

Burn in the Forest – 2015 Afterburn Report



Prepared By: Simon Hunkin

Date: 27 March 2016

(Revision 1.2)

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Executive Summary

The 12th Burn In The Forest was held successfully from July 9-12, 2015, in a new location in Agassiz, British Columbia. Despite losing our venue of six previous years only six weeks before the gates were scheduled to open, our team pulled out all the stops and secured a new venue, complete with an unprecedented land preparation effort, to allow the event to proceed as scheduled.

The new venue for Burn In The Forest is located in the traditional territories of the Cheam First Nation, on the banks of the Sto:lo (Fraser) River. Despite the tight time frame, the Cheam FN leadership, their representative promoter KLAR AV, and the BITF production team formed and operated as a strong partnership to deliver a safe, fun event that was much praised by the Citizens. The new venue and partnership with the landowners offers a promising home for many years to come.

2015 saw the continuation of organizational improvements, as the Production Team expanded from seven members to nine, and the planning schedule was advanced 1-2 months for virtually all planning activities. New initiatives included personality management workshops for production team members, an overhaul of many of our software systems, the doubling of most of the pod lead roles, and the implementation of new stage grants and transportation grants, offered through the GVIAS Grants committee.

The event was attended by roughly 1000 Citizens, who participated in creating an amazing Burn, with no serious injuries, police incidents, or incidents with the neighbours. 30 theme camps and 30 art projects attended, funded by over \$25,000 in grant funds from the Greater Vancouver Interactive Arts Society.



Organization

The BITF Production follows a single-producer model: a Producer is appointed by the GVIAS Board of Directors to create an ad-hoc GVIAS committee that will lead the event. All decision-making is delegated to the Producer to implement and operate the event within a budget and general societal principles & policies agreed between the Producer and GVIAS Board in advance of the Production. The Producer forms a Production Team (9 members) to act as the event management, and a large group (50) of team (“Pod”) Leads are recruited to manage ~250 volunteers in various organizational tasks for the event.

BITF 2015 was the second BITF led by Simon Hunkin as Producer. Returning members of the Production Team included Benson Ho (Procurement) and Hunter Lund (Safety Planning & Contracts). New Production Team members included Mika Davis (Systems), Laura Yates (Crew Coordination), Jaia Kydd (DPW), Squishelle Peacock (Comms) and Joan Mentanski (Flow).

At the suggestion of previous years’ productions, the forming of the Production Team was advanced to December of 2014, with a joint BITF 2014 debrief meeting held that month between the outgoing and incoming Production Teams. This set the stage for a strong kickoff in January of 2015.

The Production Team sat in regular meetings (monthly Jan-March, biweekly April-May, weekly June-July) and developed the plan for the production as a team using a consensus decision-making model. Onsite, all Production Team members took shifts as “Producers-at-Large”, fully responsible as a group for all Production decision-making during their shifts.



The Production Team at an Event Meeting

The team (“pod”) leads were mobilized between January and May, depending on the role in question, and recruiting of leads was completed by early April. In 2015, the Production Team made an effort to double up all Pod Lead roles to better share the work, and for redundancy & transition planning purposes.

Volunteer intake was managed through a new software suite, Volcor, which was developed by SOAK and licensed to GVIAS for 2015. Volunteer recruitment and assignment took place in May-June.

In 2015, an effort was made to broaden the managerial capacity of all Production Team members; to this effect, project management training was added to the Production Team meetings, focusing on personality awareness and management, and situational discussions regarding the management of burner leads in typical scenarios.

Successes:

- Each of the new Production Team members were diligent workers who contributed fully to the team
- Expanding the Production Team continued to allow all Team members significant time off-shift during the event itself.
- Skype / Google Hangouts was introduced for Production meetings in 2015, with sufficient success and cohesion to expand this meeting method in future years
- The personality testing and education component was enjoyed by the team and was indicated as useful for defusing personality conflicts before any spectacular blowups.

Room for Improvement:

- Advancing the schedule worked in some areas, but in others merely stretched out the early part of the schedule, consequently by ~April the progress of the event was comparable to that of 2014 by the same point in time, with the early start squandered for the most part.
- The consensus decision-making model featured a couple of topics which received far more “bandwidth” than their proportional importance of the event, due to passionate disagreement by Team members, and the commitment to achieving full consensus.
- The pod leads were mobilized relatively late, since most of the planning was performed by the Production Team. This puts a heavy burden on the Production Team, and makes transitioning more difficult. With planning, the leads could be mobilized earlier to balance the work more evenly across the organization.

Venue & Landowner Relations

The new venue is similar in appearance to our previous venue in Squamish, located on a riverbank with stunningly picturesque mountain views. It is a similar distance from Vancouver. Fluctuations in the river levels are unpredictable here, as at the previous site: the river ebbed several feet over the course of the event, leaving an enormous sand/rock spit that the Citizens enjoyed walking on.

The layout of the venue is quite different however; the Squamish site was laid out in discrete sites along a road that was over a kilometer long. The new site is much more open, and so the Placement exercise was more of a grid-planning affair, our first experience with this type of planning. The entire site is surrounded by overgrown blackberry bushes, which form a natural perimeter.

From the start of the lands negotiations, we put a strong emphasis on bilateral cultural respect between our burner Citizens and the host Cheam band. During the negotiations, we related many stories about our culture and event style, and the Cheam indicated that many of the Ten Principles are consistent with their own ideals; this formed the basis of a successful partnership.

In particular, respect for the land was a key consideration, and the Leave No Trace mentality was key in setting our event apart from other prospective site renters. During the negotiations, and again after the event, the Cheam leaders involved with the negotiations indicated that our group was welcome back as long as we stayed true to that principle. Consequently, the venue looks to be a relatively stable prospect for BITF for the next 5+ years.

As part of the preparation for the site, we were briefed by the hosts on how to properly show respect for various aspects of their culture, and we passed this understanding on to the citizens via facebook and email to ensure that this went smoothly. The Cheam joined us to offer a workshop on playing their ancestral game, Sla'hal, as well as for two spectacular formal welcomes. The first was sung by a band councilor during our Friday Fire Performance, where he was flanked by fire-staffs, and the second featured singing and dancing by some children from the band. Following the dance, the band councilor again welcomed us with a fine speech, and at the end of his welcome, as if on cue, two eagles burst out of the canopy and chased each other aloft! Around half the Citizens attended this remarkable & enjoyable performance.



Councillor Douglas and the Cheam Perform a Traditional Welcome at BITF 2015

Successes:

- We were able to switch gears between two very different owners in a very short timeframe, and educate the Citizens in the differences between the two.
- The Cheam performances were exceptional and enjoyed by the Citizens
- The venue looks to be tenable for the foreseeable future, with room to grow.
- The Cheam enjoyed their time with us, and are asking about participating more fully in coming years.

Room for Improvement:

- Due to the tight timeframe, we did not have time to acculturate Cheam visitors in our cultural practices, causing a handful of misunderstandings. We have agreed to create a “one-pager” about how to enjoy a Burning Man-style event, to circulate to any band members who will be attending in future years.

Project Systems

In 2015, we centralized project organizational systems under a single Production Team member, Mika Davis, who did an excellent job of tightening up many of these processes. This included:

- Comprehensive & promptly-circulated meeting minutes and agendas
- Updating and administration of our project management software
- Administration of our online files
- Support with the final report

This year, we implemented Trello for managing of Producer actions and tasks. Although it was well upkept by Frank and Mika during meetings, it suffered from a lack of uptake and was not used heavily by the Production Team, and as a result we were still heavily dependent on meetings and email for the business of the production.

We all understand that other tools will be required to diversify the management of the Production, particularly if we want more people (the leads) to have more autonomous task performance, where meetings will get unwieldy.

Successes:

- The meeting minutes for Production meetings were particularly effective in keeping all Producers on point.
- The google drive continues to be a widely accessible tool for storing project data and quickly bringing new members up to speed

Room for Improvement:

- USE THE SOFTWARE! Nuff Said. We are looking into other options for 2016, including Slack, Asana, and Socialcast.

Ticketing and Registration

After 2 years of handling ticketing through our internally-developed website solution, for 2015 we outsourced our ticketing to Picatic, a 3rd party provider based locally in Vancouver. This decision was made following a detailed risk/benefit analysis between the two options; although there were some sacrifices in the customizability of the platform, we were persuaded that outsourcing the maintenance and troubleshooting of the system was critical to stop the bleeding of registration volunteers to burnout.

The registration team, led by Arthur Goldsmith, Trina Barclay, and Wendy Niessen, made approximately 80% of the tickets available to the public through two Picatic sales; the first

suffered from significant technical issues and server crashes, and was a difficult experience for buyers and organizers alike. To their credit, Picatic responded by fixing the glitches and refunding/waiving all fees from the event. The second sale proceeded smoothly as a result. Both sales sold out in minutes.

In 2015, BITF switched from a system of refunds-and-no-transfers, to a system of transfers-and-no-refunds. The thinking was to lessen the financial risk to the event, and the workload on the registration volunteers, by putting the tickets into the marketplace and having the community manage the work of exchanging tickets. In practice, the workload was similar for the registration team.

BITF continued its policy of directed tickets for the second straight year, selling ~20% of the tickets directly to organizational volunteers, society volunteers, granted art project and sound stage leads, and theme camp leads. Given the quick sellouts, many of these indicated that the directed ticket allowances were insufficient and should be expanded in the future.

Total ticket sales for the event were ~1050 including 35 children and infants. Total gate attendance was ~960. The discrepancy is discussed later in this report.

Successes:

- We sold >800 public sale tickets in minutes. Bam!
- The registration team developed a transfer system that was not onerous to administer, and was preferred by most Citizens for the ability to decide who will receive one's ticket
- Picatic was a strong partner who responded decisively to early problems. The development of their product creates a viable option for future years' ticketing.
- Directed ticketing allowed the vast majority of critical organizational, art, and theme camp leads and builders to attend the event.

Room for Improvement:

- BITF continues to aspire to a glitch-free set of public ticket sales in the post-sellout era. Nuff Said.
- There is strong support for a significant expansion of directed ticketing (eg. 50% of tickets) to reward contribution with attendance, since organizers were struggling to find tickets for volunteers even into build week.
- The workload on the registration team continues to be punishing; more recruitment of volunteers for these roles, and honing of policy to limit the work of the group, are recommended

City Planning and Placement

Our veteran placement team, led by Cal Nairne and Anna Stauffer, was certainly put through their paces with the venue switch. At one point we estimated that they had created 20 different maps of the two sites!

For the second year, art and theme camp placement were handled through our website, using webforms which requested extensive information regarding projects' physical attributes, power needs, safety plans, fire elements, etc. These specific responses were sent to the relevant leads (placement, power, fire safety etc.) automatically, greatly easing inter-departmental communication.



The Onsite Placement Group Plans the Work and Works the Plan

Placement at the new venue was complicated due to unknowns regarding available space and the seasonal levels of the adjacent river. We are unused to a large, open space as we have traditionally been in heavily-treed spaces with discrete, designated camping spots. Also, 2014 was the first year that we had implemented a successful diversion of vehicles into designated parking spots, so we did not have much data regarding vehicle counts or parking area / density.

Meanwhile, the river level remained stubbornly high up until build week, and it was unclear if we would be able to use the dry riverbed for the artworks, effigy, and even parking that we were planning.

In the end, we were definitely conservative about space on the site, as we fit all participants and vehicles onto the site easily, with room for many hundreds more; the site will accommodate our planned growth for years to come.

Successes:

- The webform intake for critical placement information continues to be an effective tool to ensure key leads are in the know about art projects and theme camps that might concern them.
- The webform detail has raised the bar for all applicants in the community, and Citizens are now accustomed to submitting comprehensive applications, safety plans, fire plans, etc.
- The Placement team did a wonderful job of planning the city for artistic flow, and the overall experience was much remarked-upon.
- We collected much better data regarding vehicle & camping density than in previous years

Room for Improvement:

- The Placement team was shuffled between Production Team managers and communication/coordination between the Production and Placement suffered as a result.
- The webform destination addresses need to be updated promptly each year, or else a flood of confusing emails gets sent to the wrong people.
- Creating the map of the new venue was an enormous effort in a short time, due to the change. This will be mitigated in 2016 by having much more time to plan.

DPW, Site Works & Leave No Trace

The site preparation effort was a remarkable achievement by the team tasked with it, led by Jaia Kydd. The site as we found it, six weeks before opening, was heavily overgrown with blackberry bushes, and nearly half of the camping spots – room for 500 – needed to be cleared in 4 short weekends before build week. The DPW team managed this exceptionally well, especially given that the mosquitoes were ferocious in the area in June, with so few people onsite.

The clearing was also helped considerably by two hired equipment operators from the Cheam band who were extremely effective. This also accomplished a secondary goal of directing some of our necessary contract work to the local Cheam band members, which was one of the key interests of the venue owner.

Once the build team was on the ground, all setup tasks were once again overseen by a single “construction manager”-type DPW lead (Berm McCandless) following the successful introduction of this method in 2014. Besides a core crew of DPW members who were recruited in advance of the event, most of the setup crew were recruited by the Crew Coordinator (or other Production Team members) from the ranks of citizens who had arrived early, and then were funneled to the DPW lead for assignment.



The Site Prep Crew Takes a Well-Deserved Break

Using this method, the build was completed on schedule, in advance of the gates opening, and the subsequent implementation of the event was greatly aided as a result.

As always, teardown was more difficult to staff with volunteers than setup, and key members of the DPW were relied upon heavily to pull some big hours on Sunday / Monday. However, the site was cleared and vacated in accordance with our contract.

The Leave No Trace team were new for 2015, and Sandy Martinuk and Donyne O’Coffey did a wonderful job of bringing new imagination to the role. A BITF first, they promoted LNT in advance of the event, and through washroom-postings which reminded people to care for the grounds and clean up after themselves. They also created a very comprehensive MOOP report.

2015 was the first year since the re-imagined BITF was commenced in 2009 that we pursued a 100% pack-in / pack-out strategy. Our previous site had dumpsters and recycling bins throughout the grounds, that were included in the rental fee and were used accordingly, and LNT consisted of ensuring that all garbage and recycling were removed from the sites to the bins. The new venue only had a single permanent residential-size dumpster, which we opted not to use.

The results were impressive, and the sites were left in the same excellent condition that is typical of our event, and was much remarked upon by the venue owner. Even more impressive, the permanent dumpster only received a couple of bags of garbage from departing citizens, even though it was not locked against such use. The Citizens took up the challenge and made it happen!

Successes:

- Nearly half of the camping spots were cleared by the DPW team in five weekends, with no advance planning.
- The site clearing and the build were each complete on schedule
- The community adopted new pack-in / pack-out requirements seamlessly and without complaint.
- LNT & Cleanup were completed on time, and to the great satisfaction of the venue owner.

Room for Improvement:

- The early site condition was quite rough, and some Citizens, including many parents, opted not to attend as a result. Having groomed the site in 2015, the next year's site should be much more family friendly.
- The mosquitoes on the site and fluctuating river levels caused a lot of headaches for the setup crew. Moving the event a week later in the year, and requiring fewer pre-build weekends, will alleviate many of these hassles.

Safety & Security

Safety and Security functions were parceled out amongst a team of specific leads: Rangers, Fire Safety & Fire Performance Safety, Sound Marshals, and our paid Medic and after-hours security contractors.

On the medical front, there were very few incidents, and all of them minor; mostly heat affects, cuts & bruises, and insect stings.

The impressive coverage by the BC Rangers continued since their establishment in 2014; in 2015, we had complete ranger coverage for all shifts, and a full-time khaki presence.

I cannot speak more highly of how well Frank and Claire Roberts have cultivated this group, and how significant a difference this has made in the control of our event safety and security. Where we once had very uneven coverage of well-meaning but often untrained individuals, we now have a reliable, 24-hour communications and recon network of well-trained Rangers who have all received core training. They form a solid and safe backbone for our community, and they discover most signs of potential trouble before they escalate, so they can be dealt with by the Production. The communication protocol established by the Rangers was so effective, that we have made Khaki the relay for all onsite communications, and based the site radio protocols on the Rangers' network.

In 2015 we recruited one of the Ranger co-leads (Frank) to sit on the production team full-time, and we had great success with this integration. Having the ranger mindset embedded within the Production enhanced the non-violent communication aspects of all Production functions, and having the Production represented within Ranger leadership allowed for them to be integrated seamlessly into the overall security and law-enforcement aspects of the event, which were also overseen by Frank. All Production Team members took Ranger Training in 2015, and half of our Production Team for 2016 are full Black Rock Rangers!

For several years, BITF has employed paid security to man the gate and keep the perimeter when the volunteer-staffed gate closes. This continued in 2015, and was well managed at the new site, although staffing was made more difficult by most of our preferred, burner-friendly security staff being occupied at another event for the weekend. There were no incidents of note requiring security intervention.



The Khaki Ranger Crew of BITF 2015

In our new location, we interacted with three separate RCMP contingents, including one specifically for First Nations including the Cheam property where we were located, since the police technically have no jurisdiction on the site. Our Production Team members handled the various interviews and site tours professionally and there were no incidents requiring police intervention, or complaints or visits by police outside of the routine inspections.

The summer of 2015 was a record year for forest fires in British Columbia, and after conferring with the Cheam Band, and the local fire authorities, our Fire Safety Leads (Geoff Budinski – Spinner Tech & Hannibal Sturges – Fire Plan) agreed not to have our annual effigy fire, although we did continue with our planned fire spinning and propane effects performances, following a site tour with the local fire department. All open burning was banned on the site, and the Citizens were very supportive of these measures.

Following the event, we received one inquiry from a media outlet inquiring about our fire performance, which had been seen by neighbouring traffic, and we explained our fire safety plan, and protocols for conferring with and operating in concert with local fire authorities, and the concern was satisfied.

Our Sound Marshal Mike Davison had a quiet time compared to 2014, when we had a very active set of neighbours and a very firm noise curfew; the new venue is significantly more isolated from its neighbours, and there were no complaints, although the Citizens were still quite respectful in this regard.

Successes:

- The integrated Rangers, Security, and Sound team made management of these functions much more streamlined. We have expanded this integration to include Medics and all Fire considerations in 2016.
- Integrating the Rangers leadership with the Production is good for all parties, and good for the community.
- BITF 2015 was executed without serious medical or security incident

Room for Improvement:

- The expedited planning schedule resulted in some confusion regarding who was communicating with local authorities, and some minor logistical hassles as a result. This has been clarified in our contract for 2016, and will be mitigated with the additional planning time.
- We might expect more security intrusions now that we are established in the venue location; retaining reliable security will be important, and moving our event so it does not coincide with another major local event should help in this regard.
- Cancelling the effigy burn was difficult for many who cherish it, although it was well-supported and the right thing to do. We hope the weather conditions are more supportive of a burn in 2016.

Flow and Onsite Logistics

In 2015, all onsite functions related to arrival of Citizens, including Gate, Greeters, Parking, and Placement once on the site, were grouped under a single producer. Joan Mentanski did an excellent job of creating and managing this group with relative autonomy, and it has become a model for how all of our Production groups should function as we transition to a new organizational structure.

The leads for these functions (Luke Szczepanski, Lung Liu, Andre Duchene – Gate, Kernby Chu, Valerie Roberts, Ryan Trudeau – Parking, Elizabeth Dent & Steph Murray – Greeters, Sparkles Anderson & Cody Home – Onsite Placement) met as an autonomous group, and each were required to develop implementation plans for review by their Production Team supervisor, as well as crew lists and schedules, and build and purchasing requirements.

Onsite, they parlayed this early work into a cohesive machine that effectively brought all Citizens onto the site quickly, from a small 2-lane road, and settled everyone efficiently.

Parking and Onsite Placement in particular had a lot of work to do, and plan adjustments to make, due to the ever-shifting placement exercise as we developed the new site, however they were extremely flexible and handled the exercise professionally, keeping everything moving so that there was no discernible impact to the citizens.



Camp Robotron 5K Mark II, Throwing Down For Their Greeter Shift

Traversing the site was much easier than the previous site, and aided by the Gator vehicles which were rented for this purpose. First introduced to BITF in 2014, these have worked wonders in giving the Production and Safety teams control over the event.

Event radios were managed through the combined Ranger / Production headquarters, and much more emphasis was placed on ensuring that the radios were secure; in 2015 the Production added a safe to the HQ to assist with keeping such things from walking off.

For the second year, we brought back our policy of having theme camps take greeter shifts as a camp, rather than having volunteers man the greeter station. We have had great success with the overall spirit of greeters with camps showing up in a bloc with a common theme.

Onsite management of the Production was shared amongst the Production Team members, of which there were always 3 members on shift. These individuals worked as a team to make decisions on behalf of the Production, including those groups managed by other Producers who were-off shift. This cross-silo familiarity was made possible by the combined Production Team meetings, and it allowed every Production Team member to have plenty of time off-shift and off-radio during the event; the typical Producer workload was 16 hours during the event itself.

Successes:

- The Flow leads and Production Team supervisor formed an effective team that is a model for future organizational growth
- The Flow and other onsite logistics went smoothly and with minor headaches
- The Production workload was well-balanced and all team members had time off to enjoy the event

Room for Improvement:

- The handoff from pre-event placement and planning was unclear and requires better scope definition to avoid hassles
- The parking exercise was made unnecessarily stressful by not being sure if we could fit all of the vehicles on the site. Knowing now that we can, this will be simpler in future.

Theme Camps and Art

2015 was our biggest year ever for both Art and Theme Camps, of which we had nearly 30 of each at the event. This was in spite of our advancing the application deadlines significantly (by almost 2 months) for both categories.

Approximately half of the theme camps were returning ones, including several major multi-year camps with fundraising efforts of their own, and the other half were new camps: some of these were remarkably sophisticated, and even playa-ready for Burning Man!

This year, we were proud to host camps from the Vancouver Area and Lower Mainland, Vancouver Island, Alberta, and Oregon!



Jerk Church: Vancouver Chapter, Hosted by SynerG Theme Camp

A list of the Theme Camps is provided below:

<i>Part of the Problem</i>	<i>Camp-o-Tron 5K Mark II</i>
<i>Après Ski</i>	<i>Vandango</i>
<i>Camp Beaverton</i>	<i>Honey Monkey Coffee Café</i>
<i>Destiny Oasis</i>	<i>Sanctuary</i>
<i>The Empress</i>	<i>Candyland</i>
<i>Bad Parent Camp</i>	<i>Lovapalooza</i>
<i>Campy Camp Camp</i>	<i>Camp Head in the Clouds</i>
<i>Viking Camp</i>	<i>Doodle Camp!</i>
<i>Kdult Academy</i>	<i>The Yard</i>
<i>Camp Soft Glow</i>	<i>Portland Fungi's</i>
<i>Space Jam</i>	<i>BRS: Survival Skills for the Apocalypse</i>
<i>Coffee Camp</i>	<i>The rainbow Rest Stop</i>
<i>The Menstrual Cycle</i>	<i>Black Flag (Pirate Camp)</i>
<i>SynerG</i>	<i>The Wafel Dome</i>
	<i>Vertigo</i>

Our Art Projects were eligible to receive funding from two GVIAS granting programs. The Recharge event is a one-night fundraiser sponsored by the Society, where attendees can put donation money directly towards applicant programs which “pitch” for the funds at the event. Second, three rounds of Art Grants are offered and adjudicated by the GVIAS Grants Committee. All told, these programs generated over \$25,000 for BITF art projects!

The following Art Projects attended BITF 2015:

<i>Forest Hams</i>	<i>LunaCity Arc</i>
<i>I Star</i>	<i>Wish Upon a Star</i>
<i>House of Psychonautics</i>	<i>Mission Machine</i>
<i>Venus Raver Trap</i>	<i>Naughtical Platform</i>
<i>Pocket universe</i>	<i>Moshi Moshi</i>
<i>The Larger than Life Brite</i>	<i>Strip N Slide</i>
<i>Robot Karaoke</i>	<i>Cascadian Lights</i>
<i>The Observation Deck</i>	<i>Candyland Game and Candy Station</i>
<i>Mighty Morphin' Magic Mirrors</i>	<i>Fungully</i>
<i>Phosphor Porta Partners</i>	<i>The Ballsy Rocker</i>

The Open Ocean

Firefly Lounge

Cascadia Lanes

Chirp Chain

The Black Lighthouse

The Love Bus

Inter-CELL-abration

The Sea of Tranquillitea

Flamethrower Chandelier

The Tar Pits



The Flamethrower Chandelier

Successes:

- We had our best turnout of theme camps and art projects ever
- Advancing the application deadlines was extremely helpful for logistics, and the Citizens stepped up and met the deadlines
- We had our first-ever out-of-province theme camps and art projects, from Oregon and Alberta

Room for Improvement:

- Coordination between projects which had received grants or Recharge funds, and the event leads who had to deal with the details, continues to improve. Funds should be made contingent upon submitting key project information, to ensure that event leads have plenty of time to prepare.

Volunteers (The Crew)

At BITF 2015, over 200 volunteers signed up for over a dozen organizational roles to make the event spectacular, safe, and fun. Numbers are always a concern to some degree, and the bulk of the volunteers seem to appear in the last couple of weeks, just in time for scheduling.

Led by our Crew Coordinator Laura, in 2015, we started using the Volcor software suite, built by burners in Portland's SOAK event, to manage our volunteers. For the 2015 event, we only used the database functionality for tracking volunteers, although we look forward to expanding the usage in 2016.

We created a new logo and new swag for the 2015 event, which is always exciting for the volunteers. All volunteers that wanted them received stickers, water bottles, or misters, and key leads were given BITF hoodies as a token of our thanks.

In 2015, we continued our catered commissary for volunteers, which we commenced in 2014. By giving each volunteer working on a given day supper that evening, we take the onus off of having to cook for yourself AND work for the event. The food was delicious, and appreciated by all.

Finally, in 2015 we introduced a \$100 honorarium for each of the Production Team members. BITF has never paid any participants for their participation, in the longstanding

Burning Man tradition; however, we felt that sitting on the Production Team incurs burdens throughout the year (gas/transit fares, having to eat take-out to make meetings) that it would be appropriate to address through a token offering.

Successes:

- We finally implemented Volcor for 2015
- Producer honoraria were well-received and appreciated

Room for Improvement:

- There is much more functionality in Volcor that we look forward to exploring in future years.
- There are still some pods which perennially struggle to find enough volunteers, such as teardown.



Wranglin' Teardown Crew!

Purchasing and Financials

For the second year, purchasing for the event was centralized under the Procurement Producer, Benson Ho, to keep event costs down. Major contracts included:

- Medics
- Security
- Portable Toilets
- Catered Commissary
- Swag Purchases
- Moving service for event transport
- Gators & ATVs
- Radios



A Furry Welcome to BITF!

Burn In The Forest 2015 Financial Report

INCOME	
Ticket Sales incl Tax	\$142,658
Donations	\$2,700
TOTAL INCOME	\$145,358
EXPENDITURES	
Venue Rentals	\$36,930
Operating Expenses	
Power & Lighting	\$1,606
DPW & Logistics	\$10,790
Rangers & Fire Safety	\$1,239
Production Transport	\$1,790
Fuel	\$1,328
Printing & Signage	\$1,009
Contracts	
Portable Toilet Rentals	\$3,300
Security	\$9,550
Medics	\$4,850
Installations	
Centre Camp	\$1,365
Effigy	\$1,249
Volunteering	
Commissary	\$5,916
Volunteer Swag	\$3,888
Volunteer Appreciation Dinners	\$2,474
Volcor Software	\$808
Permitting & Insurance	\$4,975
Donations	\$1,250
Misc Production	
Honoraria	\$900
Misc Production Expenses	\$752
TOTAL EXPENDITURES	\$95,968
PROFIT TO GVIAS	\$49,390
<i>BITF ART GRANT ALLOCATION</i>	<i>\$16,000</i>
<i>GVIAS GRANT ALLOCATION</i>	<i>\$3,000</i>
<i>GVIAS OPERATIONS ALLOCATION</i>	<i>\$20,000</i>
NET PROFIT TO GVIAS	\$10,390