



ART of Radio

2012

Version 3.0

Class, Here's Our Lesson Plan (And Table Of Contents, Too)

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Scheduling of bio breaks and lunch is left as an exercise for the ARTists.

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Welcome to the ART of Radio!

We're delighted to have you!

This is a self-paced/group-paced Advanced Ranger Training module. One of the best parts of this type of training is the discussions you can have with your fellow ARTists; please take a moment to introduce yourself to them. Every group is different; if you find yourself in a section that everyone feels is pretty basic, maybe talk about why it is included. Offer your experience and perspectives to the rest of the group about why you think a section is included. Please be open to the possibility that reviewing the basics is a worthwhile exercise regardless of your experience level.

Feedback on This Training

This is a new training, hot off the presses for 2011. We really, really, really need your feedback – what worked, what didn't work, what we can do to make it better.

There is a feedback form at the end of this packet. Please use it to record your feedback throughout this training and then give the forms to one of the trainers at the afternoon training. Thanks very much!



Before you get started....

You should have a pen or pencil and paper, and maybe a lovely beverage, and this here big thick sheaf of paper with lots of words printed on it.

Quick, everybody, figure out where the bathrooms are! While you're up, find out where the fire exits are, too.

This ART should take about 2.5 hours to get through. But there's a lot of information in this training and a lot of fuel for discussion. If you find yourselves agreeing violently, maybe its time to move on to another section. There should be plenty of time for you to rejoin the rest of the Rangers for lunch. As a group, though, **please keep an eye on the clock so that you get through this training *and* get lunch *and* show up on time for the main training.** (Maybe appoint someone as timekeeper?)

Acknowledgements

This Advanced Ranger Training would not have been possible without the efforts of many people.

The ART of Radio Team Belmont, Buzcut, Bystander, Climber, Fat Chance, Genius, Oswego, Owen, Nuklear, SciFi, Tink, Volkslav, Zeitgeist

The Training Academy Bourbon, Keeper, Peaches

Reviewers Backbone, Crow, SlipOn, Splinter, Tool

Thanks to all for their input and hard work! — *Safety Phil and k8, editors*

LOGISTICS

Recorded Traffic

Whoever set you up for this ART should have given you a MP3 or CD player with speakers and recorded radio traffic from the 2010 event.

Someone in your group should play track 1 and make sure that you can hear it on the speakers and the volume is comfortable but not distracting to other groups or the main training.

Important: please **do not** copy the audio, or, heaven forbid, lose it or loan it out. Splinter will kill you, and then he will kill Safety Phil and k8. Srsly.

Some pages have audio tracks associated with them; this little blob tries to call your attention to that fact.

Test out your system by playing Track 1 now.



Our Goals for This Training

Why is the Ranger Department and the Training Academy offering this training? We're glad you asked!

The radio is one of the most important tools in a Ranger's kit. Many Rangers only use radios during the event each year, so we hope a refresher training will increase your familiarity with this critical tool.

As with many other things, there is an art to using the radio. Writers, painters, and musicians all practice to improve their art.

Rangers are communicators. We must be as facile with radio communications as we are with face to face communications. We hope this training will make you a more effective Ranger by improving your use of a key tool—both to communicate with your fellow Rangers and to get you the resources you need to do your job

Your Goals for This Training

But screw what we want. For once in Rangering, this is actually about you.

What do you want to learn today? Please take a moment and share with your fellow ARTists what you're hoping to get out of this training.

Please also jot it down on the feedback form, so we know what you wanted, too.*

** We know, we know: you want a bacon sparkle pony. We're fresh out. Deal with it.*



PART I

BASICS OF GOOD RADIO COMMUNICATION

To help us improve the training for next time, we'd appreciate it if you'd note the time at the start of each section of the training. What time are you starting this section?



10:25-10:55

Let's Take a Trip Down Memory Lane ...

Grab your pen and paper and get ready to listen to some radio traffic from last year's event.

Please note that these are snippets of separate bits of traffic and they don't necessarily flow together. A dog bark ("arf") separates the snippets. Not all calls are taken to their conclusion.

As you listen, think critically about the traffic you're hearing. Some of it will be good. Some won't.

Jot down notes as you listen. Ponder: What makes for good or bad radio traffic? Be prepared to discuss your findings.

Ready? Go! Play track 2 on the CD.



What Did You Hear?

Talk amongst yourselves—

Which calls worked?

Which didn't?

Why?

We're asking you to think critically about this stuff because becoming a critic of radio calls is a great way to learn how to be a better radio communicator yourself.

Feel free to play it again, Sam,* if it will help your discussion.

SEE ANSWER KEY ON P 43 FOR
OUR THOUGHTS ON THESE CALLS

** Humphrey Bogart never said that in Casablanca. The line was actually, "Play it, Sam."*



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

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

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 what 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

What's Wrong With These Calls?

Assume that these Rangers have properly called Khaki and are now talking to a shift lead who is intently waiting to hear something wondrous about what is going on in Black Rock City. Have someone read these aloud to the group and see if they can tell you what is wrong with each one before moving on.

Bucket: “Khaki, there’s a big sofa turned upside down in the middle of the intersection at 4:30 and C.”

Hubcap: “Khaki, there are two participants here, one of them is hurt, one is ok. He’s going to center camp to talk to the police.”

Burnside: “Khaki, we’re here at, umm, where are we, hang on a second, um, 8 o’clock and, um, B, I think, and there’s a guy, well, he’s maybe not a guy, it’s hard to tell, he’s acting a little bit crazy, anyway, this guy came up to us and wanted to know if we could check to see if there was ...”

SEE ANSWER KEY ON P 44

What's Right With These Calls?

Same deal – have someone read these to the group and see if people can pick out the action, brevity, and clarity of each radio call.

“Khaki, Bucket. I need medical at 2:30 and Esplanade for an unconscious 35-year-old male.”

“Khaki, Burnside. I need a face-to-face with you at 4 o'clock and Athens.”

“Khaki, Hubcap. I need a Green Dot and two more Rangers at Center Camp Café, near the stage.”

Discuss: what's the formula here?

THINK – LISTEN – PUSH – PAUSE – TALK

Know What You Need

The use of “I need” puts the ACTION part of your request clear and up front. Making it BRIEF and CLEAR comes in the words that follow.

I need FIRE RESPONSE at for a ...

I need MEDICAL at ...

I need LAW ENFORCEMENT/LEAL at ...

I need INFORMATION/ADVICE for ...

I need a FACE TO FACE to discuss ...

I have a LOST CHILD at ...

I need BACKUP at ...



THINK – LISTEN – PUSH – PAUSE – TALK

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: 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 for Khaki 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 you have a lower priority conversation that has to happen, we have channels that can be used for conversation; some require Khaki's permission, some do not. This will be covered in PART 3, CHANGING CHANNELS)



THINK – LISTEN – PUSH – PAUSE – TALK

Situational Awareness

Listening to the radio as you are out on patrol gives you radio situational awareness: being aware of what's happening on the radio and in the city.

The only way to get radio situational awareness is to constantly monitor your radio.

Here's a radio situational awareness fail:

Khaki has just announced a lost child and given a description. Immediately after the description is given, this call comes in:

Hubcap: "Khaki, Khaki, Hubcap."

Khaki: "Hubcap, go for Khaki."

Hubcap: "Could we swing by our camp to pick up some warmer clothing?"

Why is this wrong?

THINK – LISTEN – PUSH – PAUSE – TALK

Who's Got Your Back?

Rangers work in pairs. Ideally, you should both be listening to the radio while on patrol. But if you're engaged with a participant, your partner should be monitoring the radio for both of you.

Similarly, you should answer radio calls for your partner if s/he is unable to do so.

Let Khaki know if you are both going to be in a high-noise area (e.g., large scale sound art) and thus unable to hear your radio for more than a few minutes.

Khaki starts to worry if s/he is unable to reach you both after repeated attempts. Don't make Khaki worry. Seriously.

SEE ANSWER KEY ON P 44



PART I
BASICS OF GOOD RADIO COMMUNICATION

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.

But don't talk just yet!

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).

On our new 2011 radios, you need to press and hold the PTT button and wait until the radio beeps before speaking. You need to do this on all channels. We'll cover some of the technical whys and wherefores behind this in the next section.

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: **enunciate**.

This is harder to do than you might think – even for experienced Rangers. 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.)

If you're in a windy place, get someplace sheltered or use your hand to shield the microphone. Ditto for loud background noises (e.g., large scale sound art of big crowds).

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.



THINK – LISTEN – PUSH – PAUSE – TALK



Plain English, Please

Use plain English, not IO-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 older, crustier Rangers. Old habits die hard; the Appendix presents a secret decoder ring so you can understand what these ... umm, seasoned Rangers are saying.

But please don’t emulate them – they’re trying to break the IO-code habit, too.



THINK – LISTEN – PUSH – PAUSE – TALK



Give Khaki Context

Don’t assume that Khaki remembers where you are or what you’re doing — Khaki has a lot going on.

It helps if you provide Khaki some context:

Bad: “Khaki, we’re on scene.” (Really? What scene?)

Good: “Khaki, we’re on scene at the medical situation at IO and Esplanade.”

Pronouns – especially “he,” “him,” “she,” “her,” “they,” “them”, “it”, and “that” – assume context and can be a source of confusion.

Bad: “Khaki, we’re at that camp. We talked to him and he’s going to medical.” (What camp? And who is he again?)

Good: “Khaki, the participant at IO o’clock and Esplanade is walking to medical under his own power, nothing further needed.”



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:

Khaki: "Burnside, could you and Bucket head to 3:45 and Detroit and meet BLM on scene there?"

Burnside: "Copy that."

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

THINK – LISTEN – PUSH – PAUSE – TALK



COMM TIP

Acknowledge via Readback

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:

Khaki: "Burnside, could you and Bucket head to 3:45 and Detroit and meet BLM on scene there?"

Burnside: "Roger. Burnside and Bucket on our way to three four five and Detroit to meet BLM."

"Readback" is standard practice on many professional public service/public safety radio channels.



THINK – LISTEN – PUSH – PAUSE – TALK



Street Names

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

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

Bad: “I need medical at 2:30 and D.” (Was that D? B? C? E?)

Good: “I need medical at 2:30 and Detroit” (or “Delta”)

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 make you sound more professional and 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 Bob”, “C as in cat”, ...) will be an improvement over just the letters themselves.



THINK – LISTEN – PUSH – PAUSE – TALK



Numbers

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

“We’re at three fifteen and Bravo, that’s three one five and bravo.”

THINK – LISTEN – PUSH – PAUSE – TALK



24-Hour Time

Because Rangers operate 24 hours a day, you are likely to hear the time of day given in 24- hour format, e.g.:

“Allcom, Allcom, Khaki – a reminder that the pin ceremony will be at 1600 hours today.”

While you don’t have to give times in 24-hour format if you’re not comfortable with it (you can just say “4 pm”, for example), you should be able to understand times given to you in that format. See the Appendix for details.

THINK – LISTEN – PUSH – PAUSE – TALK

Medical Calls

When you request medical services, you will need to provide Khaki with additional information that the medical dispatcher will need. A helpful memory aid for this specific info is

LOGIC-B:

Location “Khaki, we need medical at 5:30 and Esplanade...”

How **O**ld? “... for a 27-year-old ...”

Gender “... female ...”

Injury “... who fell off an art car.”

Conscious? “She is unconscious ...”

Breathing? “... but breathing.”

When you listen to some of the medical calls on track 4, See if you can identify the “ringer” medical call. You might notice that in 2010 we didn’t always manage to communicate this information efficiently. This is an area to improve in 2011.



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:

Burnside: “Khaki, Burnside. We need LEAL* at 7:30 and Bravo.”

Khaki: “Copy that, Burnside. Break. Zebra 2, Zebra 2, Khaki.”

Zebra 2: “Khaki, go for Zebra 2.”

Khaki: “Zebra 2, please meet Burnside at 7:30 and Bravo, he has requested LEAL presence.”

Zebra 2: “Copy, on my way to 7:30 and Bravo.”

** Law Enforcement Agency Liaison – that is, a Ranger specially trained to deal with law enforcement matters. LEAL team members have call signs like “Zebra 1” (Big Bear), “Zebra 2” (On Duty LEAL), etc. on the radio.*

“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 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.

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 Khaki’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 Khaki will hear you and know that your call is urgent.

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

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

THINK – LISTEN – PUSH – PAUSE – TALK

“Break with Information”

The radio phrase “break with information” became popular in 2010. Ranger Shift Command (the people who bring you Khaki) would like us to tone down its use.

“Break with information” is supposed to be used to interrupt a conversation in progress to inform people of some critical fact (1) that they are not aware of and (2) that would change the outcome of their conversation if they knew it.

This is a high bar. In most cases, “break with information” simply clutters up the radio channel, increases the likelihood that someone’s transmission will get stepped on, and generally adds to confusion rather than reduces it.

Please don’t use it unless you have a very good reason to do so.



THINK – LISTEN – PUSH – PAUSE – TALK

Things We Don't Say

There are some things we never say or talk about on the radio:

Profanity of any kind

“Death,” “dead,” “deceased”

Instead request face-to-face with shift lead and law enforcement

Eviction or request for a 007

Instead request face-to-face with a shift lead

Drugs or overdose

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

Our radio traffic is recorded by the Org and monitored by the FCC, law enforcement, other agencies, and probably even private individuals. You should assume that anything you say on the radio could wind up on the front page of the *New York Times* – or be quoted in a lawsuit.



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 Khaki call “Open mic, open mic, check your mic, check your partner’s mic!” on the radio, do just that: check to make sure it’s not you or your partner causing the problem.

When you hear an open mic, stay off the radio so that the offending station can be identified: our new radios now allow Khaki to quickly identify the source of an open mic.

THINK – LISTEN – PUSH – PAUSE – TALK

Just Go Direct, Already...

A change for 2011: Do not request permission to go direct any more.

To speak directly with another Ranger, listen to ensure that there are no conversations or priority situations in progress. Call the Ranger you would like to speak to and request they shift to the Ranger Admin channel. Once confirmation is received, change channels to Ranger Admin and have your conversation. You do not need to request permission from Khaki to use Ranger Admin. Remember to shift back to Control I when you are finished.

THINK – LISTEN – PUSH – PAUSE – TALK

Radio Check

When you get your radio from HQ 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 later), 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, e.g., no radio checks during a lost child episode or medical emergency.

**Ahem. Ok, make that: listen, push, pause, and then say “Radio check.” This one doesn’t require as much thinking.*



PART I
BASICS OF GOOD RADIO COMMUNICATION

THINK – LISTEN – PUSH – PAUSE – TALK

Count to Three (or Five, or Seven)

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

If your traffic is “BREAK, BREAK, BREAK” worthy, wait zero seconds.

If your traffic is to Khaki, 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 direct traffic to a Ranger who is not Khaki, 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 for the traffic to clear before requesting that the other Ranger meet you on Ranger Admin.

LOGISTICS Have you taken a bio break lately?

PART 2

TECHNICAL INTERLUDE

Don't panic! We're not going to try to turn you into a radio engineer. The goal of this section is to help you understand a little bit more about how the Burning Man radio systems work – and what to do when they don't.

What time are you starting this section?



10:55-11:05

Three Types of Radio Systems

There are three types of radio systems/radio channels you're going to run into at Burning Man:

Conventional repeater (aka: "conventional")

Trunked repeater (aka: "trunked")

Simplex

The Ranger radios use all three types and automatically select the right one depending on which channel you're on.

Conventional Repeater

A conventional repeater radio system uses a powerful base station radio with an antenna high up on a tower to rebroadcast (repeat) your transmissions to everyone on the channel. This allows you to talk more reliably over much larger distances. However, it relies on the tower in order to transmit radio traffic. In the case of a tower failure, a repeater system will no longer work.

Control 1, the main Ranger operational channel, is a conventionally repeated channel.

Trunked Repeater

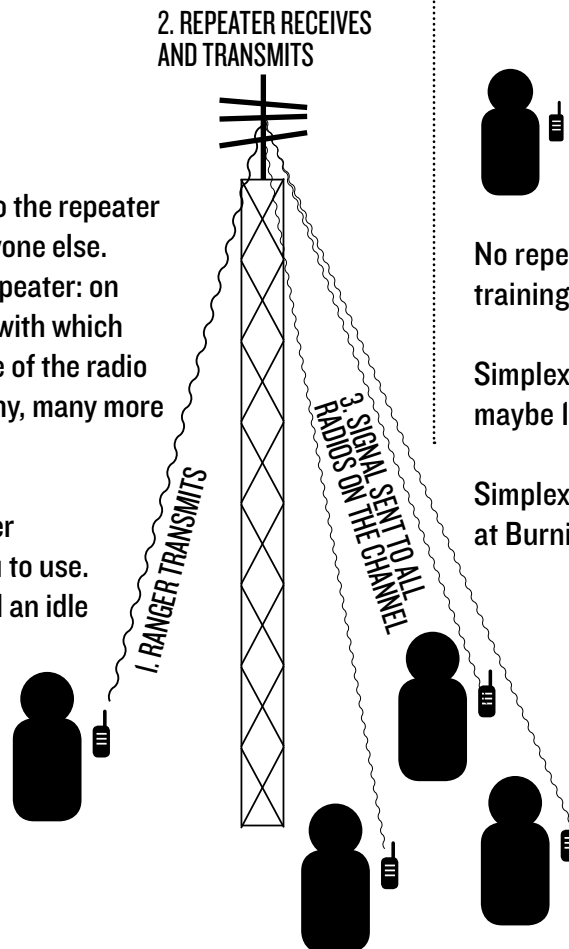
As with a conventional repeater, you're actually talking to the repeater base station and it is rebroadcasting your signal to everyone else. But a trunked repeater is smarter than a conventional repeater: on the fly it can reassign which channel on your radio goes with which radio frequency. This allows it to make more efficient use of the radio spectrum while simultaneously appearing to provide many, many more channels.

The catch is that when you transmit, the trunked repeater may need a few seconds to find an idle frequency for you to use. Your radio will "beep" at you to tell you when it has found an idle frequency and it's ok for you to transmit.

Channels with a "T" in front of their name are trunked.

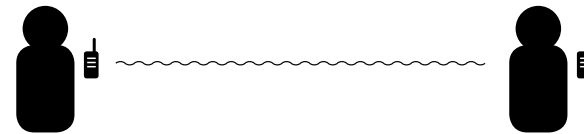


PART 2
TECHNICAL INTERLUDE



Simplex Channels

Simplex channels are the ... wait for it ... simplest type of radio channel. In a simplex radio system, two radios communicate directly with each other:



No repeater is involved. FRS radios (the kind we use in most trainings) are simplex radios.

Simplex radios are cheap but have limited range—on playa, maybe 1/2 mile.

Simplex channels are used only in a few rare tactical situations at Burning Man.

Why Pausing is So Important

When you transmit on a repeater, whether conventional or trunked, a bunch of things have to happen before anybody can hear you:

1. The repeater base station needs to hear you and decide there is a signal that needs to be repeated.
2. For a trunked repeater, the repeater needs to select an idle frequency and communicate this to all the other radios.
3. The repeater base station needs to start rebroadcasting your signal.
4. All the Ranger handheld radios have to hear the rebroadcast and decide that there is a signal and that they should turn on their speakers.
5. All of this takes time—a fraction of a second in the case of a conventional system, up to several seconds for a trunked system.

This is why it is so important for you to pause after you press the PTT button on your radio – to give the entire radio system a chance to sync up. If you don't, the first part of your transmission will be cut off (clipped).



Troubleshooting Your Radio

If your radio isn't working (won't turn on, not receiving traffic, etc.):

1. Check that your battery is properly installed.
2. Check that you are on the appropriate channel.
3. Check that any accessories (shoulder mic, ear piece, etc) are properly connected to the radio. If you need to reconnect, turn your radio off, re-attach the accessory, and turn the radio back on.

If you are hearing Khaki but the signal is noisy (or if Khaki is hearing you but reports that your signal is noisy):

1. Move a few feet in either direction to try to get a better connection to the repeater tower.
2. Move away from metal structures (aluminet shade, scaffolding, etc) and try to get into an open area.

Failing that, get your partner to call Khaki and report that your radio isn't working. Do not try to "repair" your radio.

PART 3

RADIO CHANNELS

What time are you starting this section?



11:05-11:15

Control I is Lovely. Why Would You Leave?

Control-I can get pretty busy at times. Moving to another channel might be a good idea if:

- You need to have a lengthy operational conversation with someone other than Khaki. Ask Khaki for a channel.
- Specific incident command involving enough people to merit a dedicated channel (major burn events, crowd control, etc.). Khaki will assign a channel.
- Interaction with another department. Khaki will assign a channel.
- Non-operational chat (e.g., where's the after-shift party going to be tonight?) Move to Ranger Admin.
- Khaki has split the city – see following pages for details.

The next few pages summarize (some of) the channels you'll find on Ranger radios. Note that the specific set of channels can vary from year to year, but these should be pretty close to reality for 2011.

Channels - We've Got Lots of 'Em

CONTROL-1 — Main ops channel for Ranger shifts. (*Conventional repeater*)

CONTROL-2 — Secondary ops channel for Ranger shifts. When the city is split, some Rangers will be moved to this channel based on their patrol areas. (*Conventional*)

T-TAC 1 –T-TAC 4 * — “Tactical” channels reserved for incident management and more involved conversations. Use of these channels requires approval by Khaki. (*Trunked*)

LOCAL 1, LOCAL 2 — Tactical channels reserved for incident management and more involved conversations. These are simplex channels that are only suitable for use by Rangers who are physically near each other. Use of these channels requires approval by Khaki. (*Simplex*)

ESD 911— Emergency Services Dispatch for fire, medical, LE. Also used by other departments to reach Rangers. Also known as “Channel 9” or simply “9.” As a Dirt Ranger it is rare that you would ever need to be on this channel, but Khaki might ask you to switch to this channel in an emergency. This makes it important for you to know where it is. (*Conventional*)

T RANGER ADMIN — For non-operational or extended conversations; used to reduce traffic on Control-1. Does not require Khaki approval to use. (*Trunked*)

T RANGER ON-CALL — Very low traffic channel that allows Rangers who wish to be available in an emergency to be reached but not being bothered by constant operational chatter. You know, for sleeping and things. Only shift leads can transmit on this channel. (*Trunked*)

T RANGER COMMON — Channel available on all radios for other departments to reach Rangers. Rangers do not monitor this channel but Rangers may be asked by Khaki to meet callers from other departments on Ranger Common. (*Trunked*)

Various Ranger operational teams have their own trunked channels. These include T Shift Command, T Intercept, T LEAL, T Sanctuary, and T Echelon. In general, Dirt Rangers will not need to use these channels and when they do, it's typically because Khaki has told them to do so for some specific reason.

* A “T” before a channel name indicates a trunked channel



Other Departments' Channels

DPW DISPATCH— Dispatch channel for DPW. If you need to reach someone in DPW, their dispatcher can help direct you. Also known as “Channel 1” (not control-1) or “Dispatch 1”.

DPW Site 4— Primary DPW operational channel.

CS PLACE/GREET— Placement and greeters' operational channel.

ESD 912— Analog alternative to ESD 911.

T PSC CHAT— Chat channel for Playa Safety (PSC) departments (Perimeter, Gate, Exodus, Rangers, DMV, ESD)

T PSC UNIFIED — Used for incident management when multiple PSC departments need to communicate with each other

You may be thinking, “Man, that’s a lot of channels. How am I ever going to remember them?” The good news is, you don’t really have to.

In general, Khaki will tell you if you need to move to a different channel. E.g., “Hubcap, why don’t you and Bucket take your conversation to Tac 2? Thanks.”

Moving Between Channels

There are multiple ways to physically change channels on your radio (depending on the model and the radio's programming):

- By turning the knob on top of the radio
Caution: this knob is next to, but different than, the volume control knob; the channel knob is usually the shorter of the two knobs on the top of your radio
- By pressing the “scroll” buttons (usually up and down arrow keys) on the front of your radio
- Often the “PI” button on the front keypad is programmed to return Ranger radios to Control-I, no matter where you are in the channel bank. When you get your radio from HQ, check to make sure that pressing PI will get you back to Control-I; radios are not programmed this way every year.

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 have their conversation eavesdropped upon or to think that you're ignoring them when they call for you.

1. Unless you are going to Ranger Admin, ask Khaki for (or be told to go to) a secondary channel for your traffic.
2. Announce your callsign and what channel you're switching to (“Hubcap switching to Tac I”). This lets people staying on your home channel (most likely Control-I) know where to find you in Radioland.
3. When you get to the new channel, announce that you have arrived: “Hubcap on Tac I”. 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.
4. When you switch back, announce where you're going: “Hubcap going back to Control-I”.
5. When you arrive back on your home channel, announce your return: “Hubcap back on Control-I”.



Splitting the City

At times the traffic on Control-1 can get so heavy that Khaki will split the city into two operational zones, each with their own operational channel and their own Khaki.

This creates a mass exodus from Control-1 and a special radio situation. Khaki will announce how the city will be split and for half the Rangers on shift to move to Control-2. When we split the city Khaki will let you know how s/he wants it handled.

This will typically sound like: “Rangers on the 3:00 side of the city and at the Man, switch to Control-2 now. All other Rangers remain on Control-1. Do not announce that you are changing channels. Khaki will do a roll call on Control-2.”

When Khaki does a roll call on Control-2, s/he will likely call for one person in the patrol pair.

LOGISTICS Have you taken a bio break lately?

PART 4

WHAT KHAKI DOES

(AND WHY YOU SHOULD CARE)

What time are you starting this section?



11:15-11:30

Khaki does lots of things, some you may know about and some you may not:

Answers your radio calls (and meets face-to-face when needed).

Keeps track of what patrol area each Ranger team is assigned to on a shift.
Reassigns Rangers to other areas as needed.

Provides resources to Rangers – from offering advice and wisdom to contacting other departments to get you what you need to resolve an incident.

Monitors radio channel “ESD 911” (aka “Channel 9”) to answer calls from other departments and to make calls for emergency services support.

Maintains an incident log, which includes info such as: Ranger calling in, date and time, nature of incident, pertinent details (e.g., description of lost child, DMV plate number of a problematic art car, camp location for sound complaints, etc.).

Tracks whether incidents have been resolved.

WHY YOU CARE THAT KHAKI...

Monitors Multiple Radios

Khaki monitors both Control-I and ESD 911.

Some Ranger calls, like calls for medical and fire, require Khaki to make a call on ESD 911 to get you help.

As soon as you make such a call, or hear such a call being made, its helpful to realize that Khaki will be busy with his or her other radio for a few seconds.

In such cases, be patient and monitor your radio for requests for additional information.



RANGER HUBCAP

Khaki, Khaki, Hubcap.

Khaki, I need a fire response at 3:45 and D. I have an art car on fire at three four five and Delta.

Copy that Khaki. Burnside and I will be ready to guide in fire and recruit participants to help create a safety perimeter. Hubcap clear.



KHAKI

Hubcap, go for Khaki.

Copy that. Rolling fire to 3:45 and Delta.

Black Rock, Black Rock, Khaki.

Black Rock, we need fire response to an art car on fire at 3:45 and Delta.

Hubcap, Khaki. Fire is rolling to 3:45 and Delta. Please be ready to guide them to the scene. Until then, please start creating a safety perimeter around the fire. Khaki Clear.



ESD DISPATCHER
CALL SIGN: BLACK ROCK

Khaki, go for Black Rock.

Copy that, Khaki. Rolling fire to three four five and Delta for an art car on fire.

Please ask Rangers on scene to look for fire responders to help direct them to the site.



TRAFFIC ON CONTROL I



TRAFFIC ON ESD 911



WHY YOU CARE THAT KHAKI...

Logs Calls

The more actionable, brief, and clear your transmission is, the easier it is for Khaki to log your call in detail.

Detailed logging of calls allows Khaki to:

1. Check on the incident as it progresses
2. Deal with future incidents with the same camp/participant/vehicle as part of a pattern of behavior
3. Be aware of areas of the city that seem more active and might need more Rangers assigned to the area.

Speaking slowly, clearly, and calmly – and enunciating – minimizes the risk of incidents being poorly logged, misunderstood, and generally prevents a cranky Khaki.



PART 4
WHAT KHAKI DOES

PART 5

ASSESSING SITUATIONS WHEN AND HOW TO CALL IN

What time are you starting this section?



11:30-12:30

“Allcom, Allcom, this is Khaki. Just a reminder that you are all Rangers. You are empowered to go out and Ranger things. You do not need Khaki’s permission to Ranger things. Thank you.”

—Actual 2010 Radio Traffic

In other words: not everything needs to be called in to Khaki. For many situations, possibly most situations, you and your partner can simply deal with them – no radio calls needed. Note the situation in your notebook and, if you feel it might be helpful, let Khaki know about it after your shift.

You do not need to call Khaki when:

You have arrived in the area of the city you’re supposed to be patrolling.

You are out on patrol and everything is going fine.

You are Rangering a situation that does not require additional assistance or resources.*

You need to take a bio break.

** One exception: if you are involved in a particularly lengthy Rangering episode that will tie you up for more than about 30 minutes, let Khaki know so s/he can decide whether to assign other Rangers to cover your area.*

Mandatory Reports

That said, some situations must be reported to Khaki:

Lost child

Suicidal, homicidal, or gravely mentally disturbed individuals

All types of domestic violence

Any type of sexual assault

Psychiatric emergencies or significant mental health issues

Suspected child or elder abuse

Calling in Sensitive Situations

A reminder that some situations need to be handled delicately over the radio.

SITUATION	DO	DON'T
Dead person	Call Khaki. Ask for a face-to-face with a Shift Lead and Law Enforcement.	Mention "dead," "death," "deceased," "fatal," etc.
Altered/suspected drug use	Call Khaki if medical or a Green Dot is needed. Use "disoriented" or "altered" and "unconscious" or "unresponsive" as appropriate.	Use the words "drugs," "overdose," specific substance names, etc.
Potential eviction	Call Khaki. Request face-to-face.	Mention the word "eviction" on the radio or to the involved participants.

In general, if you have a sensitive situation and are unsure about whether you should mention it on the air. Remember that you can always request a face-to-face with a Shift Lead.



Medical Calls Revisited

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

LOGIC-B: **L**ocation | **H**ow **O**ld? | **G**ender | **I**njury | **C**onscious? | **B**reathing?

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.

Do not leave the scene until you have been cleared by BOTH medical and Khaki. Call Khaki when you have been relieved by ESD and briefly advise him or her of the outcome of the situation.

BAD: “Khaki, I have a dehydrated participant at Pancake Playhouse.”

GOOD: “Khaki, 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?** breathing is labored.”



Scenarios

For each scenario, one person (whom we'll call the "Participant") should read the scenario aloud to the group.

Another person (whom we'll call the "Radio Ranger") plays the role of a Ranger encountering the scenario. A third person with a radio can play Khaki.

Radio Ranger needs to assess the situation and then make two decisions:

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

Radio Ranger should feel free to ask questions to get additional details. The person reading the scenario should feel free to make up details as required. (Pretend you're playing Dungeons and Dragons. Admit it, we know you played D&D as a kid.)

If you have enough people, you may want to divide up into a couple of groups so that everybody gets a shot at playing Radio Ranger at least once.

After each scenario, discuss how well the call went in terms of assessment, ABCs, LOGIC-B, or other applicable protocols.

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

One

Read out loud

Man it's hot! It's around 1:15 pm. You and your partner are meambling* along on patrol near 5:15 and Baghdad when a participant comes running up to you and says, "Help! Rangers, Rangers, I think my girlfriend ODeD! She's not breathing, she needs a doctor right now. Help!"

Stop reading right now.

Ask Radio Ranger: What do you call in at this point?

If Radio Ranger doesn't call it in immediately, act agitated. Try to get Radio Ranger to call in. You are sure that your girlfriend is dying!

Additional details that you can reveal if Radio Ranger proceeds to camp to investigate or if Radio Ranger asks you about them:

Girlfriend is in a very hot tent, lying on her side on top of her sleeping bag. She is an Asian female, maybe 25 years old, about 5 and a half feet tall, scraggly black hair, brown (but bloodshot) eyes, maybe 130 pounds.

She is passed out. There is vomit all over her sleeping bag near her head. She might be breathing, but it's hard to tell. She is unresponsive no matter how much she is poked or prodded.

** A Dirtwitch portmanteau of "meandering" and "ambling", which is what Rangers are supposed to do while on patrol.*



Two

Read out loud

Ah, sundown, the daily miracle. People have just done their cheering routine as the sun slips behind the mountains. You and your partner are on patrol near 7:15 and Hanoi, proceeding towards 7 o'clock when you hear shouting. It's coming from the other side of a Winnebago RV about 100' away from you. Black smoke is just starting to appear from the other side of the RV.

Stop reading right now.

Ask Radio Ranger: What do you call in at this point?

Additional details that you can reveal:

There are about six people standing around outside the RV, all very agitated. One woman is sobbing hysterically, another campmate is comforting her. Thick, black smoke is pouring out of the window of the RV, though no flames are visible. Someone says there's an electrical fire inside the RV, Pam (the woman) was just cooking dinner when smoke started coming out from behind the microwave.

At this point a well-meaning camp mate runs up with a big fire extinguisher and says, "Do you guys need this?"

Three

Read out loud

Coffee. Where would we be without coffee? You and your partner are in the coffee line at the Center Camp Café, just on the way to your designated patrol area (Esplanade, from 6 o'clock to 8 o'clock), waiting to order a hot cuppa joe to start your evening shift. The café is its usual hustle and bustle, all the awesome goings on that make Burning Man what it is.

At that moment a woman – white, maybe 30 years old, 5' 8", maybe 140 pounds, blonde dreadlocks, day glo facepaint, wearing a tie-dyed shirt and skirt – runs up to you and screams, "I can't find my baby, I can't find my baby! He was here just a second ago and now he's gone!"

Stop reading right now.

Ask Radio Ranger: What do you call in at this point?

Additional details that you can reveal:

Mom's name is Sundance Starflower. (Naturally.) Baby is five years old. His name is Kevin Starflower. He was last seen in the Center Camp Café not 15 minutes ago. He is three and a half feet tall, weighs about 45 pounds. He is wearing a dayglow orange t-shirt and tie-dyed shorts. Their home camp location is Kidsville. Mom and Kevin were out for a walk, Dad is back at camp.



Four

It's Monday evening, about 8 o'clock. You and your partner are engaged in a spirited discussion of the relative merits of different ways to prepare bacon as you wander the mean streets of Black Rock City. As you come to the intersection of 4 o'clock and Cairo, a participant flags you down and says that he and his camp mates need your help to settle a dispute. His neighbors, he claims, are douchebags who have moved a giant RV into his camp and won't move it.

When you arrive at their camp at 4:10 and Cairo, you find two burly guys yelling at each other. They both look super pissed off and are getting in each other's faces, but no blows are being exchanged — yet.

Stop reading right now.

Ask Radio Ranger: What do you call in at this point?

Additional details that you can reveal:

Camp is not a registered, placed theme camp.

No blows will be exchanged.

Five

Thursday night, about 10 pm, a fine, warm evening. You and your partner are walking your bicycles down the Esplanade. Off to your left is Thunderdome, with the usual crowd of people around it, gladiatorial combat in progress. Just another lovely night in Black Rock City. Your partner says, "Hey, look there." He points at a guy who is lying down next to one of the lampposts on the Esplanade. You wander over to investigate. He's wearing shorts and no shirt, sweaty, his hair playafied. A trickle of blood drips from his nose. He looks kind of out of it. You ask if he's ok.

It takes a couple of tries to get his attention but he says he's fine, he was just in Thunderdome and got walloped pretty hard. He says he just needs to rest, he'll be fine.

Stop reading right now.

Ask Radio Ranger: What do you call in at this point?

Additional details that you can reveal:

If Radio Ranger calls it in, Participant should immediately protest. "No, no, I'm fine, look, you don't need to call medical or anything, I just need to rest. Please, leave me alone."

Participant will refuse to move or get up. He just wants to be left alone.



Six

Saturday morning, the early shift, maybe 7:30 am. You and your partner have just turned off the Esplanade into the 7:30 plaza. You see some activity in the Golden Café, Black Rock City's premier fine dining establishment. You head in to investigate. Jackpot! The Golden Café team is just making breakfast, absolutely fantastic pastries. Would you brave Rangers care for any? Oh wouldn't you just! Thanks, most kind of you!*

You've barely taken a bite when the café manager comes up to you. "You're Rangers!" he says, displaying a bear-trap-like grasp on the obvious. "You have radios! I need your help. We ordered a dozen live lobsters for dinner that were supposed to be delivered yesterday. We went online and they were delivered to the Burning Man office in Gerlach at 5:07 pm yesterday. But they never made it here. Can you help us? Can you call somebody on your radio to find out where they are? Please? They're not going to last much longer, they'll just spoil and we'll have to throw them out. Please help? Please?"

Stop reading right now.

Ask Radio Ranger: What do you call in at this point?

Additional details that you can reveal:

If the Radio Ranger's answer is "Sorry, we can't help," café manager should get kind of upset: after all, you Rangers are happy to eat his pastries, just not to help him out. Scumbags. Note that there is very, very little radio traffic right now.

Seven

You and your partner are out near walk-in camping. It's 4 pm on Saturday, the night of the burn. Even way out here near 4:50 and Kyoto you can feel the energy of the city starting to amp up a bit in anticipation of burn night. But wait, what's that? Out in walk-in camping, it looks like law enforcement is having a convention: maybe four vehicles total, two BLM, two Sheriff. Lots of flashing lights. Looks like maybe eight or ten law enforcement officers, and maybe six participants in handcuffs. LE is rooting through their tents and possessions pretty thoroughly.

Stop reading right now.

Ask Radio Ranger: What do you do? What do you call in at this point?



Eight

Coffee. Where would we be without coffee? You and your partner are in the coffee line at Center Camp Café just on the way to your designated patrol area (Esplanade line the Café, Esplanade, from 6 o'clock to 8 o'clock), waiting to order a hot cuppa joe to start your evening shift. The café is its usual hustle and bustle, all the awesome goings on that make Burning Man what it is.

At that moment a small child – white, maybe four or five or six years old, about three and a half feet tall, wearing an orange day-glow top and tie-dyed shorts – tugs at your uniform. “Can you help me find my mommy?” he asks. He looks pretty scared, like he is barely holding it together.

Stop reading right now.

Ask Radio Ranger: What do you call in at this point?

Additional details that you can reveal:

Kid's name is Kevin Starflower. He was here in the café with his mom but they got separated a little bit ago, like maybe 10 or 15 minutes. Their camp is back in Kidsville with his Mom and Dad.

But mom was here in the café just a little bit ago.

Kevin is super freaked out and will break down into tears if the Rangers show even the slightest hint of not looking for his mom.

LOGISTICS **Have you taken a bio break lately?**



PART 5
ASSESSING SITUATIONS

PART 6

THE RADIO AS RADICAL SELF-EXPRESSION

What time are you starting this section?



“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. Ranging, including using the radio, can be fun while 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:

What is the volume of traffic on the channel?

Are there any emergency incidents in progress?

What is the general disposition of your Khaki? (Some are all business, some joke around.) What's the general tone of traffic on the channel?

Does your Khaki tolerate joking at the current traffic level?

Perhaps most important: is your traffic actually funny?

Sharing is Caring



Sharing radio duties is a great way for each member of a Ranger pair to get to practice on the radio. Monitoring the radio for your partner when they are engaged in an incident or unable to hear traffic directed at them is a form of having your partner's back.

Some things to discuss with your fellow ARTists (or think about, if you're flying solo on this training):

How do you negotiate sharing radio time?

What are the responsibilities of the person identified as the radio mouthpiece of your team?

If you have only one radio between you, what do you do if Khaki calls for the person who isn't carrying the radio?

If your partner is busy and Khaki calls for them, what do you do?

The Art of Managing Up

Khaki is the person on your shift who will have the most radio traffic: because Khaki is there to answer each and every call, s/he must listen to each and every transmission. Every Khaki is different. Try to learn on your shift whether Khaki tolerates joking/non-operational interjections. Tailor your radical self-expression to the Khaki on your shift and it's pretty likely that Khaki will start playing along; you can help set the tone for the shift as much as Khaki does.



PART 6
EXPRESS YOURSELF

A Culture of Feedback, Part 1

"Khaki just corrected me over the radio and everybody heard it! Why is Khaki being so mean to me?!" Khaki isn't trying to be mean to you. Really.

The cool thing about everybody hearing radio traffic is that every correction or suggestion made over the radio is heard by everybody on a shift.

Often we get into bad radio habits (calling in every observed law enforcement action we see, whether they require Rangers or not; stepping on each other; joking when the channel is busy...) Khaki will often use such occasions as teachable moments.

Please don't take it personally. And if you ever feel Khaki was unduly harsh, ask for a face to face or check in with him or her after shift.

A Culture of Feedback, Part 2

Each year we add about 100 new Rangers to our ranks.

These Shiny Pennies – and us old farts, too – are going to make mistakes on the radio from time to time. Count on it.

Feel free to coach* your fellow Rangers on radio usage now that you've learned all these cool new skills from this training.

But please don't be a douche and act like a know-it-all, ok? Nobody likes a know-it-all.

**One-on-one, compassionately, and not over the air, please.*

PART 7 WRAP-UP

What time are you starting this section?



Please take a moment to reflect on what, if anything, you learned today.

Then share with your fellow pARTicipants the one or two things you thought were most useful.

If there are any “New Year’s Resolutions” that you want to make about radio usage for Burning Man 2011, now would be a good time to share them with your fellow ARTists, too.

Before you go: we really, really, really need your feedback – what worked, what didn’t work, what we can do to make it better. Please fill out the feedback form on the next page and give it to one of the trainers at the afternoon training.

Thanks very much!

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
2400	Midnite

Radio Codes

10-4	Understood
10-7	Out of service*
10-9	Please repeat
10-20	Location**
10-33	Emergency
Code 4	Situation is resolved, nothing more needed
5 by 5	Loud and clear

* *The 10-7 Lounge is the name of the bar at Ranger Outpost Tokyo. It is open pretty much 24-7 to all Rangers.*

** *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.



ANSWER KEY

TRACK 2 COMMENTS (p7)

We intentionally asked you to listen to this traffic before you went through the rest of this ART. Many of our comments below make reference to things we'll cover later in this training.

What's your 20: We're trying to avoid using codes. That said, this is a really common one.

Miss Piggy Medical: Missing "ACTION" and some LOGIC-B details

Shawnee Squirrel: Missing "ACTION" part of the call, and yet...hysterical.

Garbled call: This is what it sounds like when two people try to talk at the same time. See, it hurts to get stepped on.

Blackswan Medical: Good use of break for priority traffic. Clear enunciation, calm voice. Could have had all pertinent information before calling in; had mic keyed while asking for additional info.

Jynx Crowd Control: Good example of Action/Brief/Clear

Hawthorne Medical: Did not have supporting LOGIC-B info. Confusing use of pronouns. Unless the you-know-what has really hit the fan, it's usually better to get the details and then call Khaki.

Belmont Lit Flare: "ACTION" request could have been clearer, i.e. "All Rangers in the vicinity of 5:30 and Bravo, please be on the lookout for someone launching flares into the city."

Tahoe: Missing "ACTION" and LOGIC-B details up front; lacking brevity.

Beavis Radio Check: Nicely done.

Cousteau Medical: Nicely done; did not initially provide age but was ready with info when Khaki prompted.

Phlapjack 10-9: We're trying to avoid using codes. "Repeat for Phlapjack" would be better.

Mickey Lost Child: Nicely done on reporting. Good use of "Break" to indicate pause, but stepped on Khaki twice when Khaki used "Break" for readback.



What's Wrong With These Calls? (p9)

BUCKET: Where's the action? What does Bucket want Khaki to do?

HUBCAP: Missing action. Not clear because of use of pronouns—who's going to talk to the police? Who is injured?

BURNSIDE: For the FAIL! No action, not brief, not clear.

Radio Situational Awareness (p11)

Hubcap's non-critical request to swing by his camp came in the middle of priority traffic (lost child).

When Hubcap is transmitting, critical traffic about the lost child might be missed.

Scenarios

Scenario 1: Call for medical. The real question is when—do you do it when the participant first runs up to you or do you proceed to his camp to evaluate the situation first? If you can get all the details you need (LOGIC-B, basically), there's no reason you can't call it in immediately.

Scenario 2: Shouldn't call in immediately; all you know is that there's smoke and yelling, which could be anything at Burning Man. Once you've investigated, call in a request for fire response.

Scenario 3: As soon as you have determined that there really is a lost child, you should immediately call Khaki and say, "Khaki, we have a report of a lost child, details to follow." This will start the process of closing the gate. Then, gather the details and call them in.

Scenario 4: Nothing to call in. This is one of the many situations where the ART of Radio is not using it!

Scenario 5: Best thing to do is to call medical and let the medics make the decision as to whether he needs treatment or not. You may want to do this out of ear shot of the participant.

Scenario 6: Judgment call. This is the sort of situation that can turn into a giant time suck if you're not careful. And you can bet that you will hear some confusion in Khaki's voice when he or she responds to your call about "attempting to ascertain the status of several live lobsters." On the other hand, it may be worth it just for that priceless moment.

Scenario 7: No need to call it in or get involved. Let LE do their thing, we'll do ours.

Scenario 8: Gather description of child. Call Khaki and report a "found child." Stay with child, do as Khaki requests.



Feedback Form

ART of the Radio 2011

Date & Location of Training: _____

Start time: _____ End time: _____

Rangers taking the training (optional): _____

What did you want to learn today? Did you learn it?

What worked about this training?

What didn't work?

What would you add/remove/change for next time?

If needed, use the back of this page for additional comments.