

Black Rock City Honoraria

2020 Full Proposal Preview

Below, please find a preview of the full proposal form which is used to submit a project for consideration for the Black Rock City Honoraria program.

The full proposal is by invitation only. You must have first submitted a Letter of Intent (LOI) in order to receive an invitation to submit a full proposal. Your LOI notification will include a unique link to the full proposal form for you to fill out.

Before submitting your proposal, please make sure you've read about the BRC Honoraria program here: <http://burningman.org/culture/burning-man-arts/grants/brc-honoraria/>

If you choose to apply, we recommend that you compose and edit your responses to the questions in a text editing application (such as Google Docs or Word) and then paste your responses into the online submission system once it opens. If you are accessing this preview through Google Docs, please make a copy of this file so that you can compose your responses, since this file is View Only.

Intro

Thank you for wanting to share your creativity in Black Rock City!

You'll see that some of the questions in this form have been pre-filled with the information you submitted with your Letter of Intent (LOI). Please feel free to leave them as-is, or edit, replace, or expand on each of them as needed. In some cases, the length limit is higher on this form than it was on the LOI to give you more space to explain your project. Note that these character limits are maximum and not recommended lengths; in many cases, a response that is substantially shorter than the maximum will sufficiently respond to the question.

We understand that your project may have evolved since the LOI, but the general concept of the project must be the same as what was initially proposed.

The deadline to submit a full proposal is **January 22, 2020 at 5pm Pacific Time**. Late proposals will not be accepted. We will notify applicants by early March 2020.

Thank you!

Summary

***Asterisk Indicates Response Required**

Art Installation Title*

The Tower of Buns in Black Rock Desert

Lead Artist Name (leave blank if you are the Lead Artist)

Up to 255 characters of text

The name and contact info from your Burner Profile will be the primary contact that we communicate with regarding this application.

If the lead artist is DIFFERENT from the primary contact, enter the name of the lead artist here. Please only enter a name here if the lead artist is someone other than you. If the field is left blank, you as the applicant will be listed as the Lead Artist.

We'd like to know a little more about the Lead Artist's prior experience (only if the Lead Artist is someone other than you).

How many years has the Lead Artist attended the Burning Man event in Black Rock City?*¹

Please enter digits only, no letters, words, or special characters.

List any previous art projects the Lead Artist has worked on in Black Rock City.*²

Up to 300 characters of text

Artist Group, Collective or Organization Name

If applicable.

Up to 255 characters of text

Artist or Collective Bio*

Up to 500 characters of text.

Nomadic time-travelers on a mission to revive lost cultures in foreign space and time.

Project Website

If you already have a website for this project, share the link here.

Please use a valid URL format, including "http:///" and use all lowercase letters.

<https://towerofbuns.art>

Artist Group, Collective or Organization Website

¹ This question is only required if you enter a name in the previous question, Lead Artist Name.

² This question is only required if you enter a name in the previous question, Lead Artist Name.

Please use a valid URL format, including "http://" and use all lowercase letters.

Project Narrative

Project Summary*

Up to 300 characters of text

Briefly describe the project for which you are requesting funding.

Bun towers are built by indigenous Hong Kong (HK) people to pray for peace for crisis. The Tower of Buns imagined future HK not as a location, but a migrating culture evolving with HK people around the world. The diversity of our bun culture reflects our identity as global citizens.

Physical Description*

Up to 1000 characters of text

Share a physical description of the proposed installation. What will the project look like? What will its visual impact be?

If you are incorporating fire into your artwork, detailed questions will be asked later in this application.

The Tower of Buns in B.R.C is a **four-dimensional copy** of the fallen bun tower from 1978. After years of time travel, it has transformed into a huge fallen pile of buns in Black Rock Desert. We are visually materializing a surreal amount of realistic looking buns, piling three times the height of a human in the midst of the desert.

Thousands of Hong Kong Buns, ranging from actual sizes to human-height sizes, will be used. As Burners draw closer, they will discover that many of these buns are familiar since many Hong Kong buns are reinvented from buns from other countries using local techniques and ingredients. For instance, sausage bread is a reinvention of American hotdog.

These buns will pile up into a pyramid, 18 ft high, 12 ft wide, inclining at a slope of 1 to 0.6. On the crumbled side of the heap, the slope caves in and spreads to the ground, creating a gentler surface where people can sit or lay down.

Interactivity*

Up to 1000 characters of text

Interactivity is an essential aspect of the art of Burning Man. Describe how your concept is interactive and participatory. How will the citizens of Black Rock City interact with your art?

Please keep in mind that citizens of Black Rock City have minds of their own and may not interact with your art in the ways you expect.

1. Bun Tower Climbing

The artificial buns encourage people to touch, squeeze and climb on them. The tower provide a high viewing point to appreciate the vista of Black Rock Desert.

2. Floating Color Parade

The traditional *Tai Ping Ching Chiu* Festival start with Floating Colors Parade with villagers disguised themselves as deities and circle the island to drive away evil spirits. On Tutu-Tuesday we will parade as Taoist deities and legendary characters to bring peace and blessing to residence of the playa.

3. Impossible Bun Day!

The village goes vegetarian for the festival. Hong Kong has excellent vegetarian-meat products. We are giving out Impossible Buns at the TOB on Wednesday.

4. Bun Snatching Contest

At Thursday midnight we will host our own version of bun snatching contest! Instead of snatching static buns on the towers, participants have to snatch buns from the deities on TOB! Winners who can catch the glowing buns will get a mysterious gift from our deities!

What is the philosophy of your piece?*

Up to 1000 characters of text

What are you hoping to express with the manifestation of your installation? What does the art mean to you? What do you hope to communicate to participants?

Hong Kong as Nomadic Identity

With a long past of immigrants, HK had created its own identity by assimilating different cultures from many countries, well reflected in our buns.

At a time of crisis, we carry the hope and fear to save our culture as one of many who had left Hong Kong. By reviving a lost indigenous practice from Hong Kong in a foreign geography and time, the Tower of Buns explores the possibility of HK surviving as a nomadic culture rather than a locational culture.

TOB can be read in a primitive way without its cultural context: a surreal pile of food in the desert. Adding to its past icon as peace, TOB also symbolizes a future of diversity with buns in various shapes, colors, and sizes.

The fallen state of TOB acknowledges fear in our past, present & future: the fear for the tragic fall of 1978; the fear of cultural loss; fear of losing our identity; and fear of losing freedom.

Safety and Engineering

Safety and engineering of the installation are the artist's responsibility. What safety procedures or engineering strategies do you expect to have in place when it is installed on-playa?*

Up to 1500 characters of text

Note that if your proposed structure involves significant architecture such as public platforms or large kinetic mechanisms, you will be required to provide engineering evaluations verifying the safety of the structure and the forces applied to it from people and nature.

If applicable to your project, we may request these documents during the grant review cycle, and they must be provided before any payment is issued.

For further information please read about [Building Safe Structures](#).

Design Precaution

It is our priority to guard the safety of the participants and our crew. The pyramidal form of TOB is a stable load-bearing structure that supports itself. Geo-foam material is a common construction material in building topography in the landscape. It is made to handle human activities. Since the whole surface of the mount is covered with a soft layer, climbers are less likely to be hurt by the structure even if they fell. Soft landing will extend for an offset of 6 ft from the mount structure as a safety buffer. The soft landing will be partially buried in the sand to ensure it is flush with the surface of the adjacent environment to avoid tripping hazards.

Operation Management

With our existing experienced climber on our team, we are consulting other climbing experts to prepare our crew with the proper management of the climbing structure. Our crew will be learning climbing techniques for the assembly and disassemble processes. During operation, maximum of 15 participants will be allowed on the art work. Children under 4 feet 9 inches height should participate under supervision of their guardians. The installation will operate during the daytime from 6 a.m. to 8 p.m. The installation will be fence off during the closing time to avoid accidents. The fence will be erected around the safety zone of the tower.

Leave No Trace Plan*

Up to 2000 characters of text

Leaving No Trace is one of the [10 Principles](#) and we take it very seriously. A performance deposit will be withheld from your grant until after the event, and one of the steps you must complete in order to receive your deposit is to Leave No Trace. If your site is not clean, and/or you don't complete the check-in and check-out process on playa, your deposit will be withheld.

Describe in detail your Leave No Trace plan. This should include your cleanup strategies during the installation, through the event, and post-event/deinstallation. If your project includes inherently MOOP-y materials (fabric, branches, ribbons, etc.) please address this in your plan.

Please read [Leave No Trace for Artists](#) before writing your LNT plan.

The base structure material, Geo-foam is a high-density material that will not break off into small unit while encounter abrasive force. The Bun is made of a solid entity and therefore no filling would be dispersed in the air. All soft materials will be pre-fabricated before arrival and enveloped with a protective layer to ensure easy installation, easy dismantling and avoiding breakage that create MOOP.

Geotextile will be placed before any foundation started to construct to avoid contamination of the playa and easy collection of all MOOP during deinstallation.

Tiny connection pieces such as nails, screws, fasteners will be minimized through the use of GeoGripper Plate. Metal rings (similar to what is used to bolt new rock climbing routes) on pencil rod, are prefabricated to the geofoam for connecting the structure to the metal wire tension grid and buns-mat. The GeoGripper Plate will be numbered to ensure all the pieces were collected after disassembly. The buns-mat will be attached to the rings through buckles and will not be detachable.

During the display, crew members will be actively monitoring the installation to ensure no MOOP is created. If buns are found to be damaged and close to falling, they will be manually replaced and tightened with zip ties. After display, our crew will ensure the clean up is according to MOOP guidelines. A portion of the funding will also be dedicated to clean up tools.

What build materials will you use to construct your piece?*

Up to 500 characters of text

Examples: wood, stone, metal, paper, 4x4 steel box tube with 1/4" wall thickness, 6x6 fir beams, LVL beams, etc.

4'x4'x3', 4'x8'x3' EPS 12 Geofoam,
4" x4" GeoGripper Plate
3/8" x 20' Pencil Rod
Varies size Pencil Rod Clamp
1-1/2" Metal Ring
4' x4'x4' Fall safety Mat

1/8" x60' Galvanized Steel Cable Zip Ties Turn Buckles Wire
0.35"x36" Cable Tie
20' x 20' Climbing Net
4' x 6' Ultra Sponge Mat
60' x 60" Top Sheeting Rolls
4"-8" Polymer Bun (Small)
20" - 25" Polymer Bun (Big)

38'x38' Geo textile Fabric
2 Ton #21A Gravel

Physical Dimensions of Your Piece

We use the dimensions provided for evaluating many aspects of your work.

*Most artwork can be dimensioned either as a **cube** or a **cylinder**.*

*A **cube form** has a:*

- *Height (ground level to highest point)*
- *Width (left to right)*
- *Length/Depth (front to back)*

*If the artwork is **cylindrical, conical, elliptical, or spherical** in shape it has a:*

- *Height (ground level to highest point)*
- *Diameter (greatest distance across the ground level)*

Which option best describes the shape of your artwork?*

- ☐ *Cube*
- ☐ *Cylinder/**Cone**/Sphere*

Height*

Provide all measurements in feet.

Round up to the nearest whole foot.

18 feet

Width (left to right, for cube shapes)*³

Provide all measurements in feet.

Round up to the nearest whole foot.

Length or Depth (front to back, for cube shapes)*⁴

Provide all measurements in feet.

Round up to the nearest whole foot.

Diameter (for cone, cylinder, or sphere shapes)*⁵

Provide all measurements in feet.

Round up to the nearest whole foot.

24 feet

³ This question is only required if the shape of your artwork is a "Cube."

⁴ This question is only required if the shape of your artwork is a "Cube."

⁵ This question is only required if the shape of your artwork is a "Cylinder, Cone or Sphere."

Lighting Plan

How will you illuminate your art installation?*

Up to 1500 characters of text

Black Rock City can be a very dark environment; your art installation must be sufficiently illuminated at night, not only during the event but also during construction. This includes any rebar, guy wires, and any other part of the installation that may cause someone to be seriously injured. Describe how your project will be made visible at night to ensure participants' safety.

TOB will be illuminated with LED flood lights, 8000lm each, installed 12 ft apart from multiple angles around the tower. These lights will be placed at ground level, each attached with glowing LED string lights to indicate their presence.

A ring of LED string lights will be placed along the perimeter to signal vehicles not to run into the installation site. All cables will be buried underneath a thick layer of sand to avoid a tripping hazard.

During construction, additional LED standing lights will be used to illuminate the site enough for set up. They will be covered in LED string lights for visibility and safety. All standing lights will be removed after set up. LED ground lights will first be planted around our site perimeter with the generator linked to it. We will be transporting materials with a truck, which will also be covered with LED string lights.

Are there sound elements intrinsic to your piece?*

- ☐ Yes
- ☐ No

Please describe your sound elements. *⁶

Up to 800 characters of text

What are they and what is their impact on participants or other surrounding art installations? Specifically, tell us from how far away your sound will be heard - just inside your installation (ambient), 10 feet away, etc. Please note that we do not fund or place performances, bands, DJs, or amplified sound in art installations.

A Bluetooth speaker will be installed at the top of TOB, disguised within an artificial bun. A member of the crew will be stationed near the TOB to play the music. The speaker will have an expected audio range of 20ft radius, which is sufficient to be heard by people on top and at the bottom of the TOB but not far enough to affect surrounding installations. A selection of Cantonese songs that depict buns or a relevant cultural context will be played on the site. These songs include, a Cantonese version of "Träumerei, 'Kinderszenen' No. 7, Scenes from Childhood" from the movie, "My Life as McDull" that describe different Hong Kong buns and "Barbaque Pork Bun" performed by the Cantonese singer, Paula Tsui, from the 50s.

⁶ This question is only required if you selected "Yes" in the previous question.

Do you envision your artwork potentially being placed in a setting outside Black Rock City after the Burning Man event?*

- ☐ Yes
- ☐ No

Please describe any changes or modifications you would need to make to the piece to make its placement off-playa possible after the event.*⁷

Up to 800 characters of text

The design of the installation allows it to be assembled and disassembled various times. The main structure consists of parts that can be taken down, transported and recreated on another site. A certain amount of wear and tear is expected for the artificial buns. After the event, damaged buns will be repaired with ropes for aesthetic and longevity reasons. No additional buns will be added to replace the damage ones, the journey of the installation will be materialized in the wear and tear.

All structure and items will require a cleaning up process after the event. Dust and sand will be removed from the main structure upon disassembly. A mild acidic cleaning agent will be use to remove dirt, dust and sand from the artificial buns before next use.

⁷ This question is only required if you selected “Yes” in the previous question.

Budget and Project Plan

There is an [optional Budget Template](#) available for your use. Even if you choose to use your own budget format, we suggest viewing the template instructions (on the Instructions tab on the Google Sheet) to get a complete sense of the potential expenses and be able to articulate all the possible costs of creating work, as well as have a clear understanding of which expenses are eligible for Honoraria funding. Research your costs carefully and be as specific and detailed as possible.

If you offer more than one budget tier, please add additional columns for each tier so we can clearly understand what funding requests are within each tier.

Burning Man typically only partially funds art projects. We are grateful to artists and their communities who are motivated to generate the gift of artwork that comes to Black Rock City. The Honoraria program is designed to assist with the many hard costs that can be difficult to source through volunteer and in-kind support.

Total Budget Amount*

Please list the amount of your project's total budget. This should match the total number on your budget spreadsheet.

If you are interested in offering scalable options, you may suggest multiple tiers for funding, for example, a large, medium, and small version of your project at corresponding budget amounts. If proposing multiple options, please use Tier 1 as your highest-dollar option, Tier 2 as middle and Tier 3 as lowest.

The pre-filled number is what you submitted with your LOI but you may change it slightly here.

Please enter a whole number (not a range) in US Dollars.

Total Budget Tier 1 (highest amount): \$ 30000

Total Budget Tier 2: \$ 150,000

Total Budget Tier 3: \$ 80,000

What is the amount of funding you are requesting from Burning Man for the project described in this application?*

If you offered scalable options in the previous question, please include corresponding funding requests and tiers here. Note that, for the most part, Burning Man only partially funds honorarium projects, so we strongly recommend that your Funding Request not be 100% of your total budget.

The pre-filled number is what you submitted with your LOI but you may change it slightly here.

Please enter a whole number (not a range) in US Dollars.

Funding Request Tier 1 (highest amount): \$ 250,000

Funding Request Tier 2: \$ 100,000

Funding Request Tier 3: \$ 40,000

Budget Range Details*

Up to 500 characters of text

If you have entered more than one tier for your budget and funding request, please describe the differences between each tier.

Tier 2 will be half the size of Tier 1 while Tier 3 will be constructed with an inflatable tower instead of the geofoam structure, which greatly limits the amount of participants interacting with the installation.

Preferred Funding Tier*

If you provided budget tiers, which tier would you most prefer we fund?

- ☒ Tier 1
- ☐ Tier 2
- ☐ Tier 3

Budget Spreadsheet*

Please upload your budget. You may use the [optional Budget Template](#) or create your own budget spreadsheet. If you use several tabs please make sure to have a budget summary sheet.

The acceptable file formats are Excel and PDF.

File Requirements

- *Maximum file size: 25MB*
- *Accepted file types: .pdf .xls .xlsx*
- *The file extension (i.e., .pdf) must be included.*
- *You must use a computer (not a phone or tablet) to upload your files.*
- *You must have JavaScript enabled. If you need help with that, see: enable-javascript.com.*

Fundraising Plan*

Up to 1000 characters of text

Burning Man typically partially funds art projects. What are your plans and strategies for raising the additional necessary funds?

- 1) First, we are creating a comic book as a branding image for the project. We will contact local comic book artists and publishers to support this marketing and storytelling medium.
- 2) We are reaching out to the Hong Kong Tourism Board for financial support and collaboration. Connecting with local design and art institutions to seek funding and any opportunities for pre-event promotion, design collaboration, as well as global institutions for supporting the post-event exhibition of the art piece or related research and artifacts in different parts of the world.
- 3) We are seeking support from sports institutions to promote the interesting idea that indigenous culture could play a significant role in enhancing physical wellness via a contemporary sport event.

We predicted the maximum fundraising to be 50000 with the percentage as below:

60%: The above communities/groups

25%: Crowdfunding platform such as Facebook, Kickstarter.com, indiegog.com .etc

15%: Other art funding sources

Start Build Date*

If awarded a grant, when would you begin your build (before arriving on playa)?

Please enter the date in this format: MM/DD/YYYY

05/01/2020

Build Location*

Up to 300 characters of text

If awarded a grant, where would you execute most of your build (before arriving on playa)?

Please list the city, state and country of the location, not just the name of the venue.

The Brewery Los Angeles, CA

Build Crew*

Have you already identified adequate crew to build, install, and clean up your art installation?

☐ Yes

☒ Not yet

Support Crew*

Up to 1000 characters of text

Whether or not you have identified your crew, describe all roles and skills you require to make your art installation a success. Let us know which roles have been filled.

Also, please provide a numerical estimate of your core crew (a range is acceptable).

If you have identified some or all of your support crew, please list crew members' names and the roles they will fill.

Role needed: 10 Core crew and 25 supporting crew.

11 people Core crew:

Lead Artist x1

Project Manager x1

Architects x2

Structural Engineers x2

Fundraising/ Financial Manager x1

Logistics Manger x1

Camp site Manger x1

Art installation site Manger x1

Safety/ Experienced Climber x 1

Support crew with floating roles x25

Construction, Performance, logistics,

Truck drivers, Monitoring the events .etc

*Each team member should be extremely talented and versatile. Therefore, each member takes on multiple roles specified.

Please upload your Project Timeline.*

Your Project Timeline is your detailed schedule (with dates and dependencies) of how your art installation will be completed. Your timeline should provide details for both pre-playa and on-playa construction and build, with a start date and end date for each stage of construction. You may use the optional [Project Timeline Template](#) or create your own timeline.

The accepted file formats are Excel and PDF.

File Requirements

- *Maximum file size: 25MB*
- *Accepted file types: .pdf .xls .xlsx*
- *The file extension (i.e., .pdf) must be included.*
- *You must use a computer (not a phone or tablet) to upload your files.*
- *You must have JavaScript enabled. If you need help with that, see: enable-javascript.com.*

Fire Plan

Are there any fire, flame effects, and/or pyrotechnics involved in your artwork?*

- ☐ Yes
- ☐ No

Do you plan on including Open Fire in your art installation?*⁸

Open Fire is defined as non-pressurized flame, including setting fire to an art installation, incorporating burn barrels, braziers, torches, assemblies of candles, and/or other simple uses of fire.

- ☐ Yes
- ☐ No

Open Fire Plan*⁹

Up to 1000 characters of text

Please describe briefly how you plan to incorporate Open Fire in your art installation.

Explain whether it is a contained flame like a candle, burn barrel, etc. or if you will be setting your artwork on fire. Note: The logistics involved in your artwork are greatly affected by the decision to burn the project. The Fire Art Safety Team (FAST) will contact you later in the process to go over your use of fire. Receiving an honorarium does not guarantee approval for burning the project as all burn plans will be reviewed separately.

Do you plan on including Flame Effects in your art installation?*¹⁰

Flame Effect is defined as “The combustion of solids, liquids, or gases to produce thermal, physical, visual, or audible phenomena before an audience.” This includes all flames that are automated, switched, pressurized or having any other action than simply being lit on fire, as well as projects using propane or other liquid or gaseous fuels.

- ☐ Yes
- ☐ No

Flame Effects Schematics/ Details*¹¹

Up to 1000 characters of text

⁸ This question is only required if you selected “Yes” in the previous question.

⁹ This question is only required if you selected “Yes” in the previous question.

¹⁰ This question is only required if you selected yes to the first fire question.

¹¹ This question is only required if you selected “Yes” in the previous question.

If your artwork utilizes flame effects, please describe how you intend to use them in your project.

Note: At a later time, the Fire Art Safety Team (FAST) will need to know specifics such as the components of your system and how they relate to one another, fuel storage vessels, fuel delivery mechanisms, manual or remotely controlled valves, expansion or accumulator tanks, forced air blowers, manifolds, ignition systems, details of the flame head(s) (e.g., do they include venturis, etc.), and your fire-control system.

Please be aware that receiving an honorarium does not guarantee approval for flame effects, which will be reviewed separately.

Do you plan to incorporate Pyrotechnics in your art installation?*¹²

Pyrotechnics refers to the art, craft and science of fireworks, which includes any explosives or projectiles.

Note: All pyrotechnic material/devices used in any art installation or performance must consist of consumer [1.4G Class C, UN0336] fireworks or less. Absolutely NO display [1.3G Class B, UN0335] fireworks (professional fireworks) or higher will be permitted at any art installation or performance.

- ☐ Yes
- ☐ No

Pyrotechnic Details*¹³

Up to 1000 characters of text

*Please briefly describe how you plan to incorporate pyrotechnics/special effects material into your art installation. *

At a later time, the Fire Art Safety Team (FAST) will contact you about specifics including materials to be used and how they will be used. Pyrotechnics require many additional hours of perimeter for their safe setup and hours of playa restoration the following day.

Please also add details of how you plan to address these additional crew needs.

Art Image Upload

You must submit two to five images of your concept (.jpg or other image file - PDF is not acceptable). They may be drawings, photos, diagrams, CAD designs, or any other method of visual explanation. You may want to show the full project, close-ups, the interior, the exterior. They can be as simple or complex as you need it to be; the goal is to help the grant committee fully understand your proposed project as completely as possible.

Please don't upload a collage with multiple images as one of your images; each image should be its own upload.

¹² This question is only required if you selected yes to the first fire question.

¹³ This question is only required if you selected "Yes" in the previous question.

If the images from your LOI are still the best representation of your project, upload them again here.

Primary Image*

This is the image we will see most frequently when reviewing your proposal, so select your best image & upload it here.

Image Requirements

- *Maximum file size: 10MB*
- *Accepted file types: .jpg .gif .jpeg .png (not pdf)*
- *The file extension (i.e., .jpg) must be included.*
- *You must use a computer (not a phone or tablet) to upload your images.*
- *You must have JavaScript enabled. If you need help with that, see: enable-javascript.com.*

Second Image*

Upload a second image, following the same requirements.

Additional Image(s)

You may upload up to three additional images here, following the same requirements.

Video

If you would like to include a video or other media available online (e.g. on YouTube or Vimeo), you may share the URL with us here.

Please use a valid URL format, including "http://" or "https://".

Media Info

Up to 500 characters of text

You may use this space to describe or explain the images you are submitting if they require additional notes.

Is there anything else you think we should know?

Up to 500 characters of text

Physical Maquette Submission

Will you be submitting a maquette or small model of your proposed artwork?*

- ☐ Yes
☐ No

If you would like to submit a maquette you may mail or hand-deliver it to our office before the proposal deadline.

- *Maximum maquette size is 2' in any dimension. No exceptions.*
- *Maquettes remain the property of the artist unless we agree to accept it as a donation.*
- *Any maquettes not picked up by March 31 will become the property of Burning Man.*

Physical Mailing Instructions

Every individual item that you send must be clearly labeled with your project's name and your contact info.

Mail to: Burning Man Art Grants, PO Box 884688, San Francisco, CA 94188.

Once you've shipped your maquette, please forward the tracking information to artgrants@burningman.org so we can be sure to receive the shipment.

Burning Man is not responsible for any maquettes lost in the mail.

Drop-off Instructions

We will not accept unscheduled maquette submissions; you must make an appointment to deliver a maquette.

Call the Burning Man Office at (415) 865-3800, and select "0" to speak with a receptionist who will help you schedule a drop-off appointment.

Save and Continue

Your application will be submitted when you click on the SUBMIT button below.

If you do not want to submit your application at this time, you can save your work and return at another time to finish it. To do so, **click on the Save and Continue bar at the top of this page.**

Your work will be saved, and an email will be sent to you with a link.

- From: Burning Man Arts
- Subject: Save and Continue Link for BRC Honoraria Proposal