



**BURNING MAN**  
**The Art of Radio**  
**2015**

June 9, 2015

# Goals for the Training

This radio training has been developed with a few goals in mind:

- to familiarize you with radio “best practices”
- to help you get the help you need in an emergency by learning how to clearly communicate what you need
- to identify resources that are available to you on other channels and start making you more comfortable with accessing them as needed

Every department at Burning Man has their own radio culture and, while we ask that you try to use the protocols presented in this training when calling on BRC 911, some of these practices may not work for your department. You can feel free to pick and choose the comm tips that solve communication problems on your home channel while maintaining the prevailing culture of your radio community.

# 2015 Radios

**NOTE:** Unlike last year, batteries **are** compatible between the two radio models!



## 7550

ESD, Gate, Rangers

## 3500

All other departments

**PART I**

# **BASICS OF GOOD RADIO COMMUNICATION**

# The Basic Formula

The basic formula for being a successful radio communicator is this:

## **THINK – LISTEN – PUSH – PAUSE – TALK**

**THINK** about what you're going to say and what specific action you want the person on the other end to take in response to your call

**LISTEN** to the radio before you transmit

**PUSH** the "push-to-talk" (PTT) button

**PAUSE** for one second (or until the radio beeps) before speaking

Then – and only then – **TALK**.

## **THINK – LISTEN – PUSH – PAUSE – TALK**

# Think

The most important (and sometimes hardest) part about using a radio is thinking about what you want to say.

Nine times out of ten, you're using your radio because you want somebody to do something – to take some action based on your radio call. So: what you say on the radio should be directly related to the action you want them to take.

A way to focus the "think" part of your radio call is to remember your ABCs:

## **ACTION – BRIEF – CLEAR**

**ACTION:** What specific action do I want to have happen as a result of this call?

**BRIEF:** Be as brief as possible.

**CLEAR:** But given its brevity, is my message still clear and unambiguous?

THINK - LISTEN - PUSH - PAUSE - TALK

# Know What You Need

A really good pattern to use for your radio call is "I need X at Y for Z".

This pattern puts the action part of your call right up front, makes sure you include the location you need something, and is brief.

If you can't put your transmission in this form, it may be a good idea to think a little bit more about what you need.

I need FIRE RESPONSE at .... for a ...

I need MEDICAL at ... for a ...

I need LAW ENFORCEMENT at ... for a ...

I need a RANGER at ... for a ...

I need INFORMATION/ADVICE about ...

I need TO PAGE [person] with the following message ...

I need ADVICE about X issue....

THINK - LISTEN - PUSH - PAUSE - TALK

# The 411 on FYI Calls

Sometimes you don't need any action from the person you're calling — that is, you're just calling to let them know something. We call these "FYI calls." For these calls, the "I need X at Y for Z" format doesn't really work. But thinking before speaking still does!

Think about what information you're trying to convey, and put it into a brief, clear form. Consider making any time or location bits explicit. Also think about clearly stating any implications of what you're saying, since the person you're talking to may not realize them.

**BAD:** "The wood you wanted is here."

**GOOD:** "The 2 x 4s you wanted are here at the DPW Depot and you can pick them up any time before 5 pm."

**BAD:** "We're on our way."

**GOOD:** "Hubcap and I are on our way to meet you at the Man. We'll be there in 15 minutes."

**BAD:** "We're still waiting for Site Services."

**GOOD:** "We're still waiting for Site Services. Until they get here, the portos near DMV are still completely clogged and unusable."

# Why is Listening So Important?

Talking is (at best) only half the radio. The other half is listening. Why is listening so important? Two reasons: one immediate and one bigger-picture.

The immediate one: only one person can transmit on a channel at a time. So you need to listen before you transmit to make sure you don't step on somebody else's transmission.

The bigger picture one: it is hard to juggle multiple conversations on a channel at once (even if people are being polite and not stepping on each other). So the most important traffic should get the channel at any given time.

You need to listen to the radio to understand what is going on in the city and how important your traffic is vs. what's happening right now.

If a channel is particularly busy, and you're not specifically looking for something from Dispatch, you can always ask the person you're calling to meet you on another channel to help manage radio traffic.

THINK – LISTEN – PUSH – PAUSE – TALK

## It's Time to Push the Button!

Now that you've thought about what you're going to say and listened to the channel for an appropriate length of time (to make sure you're not going to step on someone or interrupt a more important conversation), you can push the "push-to-talk" (PTT) button to transmit.

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THINK – LISTEN – PUSH – PAUSE – TALK

## Wait For It....

You need to pause before you start talking. If you don't, the first part of your radio call will be cut off (also called "clipped" — you may hear someone say "Last caller, you were clipped" when part of your call did not come through).

After you press the PTT button, our radios will beep when you have the channel, which means it's time for you to talk. They will make a long, irritating tone when the radio system is too busy to accommodate your traffic.

THINK – LISTEN – PUSH – PAUSE – TALK

## Finally! You Get to Talk!

You've thought, you've listened, you've pushed, you've paused. Now, finally, you get to talk.

Speak **slowly**, **clearly**, and **calmly**. Oh, and: **e-nun-ci-ate**.

This is harder to do than you might think. It is especially hard if you're agitated or in an emergency.

Take a deep breath and pretend you're bored. (Think about how aircraft pilots sound in an emergency: cool, calm, and collected.)

There is no special formula for making yourself understood in loud areas — shouting won't work and will often make you even harder to understand. The best thing you can do is try to minimize the amount of ambient sound that the microphone can pick up by moving to a quieter area or shielding the microphone as much as possible.

If you're in a windy place, get someplace sheltered or use your hand to shield the microphone. Turn into the wind so that the microphone is facing away from the direction of the wind.



THINK – LISTEN – PUSH – PAUSE – TALK

## Basic Hailing Format

The standard hailing format for all Burning Man radio traffic is to call for the person twice and then state your handle... basically, “You, You, Me”

So if Hubcap wanted to call Burnside, that call would start like this:

“Burnside, Burnside, Hubcap”

You only need to use this format when you initiate a call, not for every transmission during the conversation.

THINK – LISTEN – PUSH – PAUSE – TALK

## COMM TIP Plain English, Please

Use plain English, not 10-codes or other codes.

E.g., “Where are you?” not “What’s your 20?”

E.g., “Situation is all clear” not “We’re code 4.”

You may sometimes hear codes used on the radio by some of our crustier radio users. Old habits die hard; the Appendix presents a secret decoder ring so you can understand what these ... umm, *seasoned* volunteers are saying.

THINK – LISTEN – PUSH – PAUSE – TALK

## COMM TIP Acknowledge Everything

You should acknowledge all transmissions directed to you.

If you don’t acknowledge, the person calling you has no idea if you actually heard them. The only communication you don’t have to acknowledge is another acknowledgment (you can imagine what a vicious circle that could become).

Here’s an example of an acceptable acknowledgment:

**BLACK ROCK 911:** “Please stay on this channel until medical gets to your location.”

**YOU:** “Copy that.”

Simply saying “copy,” “copy that,” “affirm” (short for “affirmative”) or “roger” are ok forms of acknowledgment.

A better form of acknowledgement is reading back what you heard. This is especially useful if you have the slightest doubt about what you heard:

**BLACK ROCK 911:** “Please stay on this channel until medical gets to your location.”

**YOU:** “Copy that. I will stay on this channel until medical arrives.”

THINK – LISTEN – PUSH – PAUSE – TALK



## Location: Street Names

When giving addresses use the actual street name or a phonetic alphabet word instead of just the letter.

Radial streets should be called in as a clock-face number between two letter streets (e.g., “5:00 between Echo and Foxtrot”).

Many letters sound alike on the radio and are a source of confusion.

**BAD:** “I need medical at 3:15 and B.” (Was that D? B? C? E?)

**GOOD:** “I need medical at 3:15 and Burrito” (or “Bravo”)

Military personnel, pilots, and ham radio operators use a nifty thing called the NATO/ICAO phonetic alphabet (“alpha,” “bravo,” “charlie,” etc.) in place of letters. It’s not required that you memorize it, but using it will cut down on confusion. It’s listed in the Appendix.

But really, almost any phonetic alphabet you come up with on the fly (“A as in apple”, “B as in burrito”, “C as in cat”, ...) will be an improvement over just the letters themselves.

THINK – LISTEN – PUSH – PAUSE – TALK



## Location: Numbers

When giving street numbers, “fifteen” and “fifty” sound alike on the radio. Give these as individual digits.

**BETTER:** “I need medical at three fifteen and Bravo, that’s three-one-five and Bravo.”

THINK – LISTEN – PUSH – PAUSE – TALK



## Location: Man-side v. Mountain-side

If you need to specify which side of the street you’re on (e.g., on a very crowded street or in a camp that is back a ways off the street), you can specify “Man-side” or “mountain-side.” Man-side is the side of the street that is closest to the Man, and mountain-side is the side furthest from the Man.

**BETTER:** “I need medical at the mountain side of three fifteen and Bravo, that’s mountain side, three-one-five and bravo.”

THINK – LISTEN – PUSH – PAUSE – TALK



## Count to Three (or Five, or Seven)

Before keying up with new traffic, here's a general rule to gauge where your traffic fits:

If your traffic is to Dispatch, wait for the channel to be quiet for at least 2-3 seconds before initiating traffic (hitting the PTT button).

If your traffic is operational and directed to somebody other than your dispatcher or shift lead, wait for the channel to be quiet for at least 5 seconds before initiating traffic.

If your traffic is non-operational, wait for the channel to be quiet for at least 7 seconds.

THINK – LISTEN – PUSH – PAUSE – TALK

## “Open Mic! Open Mic!”

Only one person can talk on a channel at a time. This means if you sit on your microphone and accidentally start transmitting, nobody is able to use the radio.

If you hear someone call “Open mic, open mic, check your mic!” on the radio, do just that: check to make sure it's not you or someone with you causing the problem.

There are some things that commonly cause open mics:

- Hugs that press your shoulder mic
- Sitting down and accidentally pressing the button on the side of the radio (the button on the side of your radio is still live, even if you have a shoulder mic attached)
- Riding a bike and the pedaling motion of your leg presses the button on the side of the radio

When you hear an open mic, stay off the radio so that the offending station can be identified.

**In 2015, our radios will time out after 2 minutes of transmission to prevent open mics from hogging the channel.**

**RADIO TIP** Wear your radio so that the button on the side of the radio is at the front of your belt and faces outward; you're less likely to have it bump up against something else (flashlight, water bottle, whatever)

**FASHION TIP** Wear a belt so that the weight of the radio doesn't turn you into an accidental shirt cocker.

THINK – LISTEN – PUSH – PAUSE – TALK

## “BREAK!”

The word “break” is used on the radio for a few things. It can indicate that the speaker is done talking to one person and now wants to talk to somebody else.

For example (assume that Hopscotch has already been acknowledged by DPW Dispatch):

**RANGER HOPSCOTCH** “We need heavy equipment help at 2:00 and Bravo to help get a broken water cube off of some scaffolding.”

**DPW DISPATCH** “Copy that, Ranger Hopscotch. I’ll have Chaos meet you on Ranger Common to discuss. BREAK. Chaos, Chaos, Dispatch.”

**CHAOS** “Dispatch, go for Chaos.”

**DPW DISPATCH** “Can you meet Ranger Hopscotch on Ranger Common to discuss a request for heavy equipment assistance for a broken water cube.”

“BREAK” is also used to break up a long transmission into smaller pieces. For example:

**KHAKI:** “We are looking for a lost 4-year-old girl, name Alice Jones, caucasian, long brown hair, brown eyes, approximately 3 ft tall. BREAK.”

**KHAKI** continues: “Last seen near the Temple. She is wearing a pink tutu, orange sunglasses, and riding a lime green tricycle.”

This avoids hogging the channel and gives other people a chance to transmit in the case of an emergency.

THINK – LISTEN – PUSH – PAUSE – TALK

## “BREAK! BREAK! BREAK!”

We’re a chatty bunch – sometimes it’s hard to get a word in edgewise on the radio. And that, invariably, is when an emergency comes up and you need to get Dispatch’s attention.

In an emergency, the way to break into a conversation in progress is to wait until the end of someone’s transmission and then push the PTT button, pause, and say, “**BREAK BREAK BREAK.**”

You may have to repeat this a couple of times but Dispatch will hear you and know that your call is urgent.

Dispatch will respond, “Breaking station, go for Black Rock.” That’s your cue to identify yourself with your callsign and to tell dispatch what was so dang urgent.

This should not be used lightly – you need to be reporting a medical emergency or lost child or something of similar import to use “break break break.”

THINK – LISTEN – PUSH – PAUSE – TALK

## Things We Avoid Saying

You should assume that anything you say on the radio could wind up on the front page of the *New York Times*.

Our 911 radio traffic is recorded and is also monitored by the FCC, law enforcement, other agencies, and probably even private individuals.

There are also a lot of radios floating around Black Rock City, turned up for lots of people to hear, so keeping calm in an emergency is important to help other people keep calm. There are some things we never say or talk about on BRC 911:

### **Profanity of any kind**

#### **“Death,” “dead,” “deceased”**

Instead request urgent medical for a participant who is not conscious and not breathing

#### **Drugs or overdose**

Instead say “disoriented,” “altered,” “unconscious,” or “unresponsive,” as appropriate

***In an emergency, do not hesitate to accurately describe what is going on. Do not be vague: say what you see, ask for what you need, and request an immediate response as appropriate.***

THINK – LISTEN – PUSH – PAUSE – TALK

## Radio Check

When you get your radio, it is an excellent idea to make sure the knobs and buttons and display all work and that the channels make sense to you (more on this is available in the “Care and Feeding of Your Pet Radio” video), and then do a “radio check.”

It’s easy and quick. You don’t even have to give your call sign, just press the PTT button and say, “Radio check.”

If there are any smartasses on channel – which there almost certainly are – somebody will come back to you and say, “It’s a radio.”

Better still is the more informative response “Loud and clear.” (You may sometimes get the cryptic response “five by five,” which is code for “loud and clear.”)

Either way, now you know your radio works.

But please: don’t do radio checks during busy times.

**PART 2**

# **GETTING HELP IN AN EMERGENCY**

**BRC 911 is your one-stop-shop in an emergency.**

**MEDICAL FIRE RESPONSE RANGERS LAW ENFORCEMENT**

# Emergencies: When to Call BRC 911

## MEDICAL EMERGENCIES

ESD should be called whenever a participant needs medical attention and is not able or willing to walk to a medical station him/herself.

When you request medical services, you will need to provide information that the dispatcher will need to get you the right kind of help. A helpful memory aid for this specific info is LOGIC-B:

<b>LOCATION</b>	“We need medical at 5:30 and Esplanade...”
How <b>OLD?</b>	“... for a 27-year-old ...”
<b>GENDER</b>	“... female ...”
<b>INJURY</b>	“... who fell off an art car.” (Describe what is causing them to need medical. )
<b>CONSCIOUS?</b>	“She is unconscious ...”
<b>BREATHING?</b>	“... but breathing.”

Don't worry about it if you can't remember it, we'll prompt you. But it's important to keep the call brief and stick to the facts. Don't try to diagnose, just state what you see (e.g., don't diagnose as “dehydrated”; describe “dizzy, not sweating, confused.”).

Stay on BRC 911 and at the location you called in until medical arrives so that there is a contact with Black Rock 911 on the scene.

If you'd call 911 in the default world, call BRC 911 on playa.

## FIRE RESPONSE or HAZARDOUS MATERIALS

ESD should be called when something is on fire that should not be on fire and the fire cannot be safely extinguished with available resources. (e.g., tents, RVs, shade structures, generators, cars, participants) or when a planned fire (burn platform, art, etc.) is threatening to spread to include unplanned structures.

“I need fire response at three-one-five and Gopher for an RV that is on fire.”

Stay on BRC 911 and at the reported location until fire arrives (making sure that you stay safe in the process) so that there is a contact with Black Rock 911 on the scene.

## LAW ENFORCEMENT

If you feel like you need to talk to or report something to law enforcement, or a situation you are dealing with would be resolved or improved by the presence of law enforcement, you can request law enforcement through Black Rock 911. Any request for Law Enforcement should include if the request needs an Emergency Response or not - Black Rock 911 will need to know the nature of the request (fight in progress, violent person, theft, permit violation, etc.) in order to relay the request properly.

Note that asking for law enforcement in Black Rock City is not at all like ordering a pizza; no one, including Black Rock Dispatch, can really predict how soon they will arrive. If this is a life-threatening emergency, let Black Rock know and they will ask for an expedited response from law enforcement.

Stay on BRC 911 and at the reported location until law enforcement arrives so that there is a contact with Black Rock 911 on the scene.

# Non-Emergency Situations: Rangers

## Rangers: When to Call

The other Dispatcher who monitors BRC 911 is the Rangers' dispatcher, who goes by the call sign Khaki. You can either call direct for Khaki or call for Black Rock, who will connect you with Khaki.

You can call for Rangers if you need help with any problem involving the safety or behavior of participants:

- Participants in psychological distress (altered or otherwise)
- Conflicts between participants
- Lost or found children
- Participants doing something likely to (non-consensually) endanger other participants
- Participants violating community standards or guidelines
- Unsafe art or camp structures
- Crowd control support
- Blocked streets

## Rangers: How to Call

If you have an immediate need for Ranger assistance, you can contact them by calling for Rangers on the BRC 911 radio channel. The on-duty shift lead (Khaki) will answer your call and can send Rangers to your location.

A good model for the call is:

**HUBCAP:** "Khaki, Khaki, this is Hubcap from Gate. I need Rangers at the Will Call lot for a distressed participant. Could you send Rangers to the Gate?"

**KHAKI:** "I copy that Hubcap from the Gate is requesting Ranger support at Will Call for a distressed participant. I will have Ranger Hopscotch go direct with you on Gate Channel to coordinate."

If you need to get a hold of a specific Ranger, you can call for Khaki on the BRC 911 channel. Khaki will answer your call and can arrange for the Ranger(s) you are looking for to contact you on either your home channel or, if you prefer (e.g., perhaps your channel is too busy), on the Ranger Common channel.

***All staff radios have a "Ranger Common" channel; however, Rangers will not monitor that channel—they can meet you there or on your home channel.***



REMEMBER: If you'd call 911 in the default world, call BRC 911 on playa.

**MEDICAL FIRE RESPONSE LAW ENFORCEMENT RANGERS**

**PART 3**

# **OTHER DEPARTMENTS & HOW TO REACH THEM**

# Channels - We've Got Lots of 'Em

Our radios divide channels into Zones. Each zone has both channel numbers and channel names.

	<b>DISPATCH CALLSIGN</b>	<b>ZONE</b>	<b>CHANNEL NAME</b>
<b>MEDICAL</b>	"Black Rock 911"	ALL*	BRC 911
<b>FIRE</b>	"Black Rock 911"	ALL*	BRC 911
<b>LAW ENFORCEMENT</b>	"Black Rock 911"	ALL*	BRC 911
<b>ESD</b>	"Black Rock 911"	ALL*	BRC 911
<b>RANGERS</b>	"Khaki"	ALL*	BRC 911
<b>DPW</b>	"DPW Dispatch"	Org Zone 1	DPW 411
<b>GATE</b>	"the MOD" (em-ohh-dee)	Org Zone 1	Gate
<b>PERIMETER</b>	"Lighthouse"	Org Zone 1	Perimeter
<b>ART SUPPORT</b>	"Art Support"	Org Zone 2	Art ASS
<b>ART PLACEMENT</b>	"Art Placement" or "Artery"	Org Zone 2	Artery
<b>FIRE ART SAFETY</b>	"Fire Art Safety"	Org Zone 2	Art FAST
<b>PLACEMENT</b>	"Placers"	Org Zone 1	CS Place/Greet
<b>PAGING</b>	"DPW Dispatch"	Org Zone 1	DPW 411

\*DPW radios are the exception to this rule; all emergency services are on Channel 9 on DPW radios (both analog & digital)

# Miss Manners' Guide to Changing Channels

Like many things with the radio, there are protocols for changing channels. Think of these protocols like good manners – nobody likes to think their conversation is being eavesdropped upon or to think that you're ignoring them when they call for you.

1. **Before switching channels, announce your callsign and what channel you're switching to** ("Burnside switching to Art ASS"). This lets people staying on your home channel know where in Radioland to find you.
2. Be sure to identify yourself on the new channel.
  - **If you're switching channels within your own department:**  
When you get to the new channel, **announce that you have arrived:** "Burnside on Art ASS". This lets other people on that channel know that you're there; it also lets the person you're meeting there know that you've arrived.
  - **If you're switching to another department's channel to call their dispatcher:**  
**Identify which department you're with as part of your hailing format.** "Black Rock, Black Rock, Burnside from the Artery." This lets the dispatcher know that you're a stranger 'round these parts.
4. When you switch back, **announce where you're going:** "Burnside going back to Art Placement." Pause for a few seconds before switching channels in case someone needs to catch you before you disappear.
5. When you arrive back on your home channel, **announce your return:** "Burnside back on Art Placement."

**PART 4**

**ASSESSING SITUATIONS  
THINKING ABOUT CALLING STUFF IN**

# Medical Calls Revisited

Here's that memory aid again for identifying the specific info you need to provide the ESD Dispatcher.

**LOGIC-B: LOCATION | HOW OLD? | GENDER | INJURY | CONSCIOUS? | BREATHING?**

REMEMBER TO:

Clearly identify that you are requesting a medical response.

If you are requesting a medical response for an incident involving multiple people, you will need to provide LOGIC-B information for each participant.

Do not broadcast participant names over the radio.

Do not diagnose (e.g. do not call in that you have someone suffering from heatstroke; only medical can diagnose heatstroke).

Do not leave the scene until medical has arrived so that Black Rock has a contact on scene.

**BAD:** "Black Rock, I have a dehydrated participant at Pancake Playhouse."

**GOOD:** "Black Rock, I need medical at **LOCATION?** 5 and Esplanade for a **HOW OLD?** 30 year old **GENDER?** female who is complaining of **INJURY?** nausea; hot, dry skin; she is **CONSCIOUS?** conscious but disoriented; her breathing is **BREATHING?** labored."

# “What would you do?”

For each scenario, assess the situation and then make two decisions:

1. Do I need to call this in?
2. If so, what should the call be?

You can refer to the answer key in the back for our ideas about these scenarios.

## Scenarios

SCENARIO 1: You see a tent on fire. What do you do?

SCENARIO 2: You need to talk to Bucket in the Artery. What do you do?

SCENARIO 3: You're driving around in a golf cart and participants flag you down for help finding where they're supposed to set up their placed theme camp. You're feeling nice and decide to help them... but how do you help them?

SCENARIO 4: A Ranger comes up to you and tells you their battery is dead and asks to borrow your radio. What do you do?

SCENARIO 5: You need to get hold of your manager. S/he is not answering repeated calls. What do you do?

SCENARIO 6: You're in the deep playa placing an art project... you see someone cut themselves on a chain saw and start bleeding profusely at a nearby build site. What do you do?

SCENARIO 7: You're at the intersection of 2:30 and D. Somebody has run into a street sign. The rebar is now bent at a 45 degree angle and sticking into the street. You're afraid it's going to impale somebody. Who do you call?

See page 28 for suggested answers.

# The Radio as Radical Self Expression

**“The difference between comedy and tragedy is timing.”**

*—Carol Burnett*

We are all volunteers who are working hard while on vacation in the wackiest place on earth. Volunteering, including using the radio, can be fun while also being effective ... The difference with the radio, though, is that when you're transmitting your comedic jewel, no one else can use the channel.

If you are about to broadcast a quick quip or aside on an operational channel, consider these questions before using humor to radically express yourself on the radio:

How much traffic is there on the channel?

What's the general tone of traffic on the channel?

Perhaps most important: is your traffic actually funny?



# APPENDICES

# NATO/ICAO Phonetic Alphabet

ALPHA	NOVEMBER
BRAVO	OSCAR
CHARLIE	PAPA
DELTA	QUEBEC
ECHO	ROMEO
FOXTROT	SIERRA
GOLF	TANGO
HOTEL	UNIFORM
INDIA	VICTOR
JULIET	WHISKEY
KILO	X-RAY
LIMA	YANKEE
MIKE	ZULU

This is presented for your reference. You do not need to memorize it. (But you can if you want to; we're big respectors of free will.)

In general, any reasonable phonetic alphabet that you can come up with on the fly will probably be better than A, B, C, etc.

Please note that "P as in pneumonia" has already been used and wasn't that funny the first time.

# 24-Hour Time

24 HOUR	12 HOUR
0000	Midnight
0100	1 AM
0200	2 AM
0300	3 AM
0400	4 AM
0500	5 AM
0600	6 AM
0700	7 AM
0800	8 AM
0900	9 AM
1000	10 AM
1100	11 AM
1200	Noon
1300	1 PM
1400	2 PM
1500	3 PM
1600	4 PM
1700	5 PM
1800	6 PM
1900	7 PM
2000	8 PM
2100	9 PM
2200	10 PM
2300	11 PM

# Radio Codes

10-4	Understood
10-7	Out of service
10-9	Please repeat, did not copy
10-20	Location**
10-33	Emergency
Code 4	Situation is resolved, nothing more needed
5 by 5	Loud and clear

**\*\* Sometimes shortened to "20."**

Note that we're not advocating these codes, just trying to give you a decoder ring for when you inevitably hear them.

# Suggested Answers to Scenarios

Scenario 1: Switch to BRC 911. Call Black Rock 911 and let them know: 1. Your callsign; 2. You have a tent on fire; 3. What your location is.

Scenario 2: Switch to Art Placement, Bucket's home channel, and call directly for her.

Scenario 3: Switch to CS Placement. Ask for a placer, which will vary based on what part of the city you're in.

Scenario 4: Trick question! Don't loan your radio to anybody. Tell that Ranger they should get themselves a new battery (and if you've got the time, offer to make the call for them).

Scenario 5: If you don't have access to a departmental paging terminal, switch to DPW 411 and ask DPW Dispatch to page the person. The dispatcher will ask you which channel you want the person to switch to, for your call sign, and for your message, if any. Then switch back to said channel and wait. The paged party should switch to the requested channel when they become available. If they don't switch in a reasonable time, try again, but if they don't respond after two attempts, you must assume that they are not available at this time.

Scenario 6: Switch to BRC 911. Call Black Rock 911 and let them know 1. Your callsign; 2. You have a medical emergency; 3. LOGIC-B details (Specific location in the deep playa [e.g., off the 10'o clock side, almost to the trash fence next to the giant rubber duck art piece], approximate age, male, location of the chainsaw cut, whether they're conscious and breathing).

Scenario 7: Switch to DPW 411 and report your location and your concern. Or switch to BRC 911 and ask for advice on an unsafe situation.

# Radio Trainers' Cheat Sheet

## THE BASICS OF GOOD RADIO COMMUNICATION

**THINK** about: who you're going to call, what you are going to say or need from the person you're calling.

**LISTEN** to the channel to make sure that it's clear.

**PUSH** the push-to-talk button.

**PAUSE** and wait for the "beep" that indicates the channel is ready for you to transmit

**TALK**; call "<desired party> <your radio handle>." To answer a call to you, simply respond "<calling party> <your radio handle>, go."

It might sound like this if Scooter is trying to reach Flywheel:

Scooter: "Flywheel, Flywheel, Scooter."

Flywheel: "Scooter, Flywheel, go."

Remember to keep your traffic **Actionable, Brief,** and **Clear**. A good format is **"I need X at Y location for Z reason."**

## REACHING OTHER DEPARTMENTS

**Medical** - Call "Black Rock 911" on BRC 911

**ESD** - Call "Black Rock 911" on BRC 911

**Fire** - Call "Black Rock 911" on BRC 911

**Law enforcement** - Call for "Black Rock 911" on BRC 911

**DPW** - Call for "DPW Dispatch" on 1 DPW 411

**Rangers** - Call for "Khaki" on BRC 911

**Gate** - Call for the "MOD" on Org Zone 1 Gate

**Perimeter** - Call for "Lighthouse" on Org Zone 1 Perimeter

**Art Support** - Call for "Art Support" on Org Zone 2 Art ASS

**Art Placement** - Call "Artery" Org Zone 2 Artery

**Fire Art Safety** - Call "Fire Art Safety" Org Zone 2 Art FAST

**Placement** - Call for "Placers" on Org Zone 10 CS Place/  
Greet

# Feedback on This Training

This is a new training, hot off the presses for 2014. We really, really, really need your feedback – what worked, what didn't work, what we can do to make it better. Please send your feedback on this training to [ranger-trainingacademy-list@burningman.com](mailto:ranger-trainingacademy-list@burningman.com) and we will get your feedback to the right people!

Thanks very much!