A Growing Culture

“One can set it as a question. Is this an event that can have, does have, this feature of ongoing transformative gifts? Perhaps, even more than just asking the question, of ongoing transformative gifts? Perhaps, even more than just asking the question, we engender and nourish that…?”

Lewis Hyde
Author of The Gift: Imagination and the Erotic Life of Property

In 1999, a group of people who had coalesced around our first regional Internet contact decided to organize a burn of their own. This was Burning Flipside held in Austin, Texas. Not long afterward followed Synergy in Utah, Playa Del Fuerte in the Baltimore/Washington D.C. area, Burning Corn in Ohio. Burning Snowman in Wisconsin. mOOseyman in Canada, a burn in southeastern Alaska, and many other regional events. We have even heard of burns conducted in Antarctica. Japan, and on a boat in the Baltic Sea. This urge to express our growing culture isn’t limited to celebrations. In 2001, a group of participants from New York City returned home to encounter the events of September 11. For days, the island of Manhattan was embalmed in a pall of dust. By night, police officers huddled in the cold at checkpoints that sprang up throughout the borough. As Americans sat stunned before their TV sets watching replay after replay of the final moments of each crash. It was as if we were a nation, we were trapped in that particular corner of hell the Koran reserves for suicides. And to what extent can we helplessly repeat the fatal act? Perhaps it was this feeling of stranded passivity, of depressing isolation in the face of this terrible event, that most contributed to a numbing sense of national trauma.

But the experience was different for the group that had returned from Burning Man. They decided they would build a bridge between our city in the desert and their struggle to endure in their hometown. Gathering together, they created a series of burn barrels, just like those that line our city’s Explanade like glowing Jack-o-Lanterns. People recruited from throughout the region coalesced to work on the project. Some of them had never heard of Burning Man, but they were glad to participate in a healing ritual a creative public gesture that removed the pain of their experience and clothed it in new meaning by connecting them to others. Fifteen barrels were produced each carved with a unique design, and given to the city so that rescue workers might have some small comfort during their shifts at outdoor security checkpoints.

No event staff member or Burning Man organizer told these people what to do. The Burning Man Project doesn’t dictate the content of radical self-expression. But we have provided participants with a model city that is large enough to illustrate what can be done. This group had forged communal bonds by creating a theme camp, and they used this sense of personal connection to construct a gift that benefited an entire city. If all this sounds like a Frank Capra movie. it’s because it is like a Frank Capra movie. It’s like It’s A Wonderful Life in which the good deeds of a single individual turn out to have a power to affect the lives of everyone around him. It’s a story in which his fellow townspeople decide to give something back, to nourish and perpetuate a gift they have received, and in so doing, begin to transform their world. This may sound a little corny. Carpeanly, it’s true that Captain’s film is only shown at Christmastime — as if it were a fable on a pair with Santa Claus. But this same sort of process is happening across America. Participants are learning that Burning Man is more than an event. It is an ethos and a culture that has the power to change the world. Where we live during the remaining 11 weeks of the year.

Throughout 2002, Burning Man organizers have been working very hard to fashion tools that participants can use to reassert the spirit of our community wherever we live. We have established Regional Contacts in 60 locations around the world — in the United States, Canada, Europe and Asia. A list of these contacts appears in the Community Notes section of this journal. If your corner of the world isn’t represented, and you would like to assume responsibility for this role, please contact jackrabbitspeaks@burningman.com. We currently provide regional groups with Burning Man newsletters, stickers, videos, and other items to share. However, in the future, we intend to do much more.

It is our plan to provide our emergent community with Internet based organizational tools and information that describes the Burning Man Project’s history and our experience as social organizers. We envision Black Rock Station, currently the staging area for our desert event, as a place for gatherings, workshops and symposia, where participants in regional activities can meet with staff members and visit with other regional groups who face similar challenges. We also plan to involve the Black Rock Arts Foundation, the non-profit charitable organization described in detail elsewhere in this issue.

An Economy of Gifts

— an interview with Larry Harvey

Bury! Van Rhey: You have described Burning Man as a gift economy, but isn’t this an oxymoron? Gifts are things we give away, but doesn’t being economical mean that we retain what is valuable? Isn’t there always a balance sheet? In any economy don’t we always get something for what we give?

Larry Harvey: In some way, I suppose we do. I do think you are absolutely right to say that gifts are things we give away without an expectation of return. If we do expect something back in exchange, even if it’s counting on an expression of gratitude, we then give this. I think we do all experience these gifts that come with a hidden cost. Isn’t it galling when someone gives you something and then continually reminds you of it?”

Larry Harvey: Precisely. They want credit for selflessness. You begin to wish they’d just present you with a bill. If so, the gift buys them a claim on your soul. It’s not a fair deal. I’ll go even further than this. A true gift never really belongs to the person who gives it. When you buy a perfect gift you’ve given. When you thought of giving it to someone didn’t you just feel that’s his or that’s hers? Didn’t it feel as if it was already part of the person you were giving it to, that it was just passing through you? Likewise, think about your own gifts. Your talents. Any creative person knows that they don’t really own their gifts. We say that these kinds of gifts are God given, inherent in what we are. We really don’t do anything to deserve them. There isn’t any deal involved. The true value of gifts is unconditional. They just flow out of us.

Okay. I suppose that gifts are their own reward. But doesn’t that get back to what I said? If gifts don’t involve deals, how can they be part of an economy?

Larry Harvey: They can be part of an economy because they transmit value. Gift giving networks just work very differently from market systems.

DVR: Can you describe this difference?

Larry Harvey: In the market economy we’re used to any exchange always represents some sort of equivalence of value. For instance, let’s say I sell you my hat.

DVR: Is it for sale?

Larry Harvey: No. But let’s assume it is. You get the hat, I get the money, and there at some point. I’ll invest that...
NY"ork

The New York Burning Man regional group has been burning since 1998. It has begun to introduce the Burning Man ethos to a broader audience in New York, some of whom may never set foot on the desert. LadyMerv (Cory) and Q (Leslie) are the third generation of Regional Contacts for newyorkburningman.com. First to step forward was Erek (Eric Singer), followed by Gavin Hecz. When Cory and Leslie, who are married, were first approached about becoming the regional liaisons the role seemed to the two of them like a good way to give back to the community. They find it a phenomenal opportunity to learn about community, growth and people — they call it a "highly recommended participation opportunity." In 2001, after an amazing Burn, everyone returned to The City and discovered like many participants after the event, that they needed to decompress. One of the locals, Dori graciously hosted and organized (almost single handedly) a fantastic Decompression event in late September. But instead of the 30 to 40 people she expected nearly 150 attended! Unfortunately, the event ended just as it started, due to a neighbor's complaint. Everyone wandered around Williamsburg, Brooklyn, in costume, carrying toys, and still deeply affected by the emotions they'd experienced in Black Rock City. They found themselves transmuting about a way to secure a suitable space that could facilitate events. The following month another dedicated NYC Burner and Ringer chromium hosted a blowout Decompression party at his home in Long Island City, Queens. After a few months of informal meetings, a small group met — Justin, Jesse (Tinu) plus Cory and Leslie — to discuss future plans. Jang said: "We should become a religious organization. They get tax breaks and all sorts of other benefits."

After laughing about this, the four realized that a not-for-profit arts and educational organization wasn't such a crazy idea after all. The organization that was eventually formed is known as Society for Experimental Art and Learning (SEAL). SEAL also organized a train container to help the regional section of our website. To learn more about being a regional, please visit the regional burn in the state. It is known as "Scalping Weekend". The group received visits to local firehouses to entertain and undertake "urban safaris" to various locations for fire performers. Danger Ranger's "Silver Seed Tour of America" included a visit to local firehouses and members of the community often just send announcements to "come on over next weekend."

The New York community is still in publication, and the Intranet weekly Happy Hours at Asylum Bar in NYC. The New York Intranet. In 2002, Asylum has been hosting plenty of growing pains. It eventually topped 1,500 members and Burning Man energy to all those who attended. The New York fire-performance community is in an exciting new phase with local Fire Conclave performers. The Official Journal of the Burning Man Project 2002 Summer Edition The Burning Man Project P.O. Box 90488 San Francisco, California 94119-0488 Hotline: 415/TO.FLAME www.burningman.com Editor — Harvey Larry Contributing Writers: Jessica Bolter, Larry Harvey, Andrew Lerman, Niki Rettig, Sarah Elwood, Stephanie Selig, Society for Experimental Art & Learning, Gary Taylor, Liz Weber Production Director: Dan Talley Art Director: Surfarity Production Manager: the name


The Burning Man Project has grown in size and stature in the last few years. One of the most significant changes has been the creation of the Burning Man Project, a non-profit organization that oversees the event and its related activities. In 2002, the Burning Man Project launched an online community for regional groups, allowing them to connect and share information. The project has also expanded its efforts to support local burns and events, including a train container program and a decompression event in Long Island City, Queens. The New York community has continued to grow, with over 1,500 members and an active online community. The group has also organized a train container to help donors contribute to the regional burn in the state. Additionally, the New York fire-performance community has been growing, with local firehouses hosting performances and "urban safaris" to various locations for fire performers. The Silver Seed Tour of America included visits to local firehouses and members of the community often just send announcements to "come on over next weekend." The New York community is still in publication, and the Intranet weekly Happy Hours at Asylum Bar in NYC. The New York Intranet has been hosting plenty of growing pains. It eventually topped 1,500 members and Burning Man energy to all those who attended. The New York fire-performance community is in an exciting new phase with local Fire Conclave performers.
or commerce? But then, you see, this process is also the source of what I mean is a less formal type of gift that's called a theme camp. People naturally form groups at Burning Man. This happens quite spontaneously. When people join together in this way—not just to share among themselves but to create a greater gift—it generates a kind of social connection. Think of the gift at the center as a kind of chemotherapy. The hotter and more passionate the fire, the more remarkable it will attract, as if it were drawing in oxygen.

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Are you saying that a theme camp is a gift that creates social capital?

LH: Enormous amounts. All this interaction is a gift, or commerce. It's commerce sneaking in through our back door. In some instances, I think it's sort of interactive scenario, generate role-playing creativity. We ask that any theme camp have a particular gift should be, but perhaps it would be more appropriate in some instances to simply do something a kindness or contribute to the life of our city instead of passing on so many tangible souvenirs.

DVR: Can we see this bothers you. Are you prepared to ban barter?

LH: Not really. We've banned commerce in the form of monetary transactions because we want to nourish people with a large scale model of the kind of society that gift giving can create. But we don't think we want to be any more controlling. There will be no barter police. I hope we could, however, that when people see others engaging in barter—especially their friends—that they wouldn't talk to them about it. Gift giving is not an ideology or a dogma. Realistically, it is a lifestyle. Maybe they could get that person a real gift, or they could buy them a plane ticket and give them a big hug. In return, I think we should address the best in human nature. I believe people will learn.

DVR: What part does the Burning Man itself play in gift giving?

LH: The Burning Man has always been a gift, I recall when we first burned it near the tide line at the beach. People were spontaneously drawn to it. They formed a semi-circle, and most of those people were strangers. I was holding my young daughter in my arms, and I remember their faces reflecting the fires. It's funny isn't it, how the knowledge and the enthusiasm and the energy and the spirit is the most original semi-circle. Our city reaches toward the Man, as if it would capture him, but can never quite possess this gift at its center. The value of a gift is in its passage. That is why we burn him.

copper of the Ulcer, the labor of China all of these can be summoned up then used to make goods that are delivered to your doorstep as if borne on a magic carpet. All that is required of you in this process is a sum of money. I don't think there's a better way to produce and distribute goods and services on a large scale.

DVR: So Burning Man isn't against capitalism or commerce?

LH: Heavens, no. Without commerce there would be no civilization. We'd all be eating grubs and boiling water with heated stones. Buying a ticket to our event is in act of commerce! There never was a better way of transmitting material value. But then, you see, this process is also the source of a problem.

DVR: What do you mean?

LH: Well, when you buy my hat and I take your money, what is left to connect us? Our business is based on a search for something rare and valuable. They must demand goods. "Wadda ya got?" they'll say, as if borne on a magic carpet. All that is required of you in this process is a sum of money. I don't think there's a better way to produce and distribute goods and services on a large scale.

LH: What is social capital?

LH: Social capital represents the sum of personal connection that holds society together. Value passes from thing to thing, from hand to hand in the marketplace. But value in a gift economy passes from heart to heart, from soul to soul. Giving networks are excellent conduits of social capital. Gifts, quite literally, are bearers of being.


LH: But just how practical is this gift economy you're hinting at?

LH: I'm a practical person. Let's start at the beginning. At Burning Man we encourage radical self expression. We tell people to regard themselves as a gift, to come to life with their own reality that essential inner portion of experience that makes them feel real. Then we ask them to project this vision out onto the world in the form a gift that can be shared with other people. Since we never dictate the content of self expression, this ethos has led participants to become an incredible array of gifts on Black Rock City—bizarre, delightful, but often very practical gifts as well. It nourishes an abundance of art, of course, and people make millions of spontaneous contributions to our city's social life. But we also organize a public service sector the Black Rock Rangers, for instance; or the people at Media Mecca the Artsy, Playa Info, the Lamplighters, even our ice concession and coffee house—all these folks who work for institutions at our civic center. Almost all of them are volunteers. They're giving gifts. Is this what you mean by gift giving networks?

DVR: Partially. Yes. But I think the best illustration of what I mean is a less formal type of gift that's called a theme camp. People naturally form groups at Burning Man. This happens quite spontaneously. When people join together in this way—not just to share among themselves but to create a greater gift—it generates a kind of social connection. Think of the gift at the center as a kind of chemotherapy. The hotter and more passionate the fire, the more remarkable it will attract, as if it were drawing in oxygen.

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**The Floating World**

Reality is so big that we must protect ourselves from it. We make rooms, then hang pictures on the walls and think that what's outside must surely be a picture, too. But the rising tide of reality overshadows our boundaries. Our little worlds, in truth, are ships that float upon this sea. In the year 2002, we will cast off from shore. The Black Rock Desert will become an ocean, a deep and perilous span, forever filled with the unexpected. Our theme is about how we find our way through the world and what we seek and value in it. Prepare for a voyage of discovery.

The Known and Unknown

At night the body of clouds smother the whole quiet gulf below with an imperceptible darkness. Sky, land and sea disappear together. The few stars left below the seaward frown of the vault shine feebly as into the mouth of a black cavern. In its vastness your ship floats unseen under your feet, her sails flutter invisible above your head. Beyond our bay, faraway in the offing, voyagers will encounter the Unknown, the soul and mystery of the sea, a place where chart and compass cannot guide us. No known points of destination will be entered on our sea chart in this region. Participants who journey there must find their way by means of careful calculation. Your map and the enormous compass at the polar center of our ocean world will be your guide. As an additional aid to navigation, a foghorn mounted in the Solar Plexus of the Burning Man will sound during spells of foul weather, when even the shore of our city and the flashing beacon of its Lighthouse are obscured from view.

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A Quest for Treasure

As we find our way through the world and what we seek and value in it. Prepare for a voyage of discovery.

The names and locations of theme camps participating in this treasure hunt will be indicated on our city's map. At each theme camp travelers will undergo a rite of passage and receive a special token. When you have collected three of these tokens, you must visit a fourth and final theme camp where you will be given one last token and a secret clue. This clue will be a measurement of latitude, a measurement of longitude, and a time. A sample clue:

**Lighthouse design by Rod Garrett and Larry Harvey.**

Under no circumstances, however, is it permissible to barter or sell this coin, nor is it acceptable to collect more than one. This would be unfair to other voyagers who seek treasure. One coin per person is the rule. Each coin should represent a unique effort by a single individual. All who enter into the Lighthouse must solemnly swear to the Keepers that they’ve discovered treasure by their own effort or received it as a gift. Under no circumstances, however, is it permissible to barter or sell this coin, nor is it acceptable to collect more than one. This would be unfair to other voyagers who seek treasure. One coin per person is the rule. Each coin should represent a unique effort by a single individual. All who enter into the Lighthouse must solemnly swear to the Keepers that they’ve discovered treasure by their own effort or received it as a gift.

The treasure to be sought in the Unknown will take the form of gold doubloons, imprinted with the likeness of the Burning Man. The possession of this treasure will entitle you to enter the Lighthouse and climb upward to the top of our spinning world immediately beneath Burning Man. Here you will witness the created chaos of our city as it swirls around you. To be admitted to the Lighthouse, you will be asked by its Keepers to surrender your treasure. You must determine the true value of the coin that you possess. You may retain this object as a piece of property, release it for a passage upward to the Burning Man, or give it to another person as a gift. Under no circumstances, however, is it permissible to barter or sell this coin, nor is it acceptable to collect more than one. This would be unfair to other voyagers who seek treasure. One coin per person is the rule. Each coin should represent a unique effort by a single individual. All who enter into the Lighthouse must solemnly swear to the Keepers that they’ve discovered treasure by their own effort or received it as a gift.

We will also furnish participants with another way of finding treasure in the charted world of Black Rock’s bay. The names and locations of theme camps participating in this treasure hunt will be indicated on our city’s map. At each theme camp travelers will undergo a rite of passage and receive a special token. When you have collected three of these tokens, you must visit a fourth and final theme camp where you will be given one last token and a secret clue. This clue will be a measurement of latitude, a measurement of longitude, and a time. A sample clue:
1300 feet latitude, 300 degrees longitude, and 7 PM. These coordinates will guide you to an island that appears and reappears each evening, continually shifting its location within our bay. You will also be instructed to take food and drink upon this journey. Your destination is the floating island of the Chaos Cabaret. This evanescent nightclub is devoted to the two purest forms of chaos: the Maelstrom and Abyss. The Maelstrom represents a violent, disordered, turbulent state bursting with activity. The Abyss is an immeasurable void, a place that is no place apart from what you choose to bring to it. Here you’ll encounter dinner theater such as you have never experienced. Upon surrendering the tokens of your passage and sharing food and drink with other travelers, you will receive a golden doubloon.

A City by the Sea

The city had found a inviolable sanctuary from the temptations of a trading world in the solemn hush of the deep [gulf] as if within an enormous semicircular and unroofed temple open to the ocean, with its walls of lofty mountains hung with the mourning draperies of cloud.
—Joseph Conrad

Black Rock City will become a coastal town in this year of the sea, and its Esplanade — literally a "level stretch of ground designed for walking along a shore" — will be a marina. Every type of seagoing vessel, from boats, yachts, and galleons to submarines and ocean liners, will be allowed to dock along our waterfront, provided they are firmly moored and have received permission from our harbormaster (harbormaster@burningman.com). We also encourage participants to contribute to the superabundant life of our bay. Pods of luminescent jellyfish and floating fields of lily pads will populate these waters, along with many other creatures, plants, and exotic visions. For descriptions of many of these artworks, please see the Theme Camps/Art Installations section of our website. (http://www.burningman.com/themecamps_installations/installations/02_art_theme.html)

Lines of Latitude and Longitude will also mark the streets that span our city. The radial streets dividing the arc of Black Rock City will be measured in 15-degree increments of longitude, from 60 to 300 degrees (formerly indicated as 2 O’clock and 10 O’clock on our city’s plan). Each longitudinal street along the curve of this great arc will be named and assigned a number corresponding to our system of measuring distance from the Man. With the exception of the expanded block devoted to theme camps at the front of our settlement, each of these blocks will be spaced at 200-foot intervals, ranging from 200 feet along the shoreline of the Esplanade to 3900 feet along its back street, the Abyss.

The Island

A treasure far out to sea like a rough head of stone... Utterly wildfounes it has not soil enough, it is said, to grow a single blade of grass as if it were blighted by a cure! The poor, accosting by an oblique instinct of calculation the ideas of evil and wealth, will tell you that it is deadly because of its forbidden treasures. Tradition has it that many adventurers in the olden time had perished in the search.
—Joseph Conrad

The distant island of Azuera will mark the outermost rim of our turning world. It will be located at 0 degrees latitude, 2100 feet along the shoreline of the Esplanade to 3900 feet along its back street, the Abyss.

This adventure will depend on your immediate involvement. Once you have arrived at the Temple of Joy, you will be invited to write or tell the story of a gift that you have given or received that has changed your life or that of another. This might be a gift that is innate, such as a talent, or any other kind of gift that has been given you by a parent, a lover, a friend, or a stranger who has affected what you are. If you feel that you have squandered gifts, feel free to tell this story too. We also encourage participants to create memorials to gifts or their givers and bring these to the temple. On Sunday evening, the Temple of Joy and its immense accumulated record of this passage of gifts will be set afire.

As always, any work of art is welcome on the playa. If your art is not related to our theme, please contact installations@burningman.com. Artists producing work directly relating to this year’s theme should contact themeart@burningman.com. This will help us place your installation and map it on our sea chart.
Community Notes
Volunteer!
We need volunteer team leaders and volunteer team members. There is no volunteer we don’t need want and love. Burning Man is truly a participant created event. Be a volunteer and know that you made Burning Man 2002 happen. If you would like to volunteer at the event, please come to Playa Information in Center Camp.
If you have ANY questions about volunteering, please contact volunteers@burningman.com.
If you are interested in helping us, but have no Internet access, you’re welcome to call our hotline (415 TO FLAME) and leave a message in the volunteer voice mailbox. Our volunteer coordinator will call you back. You can also write to Burning Man, Attention: Volunteer Coordinator, PO BOX 88468, San Francisco, CA 94188-4688.
If you have any questions about volunteering, please contact volunteers@burningman.com.

ARTERY Join the Art Team and help place art installations, document the art, assist artists, and host the art.
Contact installations@burningman.com.
BLACK ROCK GAZETTE The BrE team publishes the City’s official newspaper. Contact BrE@burningman.com.
BOX OFFICE The Black Rock City Office sells tickets and holds and distributes will-call tickets. Contact boxoffice@burningman.com.
BUS SERVICE If you would like to help staff the Bus Depot in Center Camp and assist Burners headed in and out of BRC, contact busdept@burningman.com.
CAMPASTIC Help us build our camp and sell ice. Email ice-volunteers@burningman.com.
CENTER CAMP CAFE Help build the Cafe, sell drinks, and make technical systems behave. Email cafe-volunteers@burningman.com.
If you feel your music or performance is appropriate to the camp and would like to perform, please email cafe-sound@burningman.com.
CLEAN UP If you want to help clean the playa after the event please email cleanup@burningman.com.
COMMUNICATIONS Graphic Designers Designers help create our newsletter (the one you hold in your hands!), Survival Guide, event flyers, stickers, and other miscellaneous paraphernalia. Indicate your skills on the questionnaire.
PHOTO Team The Burning Man Image Team is looking for evolved Photoshop and Image Editing gurus. If you want to get involved with this sort of project, please indicate your skills on the volunteer questionnaire - we would love your help.
Web Team Web designers, writers, graphic designers, information architects, project managers, HTML, and scripting jockeys. Flash designers, photographers, and Photoshop experts are needed to breathe life into our beautiful new website - redesigned and launched in August 2000. Email techie-volunteers@burningman.com.
 Writers We are always looking for writers with strong skills to help create this newsletter, our website, online journals, and other publications. Please email writers@burningman.com or fill out a volunteer questionnaire. Be prepared to show us samples of your work.
DPM – BUILD BLACK ROCK CITY The Department of Public Works needs painters, carpenters, mechanics, electricians, rippers, designers, truck drivers, etc. Hard-working bodies of all types are needed at least two weeks ahead of the event. Email dpmvolunteers@burningman.com.
EARTH GUARDIANS Keep the playa clean & educate others about it. Contact earthguardians@burningman.com.
FINE CONCLAVE If you are a fire performer please contact fireconclave@burningman.com.
GREETERS We greet people as they arrive. Email greeters@burningman.com.
LAMPLIGHTERS Gather volunteers so we light the streets of Black Rock City each night. Email lamplighters@burningman.com.
LEGAL If you are a lawyer or legal expert, we can use your help. Email any area of interest to legal-volunteers@burningman.com.
MEDIA MECCA If you have PR or media experience, please send an email to our team at media-volunteers@burningman.com.
OFFICE SQUAD: SAN FRANCISCO We need all kinds of help, from stuffing envelopes and photocopying to database entry. Contact volunteers@burningman.com.
PLAYA INFORMATION SERVICES We are the primary resource for on-playa information. Contact us at: playainfo@burningman.com.
RANGERS The Black Rock Rangers create the core infrastructure for safety and ensure the collective survival of the community. Email: rangers@burningman.com.
EMERGENCY Services Department of the Rangers (ESDR): We provide emergency first response resources. Please email ESDR@burningman.com.
Gate Ranger activities also include the Gate operation, the initial partial to Black Rock City. Email: gate@burningman.com.
Exodus We are looking for traffic experts and are interested in making leaving as much fun as arriving! Sign up your big brain at: exodus@burningman.com.
TECHNOLOGY The tech team develops, manages, and maintains the technical infrastructure to keep Burning Man functioning. Contact techie-volunteers@burningman.com.
Database Team We need a broad variety of database managers, programmers, and coders. Contact techie-volunteers@burningman.com.
Regional Contacts
If you would like to be a regional contact in an area not yet covered, have been to Burning Man at least once, and are interested in connecting people, please email jackrabbit@burningman.com and indicate your interest:
US STATES
dallas@ arizona@ arkansas@ easternar@ florid@ han@ idaho@ kansas@ michigan@ minnesota@ missouri@ montana@ newjersey@ newmexico@ neworleans@ newyork@ northcarolina@ ohio@ oklahoma@ siksky@ (Southern Oregon) sussex@valley@ (Southern Pennsylvania) tennessee@ utah@ wisconsin@
US CITIES
atlanta@ austin@ baltimore@ boston@ chicago@ denver@ houston@ kansasCity@ la@ los angeles@ iowa@ iowaCity@ minneapolis@ nortbby@ (Northern SF Bay) philadelphia@ portland@ reno@ sacramento@ saltlakecity@ sanjose@ sanfrancisco@ santabarbara@ santacruz@ stlouis@ washington@ weekiWachee

International
canada@ canada@ newzealand@ ottawa@ toronto@ vancouver@ victoria@ washington

INTERNATIONAL
australia@ europe@ germany@ newzealand@ uk

Extraiten Team We need help with our Extraiten and the Digital Directory project to build the on-playa web interface you’ll see on the PlayaNet! Contact techie-volunteers@burningman.com.
Art Installations
If you are creating an art installation and would like to have it be on the map, fill out the installation questionnaire http://www2.burningman.com/cgi-bin/index.cfc. If you are interested in working on theme art in "The Floating World" area please contact themeart@burningman.com.
Theme Camps Register your theme camp fill potential placement and mapping. Fill out a theme camp questionnaire http://www.burningman.com/cgi-bin/index.cfc. Email themecamps@burningman.com.
LARGE SCALE SOUND ART Large-scale sound installations are placed on the edges of our city. Assignment to these zones is on a first come, first served basis. Fill out the theme camp questionnaire http://www2.burningman.com/cgi-bin/index.cfc or email themecamps@burningman.com.
KIDS’ CAMP At Kidsville, we create an environment where children are participants who can experience radical self-expression and radical self-reliance. Email kids@burningman.com.
RECYCLING We recycle only aluminum, glass, no plastic, no paper. Contact recycling@burningman.com.
ALTERNATIVE ENERGY We use solar power, wind power, and other alternative energy sources. No gas generators are allowed here! Contact us at e@e@burningman.com.
Ride Share Connect with other Burners and share the ride. We recommend you talk with your regional contact or leave a message on the “Ride Share” bulletin board on our website. http://bs.burningman.com
Events
Visit the website and post your event info in the calendar section of “Black Rock City Year Round.” You may also send information to yr@yr-admin@burningman.com for inclusion in other areas.
FLAMBE LOUNGE This really fabulous party invites participants to share their ideas. Want to bring your theme camp, play art, slides or videos? E-mail flambe@burningman.com.

Internet
WEB SITE If you haven’t visited our incredible website, you’re missing out on the most valuable information resource the community has to offer. New pages are added frequently. Visit www.burningman.com.
EMAIL BASED NEWSLETTER Jack Rabbit Speaks, is the near-weekly newsletter, provides information about the event, what to bring, political issues, camps, and useful URLs. Please send an email to irma-subscribe@subscribenow.com. If you are not on the Internet, please call us and we will put you on the mailing list for U.S. Mail delivery.
HELP Desk The Efflaga is the Burning Man internet bulletin board area. Check it out at bs.burningman.com
IMAGE GALLERY This moderated repository collects participant photos from all years. Email images@burningman.com with questions.

Burning Man Journal–Summer 2002
If you have received this Burning Man Journal from a pick up site (coffee shop, friend, other event) rather than U.S. Mail, you can stay connected. Please leave your mailing address and email address (if you have one) in the “mailing list” message box on our online, or visit the mail form on the website. Stay connected!

"Playa Information Services are the primary resource for on-playa information. Contact us at playainfo@burningman.com. We are always looking for writers with strong skills to help create this newsletter, our website, online journals, and other publications. Please email writers@burningman.com or fill out a volunteer questionnaire. Be prepared to show us samples of your work.
Important Details

**AIRCRAFT** For landing procedures check out: http://burningman.com/the_plays/airport/ or contact the Airport Manager at airport@burningman.com or (408)297-9795.

**COMMERCIAL VENDORS** No vending of products or food is permitted at Burning Man, except sales of ice at CampArctica and coffee at the Center Camp Cafe. This event is an experiment in community dedicated to radical self-expression and radical self-reliance. Please bring all you need to survive.

**DAY PASSES** There are no Day Passes to Burning Man. Additionally, NO tickets will be sold at the gate after Thursday. Tickets to Geriat will be available by our shuttle bus for a $5 fee. You may also leave and return in your own vehicle, but you will pay a gate fee of $20.

**DEPARTMENT OF MUTANT VEHICLES** Only motor vehicles allowed to drive at the event aside from service vehicles are art cars, which are an important and expressive part of Burning Man. Returning art cars may be pre-registered for your convenience; new art cars must be inspected and display their DMV placard. For information on what qualifies as an art car and to register your work of art, contact dmv@burningman.com.

**DOGS** It is STRONGLY recommended that you leave your dog at home. Visit “The Pet Unfriendly Plays” page in the Preparation section of the website. If you really insist on bringing your pooch, you’ll need to purchase a Pooch Pass, for $100, available at the gate. Free-roaming dogs will be temporarily impounded. If you would like to help care for these animals, please contact dogs@burningman.com.

**MEDIA** We require all professional print, photographic, video, and film media personnel to register in advance if they want to cover the event. Every member of the media must purchase a ticket, and all are expected to comport themselves as participants in the community. The deadline to register projects with commercial intent was June 15, 2002. The number of commercial crews allowed to film during the event is limited. Professional media must check in at Media Nezca in Center Camp upon arrival. Questions about press registration can be sent to press@burningman.com or left on our hotline. Visit the Press Here section of the website for extensive information.

**VIDEO/PHILM** Any participant bearing a motion film or video camera must sign a Personal Use Agreement. Forms will be available at the Greater station, Plays Information, and Ranger Outposts. You will receive a tag that you must affix permanently to your camera. Our intent is to protect the identity and image of every participant, including the Man, from commercial exploitation.

**PHOTOGRAPHIC, VIDEO, AND ART ARCHIVE** Burning Man staff members curate a growing photo, media, art, and material culture archive. Items in this collection represent important documentation of the event’s unique historical evolution. If you have contributions, bring them to the Artery in Center Camp or contact: archive@burningman.com, call the hotline, or mail: Archive, Burning Man, PO Box 884688, San Francisco, CA 94188-4688.

**WALK-IN CAMPING** Each year we offer a Walk-In Camping section, located at the back of our settlement beyond the last road that rings the city. Here, participants are welcome to Walk-In and camp on the open playa, away from their vehicles. Contact walkin@burningman.com.

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**REMEMBER,** commercial use of images taken at Burning Man is STRICTLY prohibited without express permission. Your entry into the event signifies acceptance of this policy. We’re serious about this, and we will continue our vigorous enforcement of this standard.

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Clean Up Report Card for 2001

Will Roger, director of our Department of Public Works, posted the following report to Burning Man staff members on May 15, 2002.

"We passed the 2001 site inspection! Yesterday at 9AM we met the BLM led by NCA Manager Dave Cooper, several Earth Guardians, some Friends of the Black Rock Desert BLM Volunteers, DPW managers Flynn and Marian to execute three transects on the 2001 Burning Man event site. This time the weather was perfect. We drove out to the spot where the Man stood to organize the line sweeps. Roger, from the Cedarville BLM office, had identified five random locations. We chose three and started out on our first transect. The first location began at Obliagon and 5:00 o'clock and went toward the Expanse. Each transect is 150' wide and 1000' long. We stretched out a 150' rope with knots tied every 10', where a line sweeper is located and walked together picking up anything in our path. The first transect collected about 1 square foot of MOOP. Pretty damned good, since this was entirely within a major population center in Black Rock City. The second transect went from approximately 7:30 and Oblivion toward the trash fence, a no-camping area. We collected even less debris! The third transect went from approximately 8:30 and Oblivion out toward the trash fence, a no-camping area. We collected even less. When we spread out the collected debris from all three transects, we had about 3.5 square feet of litter or 2 square less than the allowable standard for one transect alone. We passed with flying colors. The MOOP consisted of one long rebar stake, several smaller tent stakes, gutter spikes, bottle caps, plastic pieces, wood chips, pistachio nut shells, bangle beads, nails, screws and staples. No significant burn scars were visible. 2001 is our best cleanup effort yet. Huge thanks go to the entire Burning Man community and especially to the Clean Up Crew."

The first inspection of our event site was conducted shortly after our event. The second inspection described by Will Roger is routinely undertaken in the spring in order to detect debris that may resurface on the playa after winter rains. Our final grade, by any measure, was an A. This success would not have been possible without the cooperation of our citizens. In 2001, participants adopted the Leave No Trace ethos as never before. However, these inspections were preceded by weeks of diligent effort by our Clean Up Crew. These dedicated folks patrol the playa surface using the inspection method that's described in this report, but the grid they walk isn't random. It covers every inch of the desert floor. They stoop to pick up glinting glass fragments, boa feathers, tent stakes, nutshell and a thousand other items that are left at campsites and in public places by participants. The citizens of Black Rock City did a very good job this year and deserve a B-. This is a very good grade. Congratulations! But grades if they are truly useful are really only guides for future improvement. In 2002, let's try for a B+. Below are some helpful hints about doing your part. Many new participants will attend our event this year. Please help to educate them.

### Please help to improve our GPA!

#### Eliminate MOOP: Matter Out Of Place

- Don't let it hit the ground.
- Take home everything you brought to the event.
- Clean as you go.
- Contribute two hours to public clean up on Sunday.
- Never burn anything on the unprotected playa.
- Never Ever dump garbage in the Port-a-Potties.

#### Pistachio Shells, Wood Chips & Cigarette Butts are the three biggest MOOP offenders.

- Eat pre-shelled pistachios.
- Do your wood projects on top of a canvas drop cloth and clean as you go.
- Carry a tin or film canister in which to put your cigarette butts or put them in your pocket.

For further information on how to minimize trash, and other tips on doing your part to keep the playa clean, please visit the following sections on burningman.com: Recommended Reading in the Preparation section, Garbage & Recycling and Environment in the On The Playa section. Of particular note are Rebar 101, Burn Scars on the Playa, How to Reduce Trash, Lighter Better Smelling Trash and Recycling info.

### AfterBurn Report

The 2001 AfterBurn Report was published on our website earlier this year. It tells the story of the Burning Man organization: who we are, what we do each year, and how we spend our money. It was accompanied by a survey that asked participants many questions about who they are. You can view the results by following links from the AfterBurn page (http://afterburn.burningman.com/). It is the beginning of a portrait of the Burning Man community.

We hope to conduct a second survey during this year’s event. This will be Black Rock City’s first online census. A census form will be handed out at the gate, along with our city map and other materials. Every city needs a census. Participate, and help us expand civic awareness.

After the event, the JackRabbit Speaks newsletter will inform you when the 2002 AfterBurn Report and survey results from the 2002 Census are available online.