

“There are things out there that need to be changed. I want to create that real change, not just have Burning Man be a celebratory event.”

– Larry Harvey

MISSION

The mission of Burning Man Project is to facilitate and extend the culture that has issued from the Burning Man event into the larger world.

VISION

The Burning Man organization will bring experiences to people in grand, awe-inspiring, and joyful ways that lift the human spirit, addresses social problems, and inspire a sense of culture, community, and civic engagement.

CEO LETTER

As 2018 comes to a close, I am reflecting on the tremendous drive of the global Burning Man community. Burning Man is having a positive impact on more people and places than ever before.

The nonprofit Burning Man Project produces the annual Burning Man event in Black Rock City, and works year-round to provide support, education, and grants to a global ecosystem of artists, makers, and community leaders. Together, we are all working towards a future rooted in values such as self-expression and communal effort. We are envisioning a more connected and collaborative world, working to manifest the “real change” Larry dreamed of.

While this work can be challenging, it is always inspiring and I’m excited to share some of what we’ve been doing.

- First, we are reinvesting in the ethos that sets Burning Man apart from mass-produced events. This cultural course correction aims to protect and maintain what makes Burning Man unique, and we invite you to help us with this important effort.
- Second, we’re actively evolving our connections to and among art collectives, theme camps, Burners Without Borders chapters, Regional communities, and 90 affiliated events. Through our significant investments in teaching and learning tools, we are furthering a network of social change agents around the globe.
- Third, we are advancing Fly Ranch as an integrative platform supporting community engagement and experimentation. Throughout the year, 2,000 people visited the property through guided nature walks and weekend gatherings.

We are building a strong, productive, people-centric organization dedicated to amplifying and replicating Burning Man culture across the planet.

While 2018 held many exciting milestones, it also brought our greatest loss. Our founder and original instigator, Larry Harvey, passed away on April 28. Larry was a dear friend whose profound reflections on our culture and unique vision will continue to drive our work.

Recently, the Smithsonian American Art Museum referenced Burning Man as “one of the most influential phenomena in contemporary American art and culture.” Burning Man’s reach and impact have been greater than most of us ever dreamed they would be. But the radical proliferation of our culture and the principles came as no surprise to Larry. He was a realist and a visionary, a philosopher and a storyteller, and he always believed in the potential of this community.

Thank you for your work. With your help, we will build a world that is more inclusive, creative, and civically engaged.

That’s a vision worth striving for!

Marian Goodell CEO, Burning Man Project

CITIZENSHIP IN BLACK ROCK CITY

Black Rock City has become something we could scarcely have imagined on the beach in 1986: a thriving temporary city. With tens of thousands of residents stretched across miles of the Black Rock Desert, 1,472 camps, and hundreds of works of art, 2018 was one of the best years yet in the dust! Black Rock City's citizens stepped up to build the inclusive, dynamic art and community they wanted to experience together.

{BRC by the Numbers}

**383 PLACED
ART PIECES**
**827 RANGERS
WORKED MORE THAN
34,000 HOURS**
**1,475 PARTICIPANTS
VOLUNTEERED
AT THE CAFE**

The Black Rock Desert is where our culture took root, and the annual gathering in Nevada is still the largest annual expression of the Burning Man ethos. It is our launchpad to the broader world. Our work now is to manage costs and capacity while protecting the event and the ways it serves as a catalyst for promoting cultural change beyond the event in the desert.

Our hope is that people who participate in Black Rock City become positive, productive, and engaged citizens in their year-round homes and communities. Being a good Burning Man citizen starts with being prepared and understanding that Burning Man works best when everyone participates. This year we took steps to nurture a sense of citizenship in participants, and to reinvest in the cultural ethos that sets Burning Man apart from mass-produced events.

Project Citizenship is a concentrated, cross-departmental effort to educate potential and returning participants on many of the values we hold dear. In 2018, the project focused on topics like preventing the commodification of Burning Man, celebrating the small, and taking personal responsibility. We shared this information through targeted emails to ticket buyers, short quizzes in Burner Profiles and the ticketing page, Burning Man Journal posts, a shift in Instagram content, and other campaigns.

We also launched another big initiative in 2018 called "Black Rock City Cultural Direction Setting." This project aims to examine and shift how we think about placement, camps, and residential BRC over the next five to 10 years. To engage the

community about these issues, we created a survey with questions about residential BRC, camp sizes, and cultural concerns and considerations. In just three weeks it generated over 4,800 responses from 78 countries. This work will help establish a new baseline for how the community views itself and what steps Burning Man Project might take towards creating effective change. This is citizenship in action.

Burning Man Project's mission is to share Burning Man culture beyond the playa, and as we continue to find ways to live the 10 Principles beyond the trash fence, we believe it's more important than ever to ensure Black Rock City is the strongest possible manifestation of our ethos. This means investing new energy in our city in the desert, and preserving and protecting the values that set us apart from mainstream culture.

**617
REGISTERED
MUTANT
VEHICLES
ROAMED THE PLAYA**



Art: Loadstar | Artist: Randy Polumbo | Photo: Andrew Wyatt



Photo: Ales Prikryl

**15,503 RIDERS
TOOK THE BURNER EXPRESS BUS**

SPOTLIGHT ON BRC ART

Art is everywhere in Black Rock City. In every theme camp, on every street, throughout the expansive open playa — from Center Camp to the Man to the furthest point of the city's perimeter — you'll find art. In fact, everybody in Black Rock City is art. That's part of what makes our city so special. Participants really took to the 2018 I, Robot theme with a range of creative expression, from every sort of robot imaginable to more conceptual pieces around our relationship with technology.



Art: The Great Train Wreck | Artists: C.A.S.S. | Photo: Bill Kemmers

"The Great Train Wreck," a collaborative project artists from Reno and Sacramento, was a celebration of railroad history, featuring two locomotives colliding and burning on Friday night. Inspired by NASA's Project Echo, the 84' diameter "ORB" from Bjarke Ingels' group in Denmark gave BRC participants a 1/500,000 perspective of what it might be like to see Earth from space. On the smaller but equally fun side, "Odd Jelly Out" returned to Deep Playa for a second year, depicting a joyous gathering of 10, four-foot tall Jelly Babies hand crafted from steel and fiberglass.

In 2018, Art Support Services (ASS) continued its push toward "going direct," supporting artists at their build sites to address 70% of service requests — for heavy equipment, anchors, fuel, water, and other resources — in the field. Before, during, and after the event, ASS volunteered a total of 4,000 hours over 680 shifts to provide this high-touch outreach, fulfilling more than 700 complex requests and a multitude of smaller needs. Building on past know-how and infused with new leadership, 91% of artists gave ASS a positive rating.



Art: ORB | Artist: Bjarke Ingels' group | Photo: Jamen Perry

TEACHING AND LEARNING AROUND THE WORLD

Learning and teaching have long been cornerstones of Burning Man culture. On playa, resource and knowledge sharing among participants is part of what makes our city unique. Off playa, Burning Man Project is documenting, publishing, and disseminating the collective knowledge of Burning Man, and bringing participants together for educational gatherings where they can dissect, discuss, and add to it. Over the course of 2018, Burning Man Project invested heavily in people and ideas to augment our global, distributed learning network.

We hired two new full-time staff members, an Education Content Producer and an Education Project Manager, to take on the large amount of work that goes into synthesizing three decades of experience in the Burning Man universe, and to think creatively about how to nurture our community's growth. They also support academic projects from institutions around the world, including researchers from the MIT Media Lab and Finland's Aalto University in 2018.

Led by our Education and Event Operations teams, Burning Man Project hosted its eighth Theme Camp Symposium in San Francisco in March 2018. Over 300 theme camp leaders, mutant vehicle camp leaders, and artists attended plenary and breakout sessions covering a wide range of topics, including Decommodification, best practices for handling camp assets and logistics, better acculturation of new campmates, camp leadership qualities, and fostering a culture of consent and mutual respect. Produced jointly by volunteers from our Documentation and Webcast teams, the livestream of the Symposium drew more than 600 online participants. The video is publicly available on our YouTube channel.

In October, Burning Man Project collaborated with the Esalen Institute to produce a week-long conference at their celebrated retreat center in Big Sur, CA. Participants chose from course tracks exploring Burning Man Art, Culture, Collective Impact, and Collaborative Leadership, as well as a series of "Conversations on the Edge," with a wide variety of speakers. The culture and leadership tracks were prototype courses based on Burning Man's internally-developed curricula, making this our first

experiment in rolling out homegrown content in a focused environment designed exclusively for learning and teaching. A scholarship fund provided access to the conference for those who wouldn't otherwise have been able to attend.

In November, a contingent of Burning Man Project staff led by CEO Marian Goodell traveled to the University of Fribourg in Switzerland, to attend the first-ever academic conference devoted entirely to Burning Man and transformational event cultures. Scholars in 10 academic disciplines presented to an audience that included researchers from universities around the world, as well as Burning Man regional organizers, artists, and staff. Supported by the university in partnership with the Swiss National Science Foundation, the event was part of a four-year project called "Burning Progeny" that is examining how Burning Man culture and the 10 Principles are taking root in Europe and beyond.

Back in the U.S., the newly established Volunteerism Team finished its first year in 2018. Formed to better synthesize support and resource needs for Burning Man Project's volunteers, the team established a new training program for Volunteer Leadership. The program includes online interactive sessions, a digital handbook, and live Q & A sessions covering topics like Conflict Resolution, Giving and Receiving Feedback, and Nonviolent Communication. The team also partnered with People Operations to kick off a new, year-round Volunteer Peer Support Counseling group.

7 ONLINE TRAININGS WATCHED BY 350+ STAFF AND VOLUNTEERS

{ Education by the Numbers }

8 DAYS OF TRAINING OFFERED TO STAFF ONSITE AT BMHQ

Many of these activities were supported in part by a handful of donors who contributed to Burning Man Project's education initiatives in 2018.

Over the next few years we will continue to rely on generous support from donors so that we can develop teaching and learning tools that connect the global Burning Man network and empower people to enhance their lives and communities.



120 PEOPLE PARTICIPATED IN 4 WEEK-LONG WORKSHOPS



THE BURNING FINNS

Burning Man's connection with Finland's Aalto University began in 2014 when Anssi Laurilla, a student at the Aalto Design Factory, a space that facilitates interdisciplinary projects in arts, design, engineering, and business, came up with the idea to bring a student-designed and built interactive art project to Black Rock City. The cosmic egg structure "Aalto on Fire" delighted Black Rock City participants on playa in 2015. In 2016, Aalto supported the "Koulu on Fire" project, bringing the "Koulu School" peer-learning concept to the Man Base. Originally developed by a Helsinki think tank, the Koulu concept empowers participants to teach a lesson on a topic of their choosing - an idea that resonates with Burning Man's culture of peer learning. After field-testing at the Burning Man event, the concept was brought to post-earthquake Nepal and the Zaatar refugee camp in Jordan. In 2017, the Finnish crew brought another innovative art project to the playa, "Space on Fire," which turned satellite data signals into art in a student-designed structure called the "Cosmic Egg."



Pictured: top left clockwise: Peter Tapio, Dr. Jukka-Pekka Heikkilä, Dr. Ewald Khamar, Dr. Farah Kuduik, Dr. Frank Martela | Photo: Tomi Laurila

Observing the evolution and growth of the Finnish team inspired an Aalto University post-graduate fellow, Dr. Jukka-Pekka Heikkilä, to study the way that ad hoc and temporary creative networks can transform into longer-term collaborations. In 2018, he launched the "Burning Stories" project, combining in-depth research on the Finnish Burners with a broader data sample of BRC participants collected through online questionnaires. The data should provide some fascinating insights into how creative community is built and nourished in the Burning Man world.



Photo: Chuck Revell

INVITED TO SPEAK
AT 101
EVENTS IN
36 CITIES IN
15 COUNTRIES

PLAYAFYING PLACES, SPACES, AND INSTITUTIONS

In 2018 Burning Man's creative culture continued to make an impact beyond the playa, with more cultural, public, and private institutions seeking to learn from our community. The Smithsonian entered Burning Man into the historical record of American art. Google asked Burning Man Project to help bring interactive art into a public space in its hometown of Mountain View, California. Meanwhile, a partnership between Washoe County, local nonprofits, and Burning Man Project continues to activate community through the Washoe County Art Trail in Northern Nevada.



Art: Shrumen Lumen | Artist: FoldHaus | Photo: Manuel Pinto

The project is about more than installing art; it's also about making meaning and activating culture with project partners, stakeholders, and community members. Burning Man Project facilitated a series of community story circles in Reno, Sparks, Gerlach, Verdi, and Nixon. Miners, ranchers, and other community members in attendance had precious history to share. These stories will become part of an augmented-reality app that will enable people to connect with the 16 selected sites along the trail.

We also co-hosted a meeting with representatives from Gerlach, the Nevada Art Commission, the Paiute Tribe, the Nevada Museum of Art, and the Reno Arts Council, where we began the day by sharing an item and story that represented our connection to Washoe County. This helped turn the room into a "we," rather than a presentation by "us" to "them."

Working with Burning Man Project isn't "business as usual," and we've encouraged this year's partners to do things differently as we seek to create environments that enhance common bonds and generate authentic human connections. As we move deeper into this partnership work, we continue to learn how to best influence institutions beyond our playa world.



Artists: Davey Hawkins & the "ROAM" group

**NOSPEC
TATORS**
**THEART
OFBURN
INGMAN**

On March 30, "No Spectators: The Art of Burning Man" opened at the Renwick Gallery of the Smithsonian American Art Museum (SAAM) in Washington, D.C. The free exhibition of installation art, jewelry, wearable art, interactive digital art, and photography threw open the doors to Burning Man's maker ethos and delighted audiences from across the United States and around the world. Renwick curator Nora Atkinson and her team worked hard to activate the

Burning Man approach to art within the limits of a museum's four walls, and exhibition partners such as The Golden Triangle Business Improvement District provided public space near the Renwick for six large-scale sculptures.

Over 740,000 visitors, many of them children and young people, saw the exhibition before the end of 2018, giving a wide variety of people the chance to engage with our ethos and aesthetics—an opportunity many would not have had otherwise.

On September 14, a day-long storytelling symposium hosted by the Smithsonian American Art Museum celebrated Burning Man's verbal and visual culture. Co-founders, artists, leaders, and local community members shared personal tales of change that emphasized the deep sense of connection and belonging they had gained through Burning Man, as well as the permission they felt to live life to their choosing. Many also shared how their sense of personal fulfillment sparked a powerful desire to give back through public service and supporting others.

In March, we announced Burning Man Project was invited to facilitate the creation and installation of five artworks for a two-acre public plaza in Google's new Charleston East campus. The project aims to create a plaza that is inclusive, dynamic, interactive, fun, and memorable, offering delight, inspiring curiosity, and steering away from formal "don't touch" experiences. The project will also create new opportunities for Burning Man artists to do their work in the world.



Art: THEVERYMANY | Artist: Marc Fornes

In addition to facilitating the selection of artworks, we've spent the past nine months undertaking highly participatory community engagement for the project. We've held public meetings to listen and learn about local aesthetic needs, and run two human-centered design workshops encouraging participant teams to consider: "How might we create a place where people gather, linger and feel ownership?"

We also continued our work on Nevada's Washoe County Art Trail project, a 200-mile interactive trail highlighting art, history, and culture of this part of Northern Nevada. In 2017, we put a call out for artists to create two installations for the trail, which evoked a sense of home. In 2018, we selected a collaboration between Reno artist Davey Hawkins and the "ROAM" group to install two rammed-earth sculptures at each end of the trail, one in Crystal Peak Park and the other in Gerlach.



Art: Truth is Beauty | Artists: Julia Whitelaw & Marco Cochrane | Photo: Manuel Pinto



Photo: Manuel Pinto



Photo: Manuel Pinto

GLOBAL ENGAGEMENT

TALKS ABOUT BURNING MAN ART AND PLACEMAKING

Nonprofits, businesses, government entities, and universities are eager to hear about the opportunities and challenges faced by this evolving cultural experiment. One common way outside organizations demonstrate their interest is to invite members of our staff and community to speak or present at meetings, conferences, festivals, and other events. In 2018, Burning Man Project staff were invited to give presentations on topics varying from organizational culture and leadership styles to technology, community management, and urban design.

This year, a range of institutions wanted to learn more about our approach to art and creative placemaking — both in the U.S. and abroad.

At the High Desert Museum in Oregon, Burning Man Archivist Christine “LadyBee” Kristen shared her insights into the development of Burning Man art. As Burning Man’s first art curator, LadyBee spent 10 years supporting and connecting the event’s early artists, helping to grow the art and the ambitions of its artists. She told the audience that many artists now premiere their ideas at Burning Man, where the freedom and support to create means they can both play and innovate in ways they can’t do elsewhere.

In Sweden, Burning Man Director of Art & Civic Engagement Kim Cook spoke at Planetary Protocols, a cross-disciplinary talk series in Stockholm that focuses on architecture, design, identity, and statehood. Kim talked about how design can determine our relationship to spaces and each other — either limiting or enhancing our choices, and either bringing us together or creating more isolation. She highlighted the way Black Rock City provided the space and scale to experiment with these relationships; the opportunity to continually iterate, learn and grow each year; and the springboard for taking this out into the world.

In Serbia, Burning Man Project board member Jennifer Raiser gave the keynote address at the October Salon Belgrade Biennale, which kicked off four days of art exhibitions and performances with the theme “The Marvelous Cacophony.” Jennifer’s presentation was based on her public talk at the Smithsonian Renwick Gallery, “Burning Man: Movement or Moment?,” which posits the theory that Burning Man art is an art movement like Impressionism or Surrealism.

Burning Man co-founder Crimson Rose spoke about the Burning Man art spirit at the Synergy Art Forum in Moscow, Russia — just three months after CEO Marian Goodell was the keynote for another conference in Moscow. Crimson also traveled to Spain and spoke about fire and art at the Alicante Film Festival, after she was invited by the team that built the famed two-story high “Euterpe” doll that Burners enjoyed on playa in 2017 and 2018.

In Guatemala, the Volcano Summit brought together leaders from various fields including digital, financial, telecom, cyber, energy, mobile, sustainability and more. Burning Man Project’s Director of Philanthropic Engagement Theresa Duncan delighted the largely Latin American audience with her provocative talk about what makes Black Rock City and other Burning Man experiences spark innovation, generosity, and personal transformation.

Back in the U.S., Nora Atkinson, a curator at the Smithsonian Museum of American Art, echoed Jennifer’s thoughts on art movements in her TED talk, “Why Art Thrives at Burning Man.” She told the audience that Burning Man artworks and artists were part of an important movement where art’s value was not defined by its price tag. Instead, it’s defined by the emotional connection it creates between artist and audience, the benefit it gives our society, and the fulfillment it gives the artists themselves.

“We make the hive. They bring the honey. We create just enough order so that this spontaneous naturally occurring process called culture, which is born of the interactions of people that no one can plan and no one can control, will begin to happen.”

– Larry Harvey



Photo: Mikaela Staley Sherwin



Photo: Megan Miller



Chicago Community Grant Salon - BWB Chicago | Photo: Maggie Sather

BURNERS WITHOUT BORDERS

In 2018, in part thanks to generous support from more than 50 donors, Burners Without Borders provided seven Regional leadership gatherings with a Civic Ignition Grant Toolkit and funding to facilitate their own BWB Democratic Granting Programs. These programs enabled conference participants to evaluate, discuss, and award grants to their local communities.

The leadership gatherings included: the Australia and New Zealand Leadership Summit; European Leadership Summit in Nantes, France; Southeastern Regional Roundtable in Knoxville, Tennessee; Rocky Mountain Burning Man Leadership Summit in Boulder, Colorado; Mid-Atlantic Leadership Conference in Baltimore, Maryland; Multi-Regional Summit in Soda Springs, California; and South by Southwest in Austin, Texas.

Fifty-six grant applications were submitted, 14 grants were awarded, and over 186 people participated as workshop judges. Awarded projects included a makerspace, art park, community gardens and apiary, a children’s activity station, a senior art program, and more.

In Europe, creative communities are asking how they can get involved with the escalating refugee crisis. One of the grant winners, “Love without Borders” by Kayra Martinez, provides a platform for refugee children and adults to address trauma through art workshops and gatherings. This provides a critical and often overlooked service of cultural relief activities, which aligns with the BWB approach of filling the gaps where traditional societal institutions are failing.



Love Without Borders (Greece) - ELS Civic Ignition Grant Winner | Photo: Kayra Martinez

In Galveston, Texas, Shalia Roberts lives on her sailboat and sees firsthand the effects of refuse washing into the sea. That inspired her to apply for the SXSW Civic Ignition grant with her project “Galveston Seawall Mural.” BWB Galveston, together with local bikers, city officials and even a wedding, has co-created a quarter-mile mural as an homage to the Leaving No Trace Principle. BWB Galveston has agreed to maintain the mural for the next five years and will host adjoining beach cleanups to put the Principle into action.

The democratic granting program is based on the micro-grant format that Burners Without Borders Chicago started in 2012. Instead of keeping the grant-deciding committee and process behind closed doors, ideas are pitched to annual grant salons, where the community discusses pitches and decides on grants. The BWB Civic Ignition Grant Toolkit is available on the Burners Without Borders website.



Galveston Seawall Mural - BWB Galveston - SXSW Civic Ignition Grant Winner | Photo: Shalia Roberts

“Uniquely expressive acts get transformed and elaborated into social rites, and through participation they accrue a breadth and depth of meaning which can only be produced in a communal setting. It is the primal process by which culture is created.” – Larry Harvey



“I am continually amazed and delighted by what our community is creating in the world, and in Black Rock City. I don’t just mean the artistic creations and celebrations, but that we are all using the power of this community to unite instead of divide, and to heal instead of harm. I think this is the much-needed medicine of our time.” – Participant



CREATING KINDRED CITIES

Burning Man Project seeks to spread the culture of Black Rock City to the wider world, transforming our hometowns into more vibrant, inclusive, and resilient places and communities. In 2018, we participated in the U.S. Conference of Mayors in Washington, D.C. and Boston, Massachusetts, and invited a group of U.S. mayors to visit Black Rock City. Our partnership with the City of San José also entered its second year with more placed art and opportunities for community engagement. Meanwhile, we continued to co-learn with kindred art cities like Nantes, France, where we held our fifth annual European Leadership Conference.

In January, Burning Man Project Director of Communications Megan Miller addressed 500 mayors, art directors, and other arts advocates at the biannual gathering of the U.S. Conference of Mayors. The conference is comprised of local elected leadership across the country, and passes resolutions on national urban policy, which are shared with the President and Congress. Megan's talk and a breakout session by Director of Education Stuart Mangrum and Arts Advocate Maria Partridge highlighted the deep sense of investment that people have in their city when they build it themselves — like Burners do in Black Rock City. They take care of their city and each other.



They also pointed to a city design that reflects our values of self-expression, inclusion, and collaboration, and residents who are engaging in all kinds of ways to make their hometowns more vibrant, inclusive and resilient communities: from large-scale art projects and solar installations to beach clean-ups

and disaster relief efforts. The key take-home message? Our job as leaders is to extend an invitation and create conditions that encourage experimentation, citizen-driven solutions, and high levels of participation. At their June meeting in Boston, mayors on the Tourism, Arts, Parks, Entertainment and Sports Committee of the U.S. Conference of Mayors passed a resolution honoring Burning Man and encouraging "mayors to support artists, makers, and their local Burning Man communities in their shared effort to nurture creativity, innovation, inclusivity, and civic pride."

In August, a contingent of 14 mayors accepted our invitation to experience Black Rock City for a day firsthand. Mayors from Minnesota, South Carolina, California, New Jersey, Oklahoma, New Hampshire and Nevada were eager to see people bring the same creative energy back to their cities and engage with elected officials and community leaders, perhaps even becoming those leaders themselves!

Our partnership with the City of San José continued to invite the local artist community to imagine ways to invigorate its city's public spaces with art. This included the installation of "Ursa Mater" by Mr. & Mrs. Ferguson; "Tara Mechani" by Dana Albany; and two pieces by Laura Kimpton with Jeff Schomberg, "XO" and "HaHa." We also continued to foster co-learning opportunities about civic art through our relationship with the French city of Nantes.

In 2016, the inaugural Maker Faire Nantes brought together the French Burner community, Burning Man Project, Burning Man artists, local makers, and Les Machines de l'île, one of the world's most ambitious creative teams that has helped revitalize Nantes. This year, we deepened the relationship and learnings of our

{ ELS: Nantes, France by the Numbers }

200
PARTICIPANTS
FROM 21 COUNTRIES

kindred art cities by holding the Fifth Annual Burning Man European Leadership Summit (ELS) at the campus of Les Machines de l'île. The April summit included 200 Burning Man Regional Contacts, Burning Man staff, regional event organizers, key network leaders, and champions of arts and culture from 28 countries across Europe, neighboring regions, the United States, and Canada. They gathered to share skills, knowledge, and ideas about this year's theme, "Creative Communities and Creative Cities," through 27 breakout sessions, talks, workshops, group discussions, and various artistic experiences.

The summit gave us the opportunity for a behind-the-scenes look at the creative and strategic processes underpinning Les Machines' transformation of Nantes into a permanent art city. Burning Man Project CEO Marian Goodell has also been made "godmother" of Les Machines' latest creation, the "Arbre aux Hérons," which will be completed in 2022. This project, including its interesting model of one-third crowd-funding, one-third local government funding and one-third federal funding, is a chance to learn about making really big, seemingly impossible things happen right in the center of civic life.



Art: Tara Mechani | Artist: Dana Albany | Photo: Adrien Le Biavant

**90 REGIONAL
EVENTS AROUND
THE WORLD**



Photo: Hervé Photograph



Photo: Hervé Photograph

**27 BREAKOUT
SESSIONS, TALKS,
WORKSHOPS, GROUP DISCUSSIONS,
AND VARIOUS ARTISTIC EXPERIENCES**



Photo: Hervé Photograph

TAKING ACTION AT FLY RANCH

The 2016 purchase of Fly Ranch, a 3,800-acre oasis a few miles from the site of Black Rock City, came entirely thanks to the generosity of donors who wanted to support the next chapter of Burning Man's history, and develop a platform for new cultural experiments and innovation projects. If 2017 was a year of exploration and documentation for Fly Ranch, 2018 was a year of putting this knowledge into action. More than 2,000 people spent time at Fly Ranch as part of nature walks, restoration weekends, art installations, resource-sharing, and prototyping exercises.

Co-organized by Friends of Black Rock-High Rock, the Fly Ranch Nature Walks enable the public to explore Fly Ranch's wetlands, hot and cold pools, flora and fauna, and the famous Fly Geyser for the first time in decades. The immersive guided walks last three hours, and participants are asked to be fully present and leave their cell phones in "sleeping bags" before the walks begin.



With the help of hundreds of volunteers, including Burners Without Borders, and Black Rock City DPW, Gate, Greeters teams and dozens of theme camps, monthly work weekends and restoration campouts started cleaning up trails and clearing debris, repairing fences, installing temporary shade

structures, repairing and painting structures, and building a set of tables and benches from recycled wood. During the summer, BWB's Mobile Resource Unit was on site as a tool shop-in-a-box for participants and a prototype experiment for what kind of resources are needed on the land in the future.

Sometimes theme camp resources that would otherwise sit idle for months can be repurposed for use outside of Black Rock City. After hearing that Fly Ranch was short on power, the Milk & Honey theme camp brought their solar array to the property from the Bay Area. They installed the array and led a training showing Fly Ranch volunteers how to operate it. The array powered nearly all operations during the summer. Burners Without Borders also provided their camp's solar array for use during the winter and spring. Matt Schultz and The Pier crew installed the latest iteration of The Pier along the Nature Walk route. The project planted creative seeds on the property, and serves as the first test of how art can be responsibly integrated into Fly Ranch's natural landscape.

{ Fly Ranch by the Numbers }

144 PLANT
88 BIRD
14 MAMMAL
10 REPTILE
FISH & AMPHIBIAN
SPECIES
IDENTIFIED AT FLY RANCH



The solar array also powers the Russian-style "banya" steam room, which was installed by the Art of Steam theme camp. Their team of steam masters offered treatments to weekend volunteers and offered lessons on the ritual, technique, and culture of the Russian banya.

This year also saw the return of Fly Ranch to the Burning Man event in Black Rock City. As part of their daily speaker series, the Burners Without Borders camp on Esplanade hosted three Fly Ranch panels in 2018. Topics included placing art within Fly Ranch's dynamic landscape, and how the property could serve as a platform for Radical Inclusion by engaging with and including groups beyond those that might already consider themselves "Burners." At each talk, participants were invited to throw their names in a dusty bucket for a random drawing of 20 folks who left immediately on a field trip to Fly Ranch. A few times during the week, the Fly Ranch team also drove around Black Rock City and invited random participants to drop what they were doing, hop on a bus, and go enjoy a hike and soak at Fly Ranch.

The Fly Ranch team is continuing to find new ways for the community to share its ideas and participate in making Fly everything it can be. We are committed to transforming Fly Ranch into an open-source site where cultural, artistic, and innovative ideas can be tested. Visit the Fly Ranch website for more information on the latest at the ranch and to find out how you can get involved.

FLY RANCH IN 2018 HOSTED:
2000+ VISITORS
130+ NATURE WALKS
12 CAMPING TRIPS AND
21 GUARDIANS COVERED 48 SHIFTS



ENERGY FELLOW JANE CHU

Fly Ranch hosted a number of small prototype gatherings over the course of 2018. These gatherings were designed to test the property's systems: composting toilets, an off-grid kitchen, and diverse housing solutions. One gathering was organized by Jane Chu as the conclusion of her Fly Ranch Energy Fellowship. Chu joined the Fly Ranch team as part of a partnership with Black Rock Labs and the Environmental Defense Fund to begin scoping the solar, wind, and geothermal renewable energy potential of the site.

Jane's professional experience has revolved around a mission of bringing vibrant and sustainable communities to inhospitable lands. She has designed Sino-Singapore eco-cities in the Tianjin delta and has helped build organic farm cooperatives in the Tibetan plateau. Jane is an MBA and Master of Environmental Management student at Yale University, and she has already received her Masters in City Planning from the Massachusetts Institute of Technology. Jane's enthusiasm for Burning Man's long-term vision reflects her greatest passions, and her work at Fly Ranch will continue to serve the team and the broader community for months and years to come. Thanks, Jane!

Have a look at this video for more info.

<http://bit.ly/flyranchenergy>



IN MEMORIAM: THE WORLD REMEMBERS LARRY HARVEY

On the summer solstice in 1986, Larry Harvey and his friend Jerry James built and then burned the first Man on San Francisco's Baker Beach. Larry passed away on April 28, 2018, more than three decades into the manifestation of this creative impulse, which has not only become an annual event but also a global force for creative culture on seven continents and in more than 50 countries. His legacy was honored by a worldwide, simultaneous celebration on the 2018 summer solstice and at the Burning Man event in Black Rock City, and his words and ideas live on as foundational texts of Burning Man culture.

#thankslarry



Photo: George Pest

On June 21, community members accepted a simple invitation to mark a Global Day of Celebration and Gratitude for Larry Harvey and they made it their own.

Across the world, people gathered to honor the values and vision that Larry inspired, to celebrate the impact of this vision on their lives, and to signal their ongoing desire for a future filled with creativity, generosity, and community.

From beaches, hilltops, and mountainsides, to city venues and urban backyards, these gatherings took many forms.

In the Bay Area, the community organized a clean-up of Ocean Beach followed by stories, tributes, and the burning of an effigy, and PianFrancisco took a piano up Bernal Hill to mark the moment with music. Further afield, Kostume Kult hosted a blacklight party complete with Stetson-like hat decorations in New York; Iron Monkey Arts crew hosted an all-ages barbecue and storytelling event in Seattle; Tidewater Burners in Virginia organized a sunset community paddle at Virginia Beach; the community in Barcelona, Spain, gathered on a beach to burn paper stories; and mini wooden Men were torched during AfrikaBurn's Town Hall and at intimate backyard burns in New Zealand and Australia.

Closer to home, the Reno community gathered and lit candles at "BELIEVE," Laura Kimpton and Jeff Schomberg's previously-on-playa sculpture, while Burning Man co-founders Will Roger Peterson and Crimson Rose welcomed people to enjoy a reflective walk through their magical labyrinth in Gerlach. Meanwhile, we set up larry.burningman.org, where the comment fields quickly filled with heart-filled tributes and goodbyes, and on the Burning Man Journal, Stewart Harvey shared a photo essay about his brother.

On July 14, Burning Man alumni Will Chase and Rosalie Barnes, in partnership with Burning Man Project, produced a Larry Harvey storytelling event at The Castro Theatre, which quickly morphed into a full-blown multimedia extravaganza with live music, video, dance, performance, and processions, ending with Extra Action Marching Band spilling out onto the sidewalk and into the streets.

On playa – arguably the biggest Larry celebration of all – the community continued to mark this passage in its own wonderful ways. AThis includes art pieces such as Kate Raudenbush's "Passage Home," Mischell Riley's "Bust of Larry," a little red flying saucer named "Paying Homage to Larry Bon Voyage". The Preservation Hall Jazz Band kicked it up New Orleans style with a procession, and System Reboot organized a few minutes of silence amongst many Black Rock City camps.

Well-known Temple builder David Best and a crew of Larry's friends and family built a memorial piece that was burned on Wednesday

night. The Temple, Galaxia, also dedicated one of its 20 petals to Larry and included a fitting memorial from Jerry James. For those wanting an insight into Larry's own flights of fancy, "Franchise Freedom" brought to life Larry's love of birds and a vision he had been working on all through March 2018. A 600-plus drone swarm moved audiences with three late-night performances blending technology, live music, and biomimicry of birds in murmuration.

A self-taught man, Larry loved Burning Man art, and he loved to philosophize about how and why the Burning Man experience inspires transformational change. Larry's unique vision and perspective drove the creation of the Burning Man Philosophical Center and its mission of stewarding and exploring the ethos at the heart of our community and collective memory. The center is a living archive of Larry's contributions, and we will continue to build on his vision through scholarship and storytelling.

To continue honoring and celebrating Larry's legacy beyond the playa and into the future, we established the Larry Harvey Art and Philosophy Fund. The Fund supports art projects, philosophical endeavors, and other work that reflects Larry's love of new ideas, both playful and profound.

Larry's was a mind rich in imagination and worthy of exploration. For Larry Harvey essays, interviews, video and more please see this page of our website: <https://burningman.org/culture/philosophical-center/founders-voices/larry-harvey/>

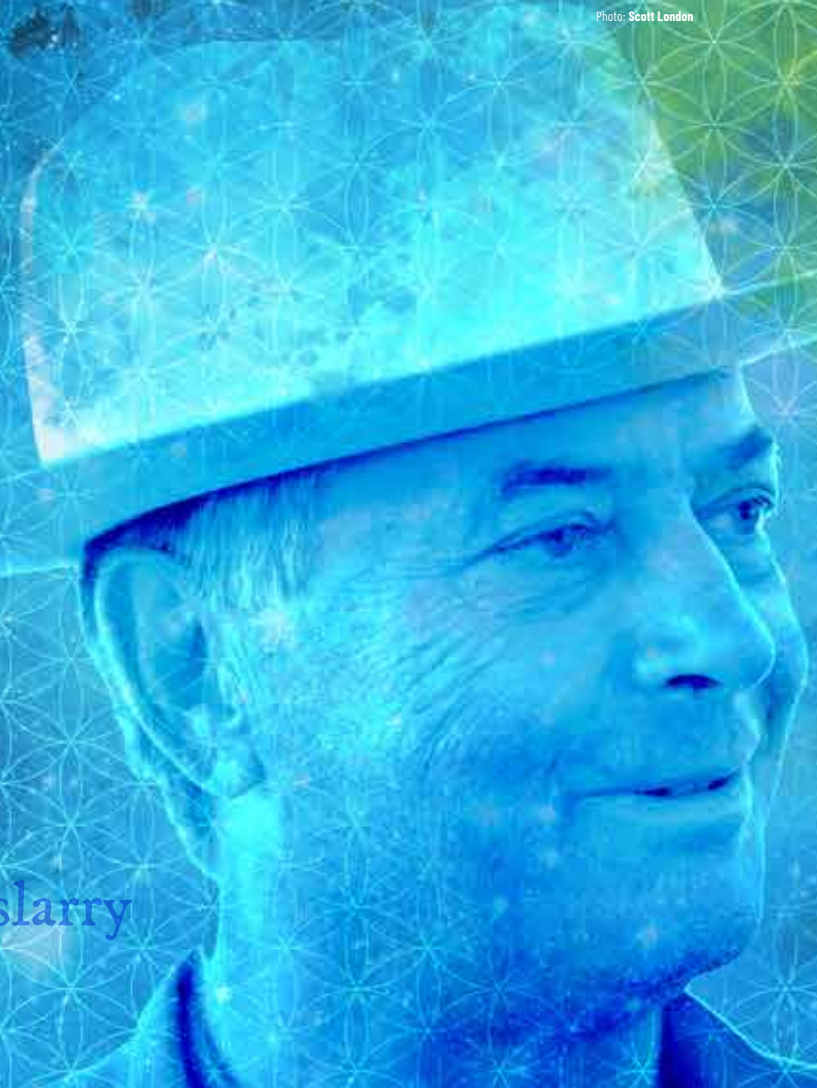


Photo: Scott London



Photo: David Marshall



Photo: Stewart Harvey



Photo: Dan Adams



Photo: Stewart Harvey



Photo: Stewart Harvey

Photo: KarenKuehn



Art: Passage Home | Artist: Kate Raudenbush | Photo: Scott London

TEN PRINCIPLES

Burning Man co-founder Larry Harvey wrote the 10 Principles in 2004 as guidelines for the newly-formed Regional Network. They were crafted not as a dictate of how people should be and act, but as a reflection of the community's ethos and culture as it has organically developed since the event's inception.

RADICAL INCLUSION

Anyone may be a part of Burning Man. We welcome and respect the stranger. No prerequisites exist for participation in our community.

DECOMMODIFICATION

In order to preserve the spirit of gifting, our community seeks to create social environments that are unmediated by commercial sponsorships, transactions, or advertising. We stand ready to protect our culture from such exploitation. We resist the substitution of consumption for participatory experience.

LEAVING NO TRACE

Our community respects the environment. We are committed to leaving no physical trace of our activities wherever we gather. We clean up after ourselves and endeavor, whenever possible, to leave such places in a better state than when we found them.

RADICAL SELF-EXPRESSION

Radical self-expression arises from the unique gifts of the individual. No one other than the individual or a collaborating group can determine its content. It is offered as a gift to others. In this spirit, the giver should respect the rights and liberties of the recipient.

COMMUNAL EFFORT

Our community values creative cooperation and collaboration. We strive to produce, promote and protect social networks, public spaces, works of art, and methods of communication that support such interaction.

GIFTING

Burning Man is devoted to acts of gift giving. The value of a gift is unconditional. Gifting does not contemplate a return or an exchange for something of equal value.

CIVIC RESPONSIBILITY

We value civil society. Community members who organize events should assume responsibility for public welfare and endeavor to communicate civic responsibilities to participants. They must also assume responsibility for conducting events in accordance with local, state and federal laws.

RADICAL SELF-RELIANCE

Burning Man encourages the individual to discover, exercise and rely on his or her inner resources.

PARTICIPATION

Our community is committed to a radically participatory ethic. We believe that transformative change, whether in the individual or in society, can occur only through the medium of deeply personal participation. We achieve being through doing. Everyone is invited to work. Everyone is invited to play. We make the world real through actions that open the heart.

IMMEDIACY

Immediate experience is, in many ways, the most important touchstone of value in our culture. We seek to overcome barriers that stand between us and a recognition of our inner selves, the reality of those around us, participation in society, and contact with a natural world exceeding human powers. No idea can substitute for this experience.

PROGRAM AREAS

Burning Man Project provides infrastructural tools and frameworks to support local communities in applying the 10 Principles through six interconnected program areas.

These program areas were developed in 2011 by the six founders of Burning Man and their nonprofit and legal advisors, who were crafting the long-term vision for the new nonprofit that became the Burning Man Project. These are not distinct, independently operating programs. They are aspirational, and represent what we have been doing and what we intend to do. Each year we focus on certain areas more than others, but this paints the big picture.

ARTS

CIVIC INVOLVEMENT

CULTURE

EDUCATION

PHILOSOPHICAL CENTER

SOCIAL ENTERPRISE

For full descriptions of the Program Areas, please see: www.burningman.org/program-areas

FINANCIAL HIGHLIGHTS

Please note: The data included here in our 2018 Annual Report is our most recent fully audited data, which is from 2017. We encourage readers to return to our website in the summer, when we will publish financial information for the 2018 fiscal year.

ASSETS

CURRENT ASSETS	
Cash and cash equivalents	11,580,597
Accounts receivable	168,969
Refunds receivable	491,192
Pledges receivable - current portion	\$20,000
Investments	899,862
Inventory	27,089
Prepaid expenses	235,654
Other assets	173,890
Total current assets	13,597,253
PROPERTY AND EQUIPMENT - net	9,894,297
OTHER ASSETS	
Deposits	73,233
Non-current Pledges receivable	70,000
Goodwill	4,231,063
Total other assets	4,374,296
Total assets	27,865,846

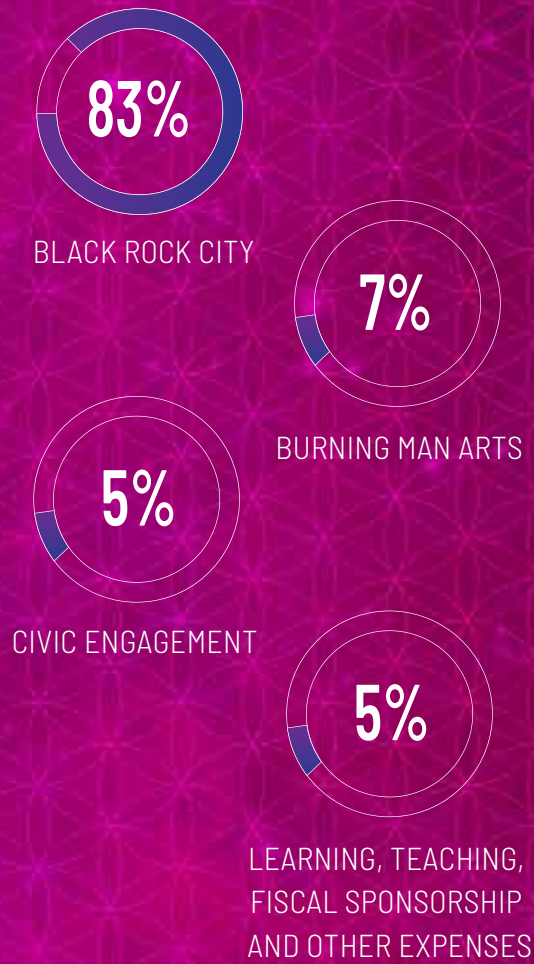
LIABILITIES AND NET ASSETS 12/31/17

CURRENT LIABILITIES	
Accounts payable and accrued expenses	3,706,005
Deferred rent - current portion	6,520
Total current liabilities	3,712,525
OTHER LIABILITIES	
Deferred rent	404,033
Total other liabilities	404,033
NET ASSETS	
Unrestricted	23,651,686
Temporarily restricted	97,602
Total Net Assets	23,749,288
Total liabilities and net assets	27,865,846

CONSOLIDATED STATEMENT OF ACTIVITIES

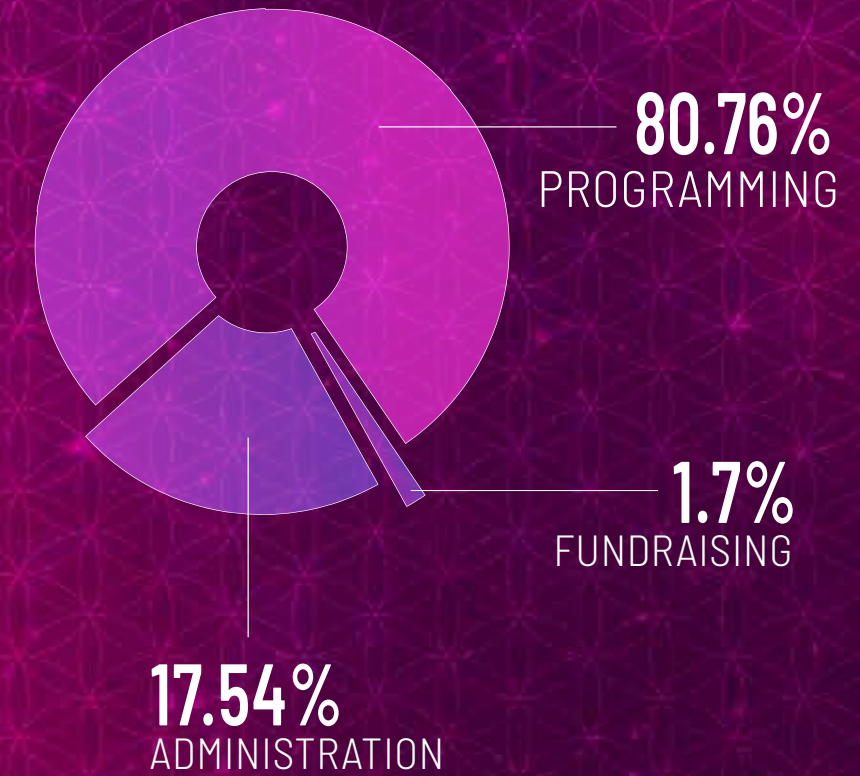
REVENUES AND SUPPORT	UNRESTRICTED	TEMPORARILY RESTRICTED	TOTAL
Burning Man annual event	43,801,088	-	43,801,088
Contributions, gifts and grants	495,400	424,200	919,600
Other program revenue	672,112	-	672,112
Fundraising events (net of direct expenses of \$254,968)	120,651	-	120,651
Interest income	10,793	-	10,793
Other income	46,798	-	46,798
Subtotal	45,146,842	424,200	45,571,042
Net assets released from restrictions	1,262,192	(1,262,192)	-
Total revenues and support	46,409,034	(837,992)	45,571,042
EXPENDITURES			
Program expenses	33,947,397	-	33,947,397
Management and general	7,159,814	-	7,159,814
Fundraising	693,925	-	693,925
Total expenditures	41,801,136	-	41,801,136
CHANGE IN NET ASSETS	4,607,898	(837,992)	3,769,906
Net assets - beginning of year	19,043,788	935,594	19,979,382
Net assets - end of year	23,651,686	97,602	23,749,288

2017 PROGRAM EXPENSES



BURNING MAN PROJECT OVERHEAD RATIO

19.24%



GRANTS PROVIDED

Grants provided by Burning Man Project increased by about \$170,000, from \$1,518,490 in 2016 to \$1,690,078 in 2017. That brought the total to \$5,540,388 since the transition to a nonprofit was completed in 2014.

These grants help support artists bringing art to the Burning Man event in Nevada and to other locations around the world, and support projects like Burners Without Borders civic ignition grants.



BOARD OF DIRECTORS



“My dream is that Burning Man is seen and known by all as a 365-day-a-year project, where the principles are applied directly in communities, and with community, to make extraordinary things happen. What’s happening in Ireland, Reno, even San Francisco and elsewhere only hints at all the possibilities of changing lives and minds, and how we individually and collectively ‘see’ the world.” – Dennis M. Bartels

In January 2018, we welcomed a new chair of our Board of Directors, Dennis Bartels. An expert in science education and policy, Dennis served for 10 years as the Executive Director of the Exploratorium, a public-learning laboratory in San Francisco.

The Exploratorium’s beating heart is the workshops where scientists, artists, and others innovate and prototype ideas for the exhibits. Over the years, Dennis kept noticing the “weird” art projects that people were building during the summer months and the way many staff would disappear around the end of August.

It didn’t take long before Dennis, a man dedicated to participation, innovation, and education, felt the gravitational pull of the playa, and he has not looked back since he and his wife had their first Burning Man experience in 2008.

Board Member Emeritus
Burning Man Founder



Larry Harvey



Chip Conley



Crimson Rose



David B. Walker



Dennis M. Bartels



Harley K. Dubois



Jennifer Raiser



Kay Morrison



Leo Villareal



Marian Goodell



Matt Goldberg



Mercedes Martinez



Michael Mikel



Mike Farrah



Ping Fu



Terry Gross



Will Roger

A SPECIAL THANK YOU TO THE WORLDWIDE
BURNING MAN COMMUNITY.

ARTIST & PHOTOGRAPHER CREDITS:

We’re grateful for the photographers and artists whose work brings the story of Burning Man to life in the pages of this report.

We have noted the artist and photographer on each photo where available. For more information and in-depth credits, please visit the photography credits page in the digital version of this report: www.annualreport2018.burningman.org/credit

Content: Burning Man Communications Team | Design: Tanner Boeger

LEARN: burningman.org

VOLUNTEER: burningman.org/volunteer

DONATE: donate.burningman.org



Art: This Too Shall Pass - Moondancer / Artist: Latha Washington / Photo: Scott Tomlin



A CITY IN THE DESERT.
A CULTURE OF POSSIBILITY.
A NETWORK OF DREAMERS AND DOERS.

Burning Man Project is a 501 (c)(3) nonprofit organization with a mission to facilitate and extend the culture that has issued from the Burning Man event into the larger world.