



MODIFYRE 2020

A Queensland and Northern New South
Wales regional Burning Man event

AFTERBURN REPORT

4-5 July 2020

'CyberHive' (Online Event)

BURN Arts, Inc and the Modifyre Community wish to acknowledge the Traditional Custodians of the Country upon which Modifyre takes place, the Bigambul and Kambuwal Peoples.

We also wish to acknowledge the Traditional Custodians of the Country upon which we live, learn and work, the Jagera and Turrbal Peoples. We honour their Ancestors and pay our deepest respects to their Elders, past, present and emerging.

We extend that respect to all First Nations People, for they hold the memories, the traditions, the culture and hopes of Aboriginal and Torres Strait Islander peoples across the nation. We honour and respect their continued cultural and spiritual relationship to their Traditional Lands, Seas and Waters and recognise their unique and valuable contribution to society.

Sovereignty was never ceded.

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Introduction

With COVID-19 inundating news headlines and the world bunkering down with lockdowns, in April 2020 we were forced to reckon with the fact that our event would not be held on our beloved paddock this year. But that wouldn't stop us. The hive adapted and thrived.

Cyberhive 2020 was an online platform designed and created by our community of burners. With custom avatars that you could dress up and roam around our virtual paddock with, we took to the online streets of our village to participate, create and celebrate.

This online platform was no small feat. It took the skills of a gaming designer within our community (Chilly) to create the bones of the platform and a team of illustrators and designers to make it pretty. After that, it was left to our village of participants who were inspired to fill the platform with interactive theme camps, art and games and even an art car!

For over 33 hours we celebrated virtually across Queensland, New South Wales and the rest of the world, with burners remotely visiting us from as far as South America. All over the globe, pockets of burners connected to the Cyberhive to mingle, collaborate and celebrate.

1. The Event

a. Event Production

Event Producer: Elliott Hunt & Ang Kirkland

Things that went well (highlights, things worth repeating, etc)

- The event production ran very smoothly. There were a limited number of people that were involved in the process as there were only a handful of moving parts which made the process a breeze.

Things that didn't go so well (issues, concerns, what could have gone better, etc)

- As much as zoom meetings can aid in connecting people from different parts of the world, they can also hinder the process of creative exploration. We found it difficult getting inspired and into creative flow with bad internet connections. Separating the purpose of the meetings into different times.
- Despite it being easy having so few stakeholders in the process, there were bottlenecks when it came to the design of the back end of the platform. This couldn't be helped as we had limited hands available that understood the coding side of things and very limited time to get it all done.
- After the event concluded, there wasn't much communication both internal and external. But - there was a lot of positive feedback including the fact that the online burn was egalitarian. Some of our less able bodied burners were very happy that they were able to roam the 'paddock' just like everyone else.

What could be improved or done different (if applicable)

- Tighter wrap up time frame after the completion of the event.
- More use of administrators to ensure creation of internal documentation to support teams.
- More committed artists.

b. Event Administration & Communications

Things that went well (highlights, things worth repeating, etc)

- Community engagement was through the roof during this time. Most posts that were published on social media had higher engagement rates than previous years. This could also be due to the fact that COVID-19 resulted in increased social media usage across the world.

Things that didn't go so well (issues, concerns, what could have gone better, etc)

- We had issues maintaining consistency of a lead for this role during the time. This resulted in confusion of comms internally and added to a delay in getting things out to the wider community at times.

- Communication to the wider community after the event was minimal, due to team burn out. This resulted in us not capturing our audience and providing them with a bridge or invitation to participate in next year's event.

What could be improved or done different (if applicable)

- Securing a lead that can commit to the role.
- Documenting the process of communications and key events to assist with onboarding any lead.
- Post event communications to be set up prior to concluding the event.

c. Platform Development and Design

Things that went well (highlights, things worth repeating, etc)

- The platform itself was a roaring success given the tight timeframes and the massive amount of work that it took to get the platform up and running. The interactivity of the participants was amazing. You could chat in passing (speech bubbles) and share tricks you'd learnt from other avatars Eg. dancing.

Things that didn't go so well (issues, concerns, what could have gone better, etc)

- It would have been great to have other programmers onboard that understood what needed to be done. That said, it was a very specialist programming job.

What could be improved or done different (if applicable)

- Time. If we had more time to create the platform, we would have had a lot more content. That said, only those creating it knew what was missing.

d. Finance

Finance Lead: Ang Kirkland

Cyberhive 2020 was seen as a service to our community in dark COVID-19 times so the focus was not on making a profit.

A year without a physical burn and the income that that generates, paired with annual costs such as subscriptions, storage etc, meant that our cash reserves were lower last year than in the previous year but that was to be expected.

Our financial documents have been audited and certified in alignment with state legislative guidelines. A summary of the financial performance of Modifyre 2020 is below. Our financial statements and certification are contained in the Appendix.

Profit and Loss:

- We viewed our online 2020 event: Modifyre Cyberhive as a gift to our community. We were prepared to invest in the event to bring everyone together virtually, to remind us

there will eventually be another physical burn and to help us get through some of our tougher times. In the end, the event was only a small expense for BURN Arts Inc – around \$400 after ticket sales – but that would have been much more if not for the hours upon hours of time gifted behind the scenes. I'm looking at you Chilly (Phillip Smth). Please see the profit and loss statement in the Financial Reports for more comprehensive figures.

4. Participation

a. Gate & Ticketing

Ticket and Gate Lead: Emma "Emz" Neakous

Things that went well (highlights, things worth repeating, etc)

- This was the first year where we used Humanitix as the ticketing platform. All sales went smoothly and the new platform met the needs for ticketing well.
- Gate was ran via the online platform with additional measures to ensure security and online identification and age verification.
- In terms of sales we sold 222 tickets, which would equate to almost 50% of our usual paddock capacity - which is astounding!
- 10 child tickets were sold, which is also wonderful given the different format. Child tickets could only be purchased with the purchase of an adult ticket and the child had to be accompanied by that adult at all times on the platform.

Things that didn't go so well (issues, concerns, what could have gone better, etc)

- There were very minimal issues with the gate and ticketing. In hindsight, a ticket buyer should have had to list the names of all participants for clarity when logging on.

What could be improved or done different (if applicable)

- Should we run an online event it would be great to create a more virtual gate section. And as above, name registration when purchasing tickets could be improved.

Recommendations/key goals moving forward into next year:

- Continue to use Humanitix for ticketing, and negotiate with them re rates and stripe fees as our relationship develops.
- The separation of Gate and Greeters and the combination of Gate and Ticketing works well and would be great to continue moving forward.

b. Theme Camps

Theme Camp Lead: Dane "Novel D" Goddard

Things that went well (highlights, things worth repeating, etc)

- The financial lead was helpful and responsive to assisting the execution of the 36 hour live stream.
- The stream was recorded which is exceptionally good for our archives. It will also be a great resource for future promotional material both online and on the paddock.
- The RAD team need to be commended for the adaptability and execution of both the pre-effigy ceremony and the “Pollinator” pre-temple event. Both captured the essence of a burn superbly during those uncertain times in the world.
- All DJs and musicians arrived at their allotted time to play, acknowledged and abided by the then current COVID-19 restrictions, and delivered an amazing soundtrack to the behemoth livestream.

Things that didn't go so well (issues, concerns, what could have gone better, etc)

- Diversity of theme camps involved was extremely hindered due to pandemic. As these were unprecedented times, we did not have a template to draw upon to engage the kaleidoscopic array of theme camps that contribute to our beloved burn.
- Due to the seemingly monumental task of coordinating a sequential 36 hour live stream of music, performances, and dancers over four venues, time was heavily skewed towards the DJs and live musicians.
- We weren't able to burn the Temple in real time which was met with dismay by some in the community.

What could be improved or done different (if applicable)

- Due to the unprecedented nature of this event, having the live stream in one venue would have facilitated a much easier transition in the event, and freed up the coordination role to focus on the satellite live stream activities by the smaller theme camps.
- More Zoom meetings with the theme camps would have benefited a more smoother transition of soundtrack and facilitated a narrative to the livestream.
- Some sound camps that weren't Brisbane locals had to leave the livestream earlier than anticipated in the early hours of Sunday morning due to personal reasons. This put pressure on the few remaining DJs and sound camps.
- Paul from FrequenciesTV stepped up to the task of streaming from his venue for 18 hours straight. Although we had his word and commitment to keep the stream going, we should have instituted a fatigue management strategy to ensure he had a means to rest.
- All sound camp and performance camp venues could sound check their equipment in days leading up to the event. We had some shortfalls at Sample Space that could have been smoothed over if there was a sound check prior. This included framing the Effigy burn correctly on screen.

Recommendations/key goals moving forward into next year:

- Decompression meeting to assess and quality control the event, using comments and feedback from attendees to hinge conversations around bottlenecks.
- Arrange for a collection point for all Theme Camps and burners to deposit notes and tokens they wish to burn with the Temple.
- Complete live stream bandwidth pressure testing of the effigy and temple burn sites days prior to the event. This gives the tech team enough time to troubleshoot any

bandwidth and image quality issues that might occur. Testing, testing and more testing.

- A dedicated Decompression Team that orchestrates the Afterburn event.
- A repository for gifts.
- One venue for the live stream of DJs and performers, with a fatigue management strategy for the live streaming technicians.

c. Effigy & Temple Burn

Effigy Lead: Dan Adler & Ravin Corvid

Things that went well (highlights, things worth repeating, etc)

- Burned a small effigy in Brisbane for Saturday Night, live streamed to community through the cyber event and featured soundtrack by Modifyre's resident Effigy DJ Leon Rhodes; who was playing from Sub-rosa where the RAD team performed both live and pre-recorded.
- Brisbane effigy met guidelines for Brisbane Backyard fires and extra fire safety measures were taken with sand bed and small perimeter.
- Alternative BURN took place in Little Italy NSW on BURN Night with resident Modifyre Fire Performance Crew and was pre-recorded for streaming during Temple Burn on Sunday.

Things that didn't go so well (issues, concerns, what could have gone better, etc)

- Confusion between two burn sites created some discord, but it was easily resolved and allowed two burns to be live streamed.

What could be improved or done different (if applicable)

- Improved accessibility / radical inclusion to small burn events, due to time frame it was not opened to get a wide cross section of community.
- Better coordination amongst the community to avoid confusion around two burns on one night.
- The original intent was for the effigy to be streamed / built on the burn scar in Yelarbon State Forest, but technology / connection speed made live streaming from that site not possible in 2019.

d. Moderation

Ranger Lead: Nikita

Things that went well (highlights, things worth repeating, etc)

- We had no major issues with moderation on the platform.
- There was an ability to 'block' users which greyed them out on your computer yet kept them visible for others to see.

Things that didn't go so well (issues, concerns, what could have gone better, etc)

- Better communication of the moderation process and hotline would have served a better purpose. This information was provided by email to participants and available on the platform but a wider push in social media could have proved more effective.

What could be improved or done different (if applicable)

- Greater comms around online moderation at the event.

Appendix A: BURN Arts, Inc. Management Letter

26 February 2021

The Committee Members,
BURN Arts Inc.
QLD 4054

Dear Committee Members,

MANAGEMENT LETTER YEAR 2020

We advise that we have recently completed the review of BURN Arts Inc. (the Entity) for the year ended 30 September 2020.

Our review has been conducted in accordance with Auditing Standard on Review Engagements 2410 *Review of a Financial Report Performed by the Independent Auditor of the Entity*. Our procedures include making enquiries, primarily of persons responsible for financial and accounting matters, and applying analytical and other review procedures. A review is substantially less in scope than an audit conducted in accordance with Australian Auditing Standards and consequently does not enable us to obtain assurance that we would become aware of all significant matters that might be identified in an audit.

During this review, we noted no matter which we believe needs to be brought to your attention.

Audit Adjustments

Errors or differences identified during the review, whether adjusted or not must be communicated to management and those charged with governance of an entity. We therefore include the following items which were adjusted subsequent to the start of the review:

No.	GL Code	Account	DR	CR
1	730	Accumulated depreciation - Trailer	2,072.71	
	720	Accumulated depreciation - Generators	3,111.99	
	715	Accumulated depreciation - Leads	387.88	
	416	Depreciation		5,572.58
		<i>To adjust the balance of depreciation expense during the year as per fixed asset register.</i>		
2	705	Trailer	1,325.06	
	4320	Equipment Purchase		1,325.06
		<i>To capitalise the solar trailer component as asset in FY2020.</i>		





No.	GL Code	Account	DR	CR
3	429	General Expenses	2,000.00	
	500	Audit Costs		2,000.00
<i>To reclassify the payment for the venue where the 2020 event was held.</i>				

We would like to take this opportunity to thank Ang Kirkland for the assistance provided during the course of the audit.

If you would like to discuss any matter in relation to the review, please do not hesitate to contact us.

Yours faithfully,
BRIAN TUCKER AUDIT
Chartered Accountants

BILLY-JOE THOMAS
Director & Registered Company Auditor



Appendix B: BURN Arts, Inc. Financial Report

BURN ARTS INC.

ABN: 86 650 321 682

FINANCIAL REPORT

FOR THE YEAR ENDED 30 SEPTEMBER 2020

BURN ARTS INC.
ABN: 86 650 321 682

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BURN ARTS INC.
ABN: 86 650 321 682

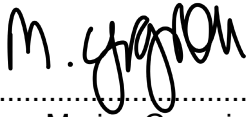
MANAGEMENT COMMITTEE STATEMENT
FOR THE YEAR ENDED 30 SEPTEMBER 2020

The Management Committee has determined that the Association is not a reporting entity and that the financial statements should be prepared as a special purpose financial report.

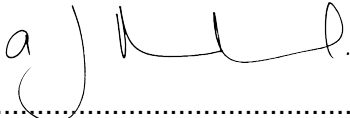
The Management Committee of the incorporated association state that:

1. The financial report, as set out herein present fairly the Association's financial position of the as at 30 September 2020 and the performance of the Association for the year ended on this date in accordance with Australian Accounting Standard; and
2. In the Management Committees' opinion, there is a reasonable ground to be believe that the Association will be able to pay its debts as and when they become due and payable.

This statement is made in accordance with a resolution of the Management Committee by:



.....
Name: Marisa Georgiou
Position: Chair
Date: 26 February 2021



.....
Name: Ang Kirkland
Position: Treasurer
Date: 26 February 2021

Statement of Profit and Loss

BURN Arts Inc

For the year ended 30 September 2020

Account	2020	2019
Trading Income		
Ticket Sales	2,760.00	78,964.68
Total Trading Income	2,760.00	78,964.68
Gross Profit	2,760.00	78,964.68
Other Income		
Donations Received	-	920.00
Grant Monies	-	18,691.99
Interest Income	270.30	192.15
Other Revenue	507.65	3,451.25
Total Other Income	777.95	23,255.39
Operating Expenses		
Advertising	2,000.00	-
Art Supplies	-	719.74
Audit Costs	550.00	-
Bad Debts	140.00	-
Bank Fees - Foreign Exchange Losses	-	7.24
Bank Fees & Charges	88.00	757.00
Building Materials	-	5,015.62
Building Materials & Consumables	153.19	1,164.74
Camp Fees	-	3,414.90
Camp Fees - Ranger Costs	-	1,854.00
Crew Education & Training	-	700.00
Consulting & Accounting	120.00	-
Depreciation	7,265.77	4,088.54
Equipment Purchase	-	1,743.89
Fees & Permits (gov't)	-	345.20
Freight & Courier	-	165.53
Fuel, Gas etc.	-	2,435.52
Fundraising Expenses	- 365.00	350.00
General Expenses	2,490.24	-
Grant Monies Paid	650.00	4,198.80
Groceries & Consumables	450.00	1,107.10
Hire of Equipment	-	3,364.11
Insurance	1,688.00	5,345.42
Motor Vehicle Expenses	214.00	225.15
Postage, Printing & Stationery	-	609.42
Repairs and Maintenance	-	786.14
Rounding	1.02	0.28
Safety	-	579.05
Sanitation	-	9,220.80

Statement of Profit and Loss

BURN Arts Inc

For the year ended 30 September 2020

Account	2020	2019
Operating Expenses (Continued)		
Security	-	5,456.00
Storage	1,980.00	1,930.50
Subscriptions	1,915.20	1,429.47
Telephone & Internet	-	15.00
Ticketing / Entry Costs	245.28	181.19
Uniforms	258.00	-
Venue Hire	2,140.00	895.04
Water	-	400.00
Total Operating Expenses	21,983.70	58,505.39
Net (Loss)/Profit	(18,445.75)	43,714.68

Balance Sheet

BURN Arts Inc

As at 30 September 2020

Account	30 Sep 2020	30 Sep 2019
Assets		
Bank		
Commercial Access	2,488.00	7,064.63
Commercial Saver	40,738.12	51,021.90
Every Day Account	177.00	39.91
Petty Cash	1,978.76	1,647.11
Ticketing Account	-	(54.11)
Total Bank	45,381.88	59,719.44
Current Assets		
Accounts Receivable	-	140.00
Total Current Assets	-	140.00
Fixed Assets		
Generators	19,523.80	19,523.80
Accumulated depreciation - Generators	(7,016.75)	(3,111.99)
Leads	1,202.72	1,202.72
Accumulated depreciation - Leads	(628.43)	(387.88)
Trailer	16,774.61	13,477.03
Accumulated depreciation - Trailer	(5,390.96)	(2,270.50)
Total Fixed Assets	24,464.99	28,433.18
Total Assets	69,846.87	88,292.62
Liabilities		
Current Liabilities		
Accounts Payable	350.00	350.00
Accruals	220.00	220.00
Total Current Liabilities	570.00	570.00
Total Liabilities	570.00	570.00
Net Assets	69,276.87	87,722.62
Equity		
Current Year Earnings	(18,445.75)	43,714.68
Retained Earnings	87,722.62	44,007.94
Total Equity	69,276.87	87,722.62



INDEPENDENT AUDITOR'S REVIEW REPORT TO THE MEMBERS OF BURN ARTS INC.

Report on the Financial Report

We have reviewed the accompanying financial report of BURN Arts Inc., which comprises the balance sheet as at 30 September 2020, and the statement of profit and loss for the year ended on this date, and Management Committee Statement.

Management's Responsibility for the Financial Report

The Management Committee are responsible for the preparation and fair presentation of the financial report in accordance with the accounting policies used and for such internal control as the Committee determine is necessary to enable the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express a conclusion on the financial report based on our review. We conducted our review in accordance with Auditing Standard on Review Engagements ASRE 2410 *Review of a Financial Report Performed by the Independent Auditor of the Entity*, in order to state whether, on the basis of the procedures described, anything has come to our attention that causes us to believe that the financial report is not presented fairly, in all material respects, in accordance with the accounting standards used. As the auditor of BURN Arts Inc., ASRE 2410 requires that we comply with the ethical requirements relevant to the audit of the annual financial report. A review of a financial report consists of making enquiries, primarily of persons responsible for financial and accounting matters, and applying analytical and other review procedures. A review is substantially less in scope than an audit conducted in accordance with Australian Auditing Standards and consequently does not enable us to obtain assurance that we would become aware of all significant matters that might be identified in an audit. Accordingly, we do not express an audit opinion.

Independence

In conducting our review, we have complied with the independence requirements of the Australian professional accounting bodies.





Conclusion

Based on our review, which is not an audit, nothing has come to our attention that causes us to believe that the financial report of BURN Arts Inc. does not present fairly, in all material respects, the financial position of the Association as at 30 September 2020, and of its financial performance for the year ended on this date, in accordance with the accounting standards used.

Brian Tucker Audit

BRIAN TUCKER AUDIT

Chartered Accountants

A handwritten signature in black ink, appearing to read 'BJT' with a long horizontal flourish extending to the right.

BILLY-JOE THOMAS

Director & Registered Company Auditor

Dated in Perth, Western Australia this 26th day of February 2021

