Successes:

- Organized, productive meeting time.
- Pulled off an amazing, sold out event, without major incident, injury, or issues.
- Most producers returning, with many Associate Producers also returning.
- Kept within timeframes and supported each other's directives.
- Better cohesion with GVIAS.

Room for Improvement:

- Due to the team being new, we did not solidify or write policy on onsite behavior.
- This year we did not focus on succession plans, which is not an issue for 2018, but could be the following year, if we are not on top of it.
- We had a few passionate discussions that were draining and time consuming for some of us. While we understand that this is a community of which we are all zealously involved, we may need to write policy or process in assessing which discussions are and are not the domain of the production team.

## *Systems*: FINAL REPORT

<b>Team title:</b>	Systems
<b>Report Author:</b>	Brodie Kristensen
<b>Role:</b>	Producer

Approx. hrs. work/wk.

Dec	Jan	Feb	March	April	May	June	July	Build Week	In Event	Post Event
10	12	10	8	12	10	4	4	5	4	5

### **My most critical interfaces:**

Systems intersects with every pod. As procurement falls under systems interaction with DPW, Volunteer, Flow, & Curation more critically than others. Interacts with Flow critically as deliveries take place. This year the budget was also done by Systems, leading to critical interactions across all pods early in the year, however this is not necessarily a recurring theme.

### **What Worked:**

**Website** - Caleb did a full overhaul of the BitF website this year, and was excellent in terms of getting all of the forms up and ready for applications. This should be maintained going forward, so that huge rebuilds aren't needed year to year.

**Email Addresses** - Dedicated email addresses were used for each lead and producer this year, I believe it was the first year it was done in totality (or near totality) and it was incredibly successful, allowing producers to be able to separate their volunteer, personal and work emails.

**Data Management** - We continued to use Google Drive successfully and would recommend continuing to do so, however as dedicated email addresses were set up this year for all producers and leads, the 'hosting' of the google drive should be done under Systems in order to ensure continuity.

**SocialCast** - Continued use of SC was done this year, however there was a feeling that it was dwindling somewhat. It provided an easier way to communicate and follow threads than emails. Unfortunately, it is not really being supported anymore so we will have to move to a different networking platform next year.

**Procurement** - Joel created a BitF procurement list in order to assist pods with needs and ordering timeline. We want to build on this so that we can make sure we get things procured in the queue early, it takes a lot of pressure off of producers, Associate Producers, and leads.

**GVIAS credit card** - Having a GVIAS credit this year helped take some of the burden off of leads, so that they didn't have to foot the bill upfront for things and then have it be reimbursed. Making sure that the relationship between the GVIAS board member who holds the credit card and the vendor (via procurement) is important. Having a credit card on file with the vendors allowed us to also get payment terms, so we don't have to be in advance for everything.

**Insurance** - Early discussions (in February/March) with our broker allowed us to make sure that this year's rates would be the same as last year's and that there wouldn't be any surprises when it came time to bind the insurance policy for the event, which typically doesn't occur until end of May or early June. This item was handled by the Producer who was also on the GVIAS board, however in future years it is recommended that this item be dealt with on a Board level, as GVIAS is ultimately liable and looks after insurance for all of our other events.

**Ticketing** (I've added Arthur's full post mortem to the final report folder)

- **Quicket** - another successful year with Quicket, they have become very flexible and now know our system and our needs. Highly recommended keeping them as a partner and continuing to build this relationship
- **Registration, Reserve, Pay** - Second year we used this sort of ticketing system - it worked well again, however again there were people who had issues as they didn't read emails. I believe it worked well and we should continue to use this system, however ticketing is wondering whether there may be a way to fix it.
- **Advance Ticket Sales** - Was a great way to drive volunteers this year, worked really well and while we didn't sell out the advance ticket sale, we came very close. Hope to continue to build on this system as the event grows.
- **Directed Ticket Sales** - Giving theme camp leads, art leads, etc. a dedicated number of tickets to distribute as they saw fit was a very good system and worked extremely well. Took a lot of pressure off of the leads from trying to assign all of the tickets individually and chasing contact info. Continuing to build on this system as participants get used to it will be great!
- **FAQ & Templated responses** - Helped to cut down on overload by the ticketing team in terms of answering questions as many of the questions are the same over and over again. Directing them to the FAQ also helped, sadly the infographic not so much.
- **Waiver** - Electronic waiver signing continued to work successfully and most of the physically signed waivers were captured, however some work still needs to be done here.
- **Infant Waivers** - A tab was added for infant waivers in order to track infants and ensure that their parents had signed off on waivers for them, would hope we can continue to do this next year.
- **Subsidy Ticket transfers** - Typically this is not allowed, however as we don't issue refunds then what happens if they can no longer attend? This year, Arthur and I told the individual they had to transfer ticket at full price and then donate the difference between full price and subsidy price back to GVIAS through the BitF page, this did work with the 2 times that we said to do it this way.

**Cost Control** - The use of the production reimbursement form worked quite well, with almost all producers following the posted process for reimbursement. Only a couple of times did I

have to remind a lead to have their reimbursement requests approved by the producer and all producers did a very good job in getting these in so as not to overburden their leads. That said there are still outstanding budget items that have not been submitted. This is process was smooth this year because I was GVIAS Treasurer, Cost Controller and involved somewhat in Procurement, in future years this will not be the case.

**Onsite Power** - This was the first year that KLAR had available onsite power, and it was very helpful and used successfully by artists and some sound stages. Hopefully we can continue to build on this in future years.

#### **What Needed Improvement:**

**Communication** – Pod communication can always be better. Continuing to use dedicated email addresses (and growing this), especially for volunteer coordinators will make things a lot smoother.

**Social Networking/Volcor** - SocialCast is no longer being supported and we are expecting to get kicked off of the platform any day now. Caleb has been working on other options and will be presenting a couple of options in the fall that we can move to. Recommend upgrading from SC to a platform that is able to integrate a volunteer platform and a social network/communicating platform.

**Subsidy Tickets** - Subsidy tickets were again the worst part of the ticketing process. We need a major revamp of this process. Over 50% of the manual work done for ticketing was done for the subsidy ticketing process and we had only 35 subsidy tickets this year. Ideas will be discussed as to how to make this better with an idea to maybe having a committee review individual applications accompanied by a budget directed ticketing sales specifically for subsidy tickets. This decision should not be taken on by ticketing and ticketing should not be the ones making the decisions on who receives subsidy tickets and who doesn't, this should be a production decision.

**Directed Tickets** - Lower the number of special dates for directed tickets or improve communication around them. A better job was done in 2017 than 2016, however people still complained and couldn't figure out what date was for what deadline, so better communication is needed here. Although this may be limited to a select few individuals who are part of all dates and not a widespread thing.

**BitF website crashing during ticketing** - During the reservation period the link to Quicket was not easily found so many went to the BitF page leading to that page crashing, look to improve the traffic support or improve communication.

**Procurement** - Joel continues to request that we get our orders in early so to get the best possible rates. In addition, we must make sure that we over book early and then reduce later if necessary, as adding items like radios, Porto Potties, etc. closer to the event may risk equipment not being available.

**Cost Control** - While cost control worked well, there are a number of items that have still not been submitted namely; fire safety, centre camp infrastructure, fire show, and mapmaking software. The cost controller's role is not to chase people to get paid, producers/leads have to take that on themselves and there won't be the constant reminding by me this year, as I hope

to get a cost control lead to be the go between the treasurer (who also won't be me) and the producers, so we all need to make sure the process is nailed down and followed.

**KLAR contract** - This year, as with previous years, the contract was negotiated by Production alongside of KLAR, however it is recommended that in future years, this be done in coordination with a member of the Board and production. The Board looks after signing the contract with KLAR and does so also for Dustcovery and for ReCharge, so it should be involved in the negotiations. It happened to be done this year as I was Treasurer and Production, but this arrangement needs to be formalized.

**KLAR Directed Tickets** - As with previous years, we had issues with KLAR bringing people on and adjusting their list on the fly, again this is an issue that needs to be rectified. We're proposing to give KLAR their directed tickets in the same fashion that we do all directed ticket leads and let them distribute them as they see fit, there will of course be issues with this as well, but then at least we have a record of them signing the waiver.

**Website forms** - There was a form or two that didn't work as it was supposed to and while it was troubleshot on the go, a review of this will have to be done in order to make sure that it doesn't continue to happen.

#### **Comments:**

Plan is to have Caleb and Brodie be co-producers with Brodie showing Caleb the ropes, however Brodie's involvement in day to day meetings and communications will be greatly reduced as he plans to increase activity on the Board and run with BitF insurance, budget, and KLAR contract negotiations but will not be involved in the day to day production role.

- Joel will return for procurement.
- Arthur and his team will return for ticketing.
- Not sure if we truly need a data management lead anymore as with Google Drive it kind of gets taken care of by itself now.
- We will need to put a call out for a cost control lead.
- We will need an Associate Producer.

## *Flow*: FINAL REPORT

<b>Team title:</b>	<b>Flow</b>
<b>Report Author:</b>	<b>Elisabeth Dent/ Big Tuna</b>
<b>Role:</b>	<b>Producer</b>



**Approx. hrs. work/wk.**

Dec	Jan	Feb	March	April	May	June	July	Build Week	In Event	Post Event
6	8	6	12	12	12	22	9	45	24	8

**My most critical interfaces:**

**Systems, DPW, Curation, Volunteer**

**What Worked:**

**Team lead/ time and work balance-** teams work well together and feel they have enough support to do their work. The teams are stacked so that nobody feels like they are doing “too much” that they can’t enjoy the festival. We have a large amount of repeat- leads, which means we are gaining expertise and leadership from inside, this is ideal.

**Pushing decision making & responsibility to leads-** leads know their roles better than producers do. Trusting this and allowing leads to do what they do boded well for all of us and made the renegade corn situation easier to deal with.

**Early Gate presence-** although we had gate crashers this year, we were able to secure the event by having the Gate go up earlier. The gate presence helps make everything “official” and helps us run a tighter ship overall.

**Cancelling the Saturday Gate shift-** there was no need to burn energy, volunteers or leads for this day, relatively no one comes in on Saturday anyway. This was the right choice.

**Onsite Placement using bamboo & spikes-** new materials worked for visibility and no one punctured a tire.

**Signage-** over time we have improved signage and visibility for most things for BitF. This year we had the opportunity and budget to do some creative work and we did signs with the 10 principles on them. People seemed to enjoy moving these around.

**New Volunteer Pod Coordinator-** having Tabitha take care of the volunteer part of FLOW helped us tremendously and made things so much easier for us. This was a game changer and made things much easier for my group.

**Greeters-** this year Deb and Nickie made a “true” Greeters section, which included a bell and a little pool of water from the Sto:lo (Fraser) river for people to roll around in. This really set the tone of the event and added some regional flavor, with a nod to the big burn.

**What Needed Improvement:**

**“Zones” in the field-** the intention of this was to make it easier for participants, rangers, and others to locate each other in the fields. The idea fell flat (although the signage made for it was awesome and we saw it many photos.) We do see value in this experiment, however, if we choose to grow the event, then we could make access roads in between zones. This would make the event safer for all, easier for people to drop off camping gear, and overall improve our EMT routes. This is a change I would like to further implement next year.

**On site behavior-** because I was new on the team last year it did not occur to me that we would need to discuss and establish protocol for onsite behavior at BitF, but this was a mistake. We had non-producers making calls where they shouldn't have been which put our event at risk. There were other behaviors involving gators and radios that exposed some vulnerability in this volunteer-led model. I believe that something should be drafted so that there is a general consensus on what is and is not appropriate for team members on site. It is my own personal mission to work with the 2017 production team to get an established protocol going at the event, and that there is clarity for every single person who will be a “producer” on site.

**Onsite Placement in centre camp-** Onsite placement's role of helping people find and resolve issues was nullified by being in centre camp. Typically, we've had Onsite Placement at the entrance when people are coming in, and we'd like to bring it back to that location next year.

**Onsite Placement and Placement clarity in roles-** There was lack of clarity about what Onsite Placement's role was this year, which caused confusion, ultimately. We need to clarify the roles and responsibilities once and for all so we don't get pushback on where people go and when.

**Mobility sectors-** This needed improvement, but it's great that we started making this happen. To expand this further, we need to ensure that the mobility toilets are close to the mobility section. We need to make sure that the mobility sections, as set out, are cleared properly, and most importantly, we need to make sure that the mobility/production areas are clearly marked off with signage and tape, so that people don't take it upon themselves to camp in the mobility sections.

**We need to be set up earlier-** we had aimed to have everything together around Wednesday, but that was somewhat thwarted by the corn field problem (there was corn planted where our parking lot should have been and it set us back with everything.) Next year we should have anything operational set up by Tuesday.

#### **Comments:**

As part of my succession plan I intend to have 2 Associate Producers next year. I am advocating to make the event bigger if we can. Flow has really nailed returning leads, and I'm excited that many of the leads I had last year are interested in coming back. Dany Yannece was my Associate Producer, and I am looking forward to working with her again.

## *Safety*: FINAL REPORT

<b>Team title:</b>	<b>Safety</b>
<b>Report Author:</b>	<b>Mars Wright</b>
<b>Role:</b>	<b>Producer</b>

Approx. hrs. work/wk.										
Dec	Jan	Feb	March	April	May	June	July	Build Week	In Event	Post Event
10	60	50	50	80	100	80	30	24	42	25

<b>My most critical interfaces:</b>
<b>DPW, Curation, Flow, Volunteer</b>

<b>What Worked:</b>
<u>Security</u> - no major incidents, incidents noted during production meetings on site. The SA victim was followed up with by Edie and she declined follow up of any kind. Key challenge was, as anticipated, gatecrashers.
<u>Rangers</u> - no major issues this year. they had a great turnout and we added a bunch of new Khaki folk who were shadowing with experienced Khakis.
<u>HR/Medics</u> - most major incident was the participant who was removed. many minor issues, and the two groups liaised together exceedingly well. Medics really appreciate/support Sanctuary's role.
<u>Sound marshals</u> - no major issues. as anticipated, mild 'ok guys, turn it off now' on Sunday morn at 6am.
<u>Safety plan/consent</u> : No major issues identified in this year's safety plan. Lead Kim who is also a consent advocate was consulted re the SA but in the end, we didn't need to follow up after Edie.

LEAL - Karen consulted with me re the removed participant and the gate crasher/SA issue. She gave great advice and didn't need to be directly involved in any incidents.

Art safety - we did well for our first year. I need documentation from the leads still for us/GVIAS re what projects we worked on and how; but no major problems.

Fire safety - no on site problems despite the fire ban. Initiated first year of inner fire perimeter smoothly.

Safety Hub - locating rangers, sanctuary and medics all in one central location.

Volunteer Hub supported our team well, great addition this year.

#### **What Needed Improvement:**

Team members: Explore moving sound marshal team to curation, and our team taking the art car crew.

Ranger lead (hopefully identified much sooner in 2018) to participate regularly (as-applicable to their role) in production meetings.

Safety team rotation requires more members - pulling a few of the other producers/associate producers who are interested in safety, or past safety members, into this rotation. I'll work with the schedule to earlier on to figure this out; recommendation to be thoroughly familiar with whole safety plan and also to take FEMA courses in case of incidents.

Art safety - One change identified for next year is to give artists a deadline for which we'll follow to fix any art of concern, so that expectations are clearer.

Contact with Fire Department previous to event. This year it was not proactive, and due to forest fire and fire band concerns, the contact occurred onsite. Haig Fire Base and Kent District Fire are eagerly willing to have an informal pre-event meeting in 2018.

Update to fire safety plan for site-specific purposes based on knowledge gained through liaising with Haig Fire Base (Lynn) and Kent District Fire (Chief Dyer).

Chief Dyer handled a couple of complaint calls from the public in the aftermath of the effigy burn, nothing out of the ordinary it appeared. He's willing to go to bat for us at that level of outcry.

In case a burn cannot happen, the effigy needs to be constructed with a clear removal plan in case a fire is not possible. Institute a requirement for a teardown and removal plan in the effigy criteria.

Concern re placement of accessible camping - this needs to be more central, close to safety hub. This can be resolved with help from an identified long term participant with a disability, willing to do an assessment for us for free in 2018.

Change name of "Volunteer HQ" to something that isn't "HQ" to avoid confusion with Ranger HQ in communications amongst teams.

## *Info:* FINAL REPORT

**Report Author:** Luisa and Mitch

**Roles:** Producer and Associate Producer

**Team that I lead:** Info Group

**Approx. hrs. work/wk.**

**Luisa- monthly hours**

Dec	Jan	Feb	March	April	May	June	July (1/2 month)	Build Week	In Event	Post Event
5	10	12	20	20	24	33	12	8	20	10

**Mitch - monthly hours**

Dec	Jan	Feb	March	April	May	June	July	Build Week	In Event	Post Event
5	5	8	10	10	10	10	16	8	30	5

**November:** 3-day BitF Prod Team retreat

**March:** All team leads, Town Hall

**June:** Safety Training Day, All Team Leads meeting, Survival Guide content, Social media and website, WWW

**In Event:** 3 Prod shifts, 4 hrs., Daily Prod Team meeting 1 hr.

**My most critical interfaces:**

We interacted with Volunteers (logo, schwag, etc.), Safety, Flow & Curation for information gathering & dissemination.

**What Worked**

- Prod Team retreat was instrumental in solidifying the team and laying the foundation of trust. Would be great to have Assistant Producers attend if already on board
- Meetings were very efficient. Difficult conversations were handled smoothly.
- The Facebook group specific to 2017 worked well
- Town Hall went really well



### What Needed Improvement:

- Info Producer should not be stifled by GVIAS' concerns due to one difficult participant
- Date for WWW submissions, draft and cover needs to be at least one week earlier
- Ideal if boxes of WWW can go on truck next year
- Info team can send out emails to theme camp leads highlighting any policies re: early arrivals, in/outs, deliveries by non-participants, sound, layout, overflow, etc. This email should be signed off on by theme camp lead to confirm they've read and passed on to their camp members
- If we're going to have a theme next year we should vote/decide on it at Dustcovery
- Increase focus on the website and associated blog posts, and direct people to those from Facebook, etc. Radical self-reliance and all that.
- Info Team should have ability to post things to blog/website next year

### FACEBOOK/Website

- The Facebook group specific to 2017 worked well
- How do we get people to be self-reliant in finding answers on the website first?

### WWW and Survival Guide

- Add locking your valuables etc. to survival guide
- WWW draft should be sent to theme camps/workshop leaders to proof before going to print
- WWW deadlines need to move up so boxes can be loaded with other production items on weekend prior to event.
- Survival Guide and WWW should re-iterate the crystal-clear policy on ins-and-outs that we have established, and had trouble enforcing this year

### AMBASSADORS

- More emphasis on locking cars and not leaving valuables in cars

### Comments:

- We need to decide on a spot for meetings next year and put up the screened gazebo that we bought this year. Meeting in the woods at dusk without protections from the mosquitoes is not an option

## DPW: FINAL REPORT

Team title:		DPW									
Report Author:		Craig Ollenberger									
Role:		DPW Producer									
Approx. hrs. work/wk.											
Dec	Jan	Feb	March	April	May	June	July	Build Week	In Event	Post Event	

4	6	4	4	4	6	10	10	32	8	4
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**My most critical interfaces: DPW needs to interface with all pods to establish transport, power and infrastructure specifications for each.**

#### **What Worked:**

Establishing a DPW camp was a significant benefit. It provided a rallying point for production leads and volunteers, a place to locate DPW assistance fairly reliably and an equipment yard which proved indispensable. It should continue to be the model.

Reflecting on each lead role:

- Site Prep had a surplus of volunteers, the site prep needs appear to be lessening with each year, as the problematic vegetation is not returning vigorously, we should be careful not to clear too deeply into the wooded areas that make the site so appealing;
- Setup had a surplus of volunteers, we sent many to non-DPW projects in the latter days of setup, the use of a small pick-up truck and general tools provided by the leads were essential and should be planned for next year;
- Transport was manageable with very few volunteers and very little cost, but containerizing our equipment is a must for next year;
- Teardown had a surplus of volunteers on Sunday, but could have used a shift on Monday morning, better packing by equipment users would have helped both teardown and transport;
- LNT went well, with sufficient volunteers;
- Power was a challenging area due to the lack of a proper lead; some lessons were learned for next year.

LNT: Attempt to ensure that LNT was not a forgotten role, and push LNT from a "cleanup crew" to a prevention and reduction initiative. LNT implemented the following: LNT ambassadors, a "MOOP Drama" onsite, Theme Camp Coordinators, and doubled the volunteers. Overall the change was positive and less waste was collected throughout the site.

2016 Grade= C

2017 Grade= B-

Of note, there was a huge improvement from the theme camps. More detail will be provided with data in the LNT report.

**What Needed Improvement:** Transport proved manageable for a volunteer crew yielding substantial cost savings. However, the haphazard nature of our packing and the many loose and/or unorganized materials is a real challenge for the crew. A plan is afoot to containerize our stored materials to ensure ease of shipping and storage in the future.

**Comments:** We had a solid group of leads and a surplus of volunteers on all fronts (excepting power).

## *Curation:* FINAL REPORT

<b>Team title:</b>	Curation
<b>Report Author:</b>	Andi Arnot
<b>Role:</b>	Producer

Approx. hrs. work/wk.

Dec	Jan	Feb	March	April	May	June	July	Build Week	In Event	Post Event
5	8	8	10	10	10	15	20	8	16	5

### **My most critical interfaces:**

Curation intersects with every pod. Flow, Systems, DPW are most critical

### **What Worked:**

**Centre Camp** - Each year at Cheam has gotten better. Keep building on it. Fill up Centre Camp with lots of interactive art. Have services like the Info Booth and Volunteer Headquarters there. Have ice delivered there. Have a chill space. Have a workshop space. Have a gathering space. Lost and Found. Info Boards. Add a stationary post office next year.

**Sound Zones** - Having the field be a quiet zone at night seemed to work well. Encourage daytime sound stages and theme camp events/parties. This created an atmosphere of something happening all the time!

**Placement Map Creation Meeting** - Having input from the full curation team helps to ensure we aren't missing any pertinent information and gives different lenses of input. It also ensures that one person(s) aren't controlling placement and playing favorites. Include onsite placement and possibly DPW (power lead?) in the meeting as well.

**Dates Alignment** - Having theme camp and art deadlines align is helpful for the artists and theme camp leads. Work with Art Grants Committee to further align timelines and forms.

**Website** - Having Systems update the website properly made Curation's set up so much easier. We have a heavy load of forms and pages to update starting in February.

**Art** - We had a record number of art pieces this year with an increase in larger, more elaborate art pieces. Having an Art Safety person to ensure art pieces were safe was a positive.

**Art Cars** - Having multiple art cars definitely added to the ambiance of BitF. Perhaps, art grants committee would like a grant specifically dedicated to art cars or BitF production would like to set aside funds for that.

**Theme Camps** - Theme Camps held steady numbers wise this year, there might be room for up to 5 more.

**Temple** - I would highly recommend trying to have a temple, including burning it. For several years now, there has been feedback about a more spiritual aspect being added to BitF. I would recommend the budget for this be \$1500 and definitely plan to burn it. Not burning was a large barrier to people applying for it.

**Effigy** - Dayna and Tango did a superb job, as usual. Coordination with the fire department by the Safety Team was awesome. I recommend that the effigy budget be increased to encourage larger scale art. Effigy budget has been \$2000. We added \$500 this year as no one applied to create a temple. I would recommend having the effigy budget by \$3000.

**Signage** - Signage was awesome this year and really helped for participants to find things.

#### **What Needed Improvement:**

Communication with all the pods can always keep improving to make sure that everyone has all the information needed.

This year, Curation team had less in-person meetings and I think that having a few more meetings would be beneficial to the team. Members from other pods could be invited to these meeting to present and receive information that they need. (i.e. DPW could come get a list of areas to work on, Flow could come and let Curation know what their needs are, etc.)

Communication between art grants committee and curation needs to flow even more. Try to align dates as much as possible. Let them know your plans ASAP so they can plan their work flow. Try to find out when Recharge is ASAP to plan around that as well.

Better integration with fire show, fire techs, effigy and fire safety, just to ensure communication happens and that fuel/safety equipment gets purchased.

Power was a bit of a gong show this year due to circumstance outside of our control. A power lead definitely needs to be in place. Power lead should come to the map placement meeting to ensure all the power needs are represented on the map. Theme Camp Leads and Art Lead should be giving the Power Lead access to their spreadsheets so that this person is familiar with all the power requirements.

Generators and power - It might be worth the production team discussing whether they want to continue providing power to all of the art projects and theme camps. Our team had

discussions about this. It kind of goes against radical self-reliance and a participatory event for the production team to supply all of the power.

Also, Peter Blitz provides a ton of generators and power cords (not to mention transportation and equipment for most of the sound camps) to many people at BitF. If he decides not to, then this will become an issue for production.

Lighting and pathways - need to have a plan to have enough lighting in darker areas. Maybe it's time to purchase some more outdoor rope lights or lanterns.

Accessible camping needs some more work re: where to put people that makes sense. Having more accessible Porto Potties was good. Could increase that next year.

#### Comments:

Most of the Curation pod leads are willing to come back for 2018! After having 2 years at Cheam with this team, that should make things flow smoothly.

## *Volunteer:* FINAL REPORT

Team title:	Volunteer
Report Author:	Laura
Role:	Producer

Approx. hrs. work/wk.										
Dec	Jan	Feb	March	April	May	June	July	Build Week	In Event	Post Event
1	2	5	10	10	14	14	0	0	0	20

#### My most critical interfaces:

Flow, Safety, DPW, and Curation most critically, Info a little less so due to the nature of its teams and those teams' needs.



### **What Worked:**

The new Volunteer Group structure of having at least one Coordinator dedicated to each Production Group that has volunteers was a great success! Each of the Volunteer Coordinators has expressed that they felt this was a vast improvement over one or many coordinators managing all the teams.

Safety: Ranger and Sanctuary Leadership in particular had amazing leads. Both are super important and the current leads (Claire and Piotr), are excellent at what they do. Sanctuary was fully staffed with Voices round the clock for the first time! (we had more than we could use). Both these leads are very hands on with their teams, are comfortable with Volcor and had really good communication with their Coordinator (Sarah).

Crew HQ: central location for all things crew related! Worked well for getting people to the places that needed them on short notice, also made it much easier to capture folks who signed up on site to make sure their hours are recorded for tickets, and they got commissary. Shift slips for on-site sign ups helped Leads and Coordinators track folks signing up on site.

Good organization of the Vol Coord teams' docs on the drive: making it easy for other team members to step in, if the need arose, and setting in place a documentation system to move forward with, which will ease the path for new Coordinators each year.

6PM production meal and meal delivery, ahead of commissary opening.

Volcor: This was our third year using Volcor and the first year that more of the team has really gotten in there and used the system as it is meant to be used. I personally find the metrics that can be pulled from the system really interesting, but more importantly, I think it has set us on a good path for tracking the time that hundreds of people give to the event (and the other GVIAS events), which is crucial for the ticketing system that we have been setting in place for the past three years.

I believe our system of tiered access to tickets helps with acculturation, meeting our needs as we want to grow, and need more able and experienced people on site, and ensuring that the folks that "do", "get", with a sufficient portion allocated to open ticket sales wherein new people may access our event.

The Registration Team improved everything yet again! Working out the ticketing schedule with the production team in advance was a great idea and it will be even easier this coming year when ReCharge isn't on Easter Weekend.

### **What Needed Improvement:**

Commitment from Leads and Producers to use our Technology/ies of choice to communicate regularly with their Coordinator/s, and clearly defined expectation that a small amount of time will need to be spent with the Volunteer Coordination team early in the season (Feb/March) to decide on any significant changes in teams' structure/size so we have a better estimate of numbers for catering and SWAG budget planning, and schedule planning.

Ass prods/Vols Coords/...Leads? to EACH have their own email account, and they must

commit to either checking them regularly or setting up forwarding to their personal accounts, but the drive should be shared only with the BitF Gmail addresses, not everyone's personal email.

Everyone who needs access to Volcor should be given access via their BitF Gmail addresses so we do not have to set up the entire team in Volcor each year and can just change passwords, as with the email accounts.

Leads+volcor+data entry post-event: I think we need to try out a system where the leads are responsible for confirming shifts via their Coordinators so we can ensure quality of data for the coming year (i.e. folks' hours, which = ticket access).

Clear and defined lines of communication between the various leads, producers and leads of other teams, and vols/crew, so decision points are being called by the correct people, leading up to, and on- site.

All leads meeting just before the event mandatory, with a more "crucial info" and less "meet-and-greet" feel.

#### **Comments:**

We had a kick ass team this year and did an excellent job of creating a really wonderful event (from what I've heard... ;) ) that everyone has been raving about, I'm super proud of the team, and have loved working with each of them.

# BURN IN THE FOREST 2017

## FINANCIAL REPORT

### REVENUE

Gross ticket sales (incl. GST)	\$	187,173
Less: GST	\$	(8,902)
Less: Ticketing Fees at source	\$	(10,473)
<b>Net Revenue</b>	<b>\$</b>	<b>167,798</b>

### POD EXPENSES

Systems	\$	56,829
Flow	\$	1,775
Safety	\$	20,355
DPW	\$	6,920
Volunteer	\$	12,994
Info	\$	1,876
Curation	\$	5,002
Chair	\$	5,270
<b>Total Expenses</b>	<b>\$</b>	<b>111,020</b>

PROFIT TO GVIAS	\$	56,778
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BitF Art Grant Allocation	\$	22,000
GVIAS Legacy Art Grant Allocation	\$	4,000
GVIAS Operations Allocation	\$	20,000
<b>GVIAS Allocation</b>	<b>\$</b>	<b>46,000</b>

<b>NET PROFIT TO GVIAS</b>	<b>\$</b>	<b>10,778</b>
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### Expense categories and inclusions

Systems includes: venue rental, gators, radios, toilets, permits, & insurance

Flow includes: gate, greeters, parking, placement, signage, wristbands

Safety includes: fire safety, rangers, security, medics

DPW includes: generators, power, LNT, transport, wood, fuel, site visits

Volunteer includes: commissary, swage, volunteer BBQ, Volcor

Info includes: meeting venue, WWW, printing

Curation includes: centre camp, effigy, fire show, mapmaking

Cheam includes: honorarium, misc. production expenses, retreat, software