Contents

2 A Note from the Director
3 At a Glance
4 Fostering Research and Learning
6 Library
8 Fellowships
9 Digital Collections
10 Scholarly Publications
12 Engaging the Public
14 Exhibitions
16 Ransom Center Publications
17 Programs & Membership
18 Supporting and Enhancing the Collections
20 Acquisitions
22 Conservation
23 Cataloging
24 Staff
26 Financials
27 Donors
28 Advisory Council
A Note from the Director

This annual report—covering the academic year of September 1, 2013 through August 31, 2014—documents the ways the Harry Ransom Center serves students, scholars, and the public and thereby fulfills its ambition to be one of the country’s leading research libraries and museums in the humanities.

The data captured here represents the work of a committed group of professionals, demonstrating both the range of the Ransom Center’s work and the impact that work has on the audiences we serve. It also provides specific and measurable benchmarks by which, in future years, we will know how we are doing.

The Ransom Center leads its peers in the depth, breadth, and distinction of its research collections, those acquired in previous decades and those being assembled here today. The Center provides strong support for original research in the humanities. Its fellowship program, now in its twenty-fifth year, is among the most robust in the country and supports groundbreaking scholarship. This report also demonstrates the role of Ransom Center staff in the teaching mission of the University, and it makes clear the many ways the Center reaches out to and engages a broad, intellectually curious public.

Supporting these forms of service are catalogers, conservators, curators, reference and research services staff, technologists, and administrative professionals. My hope is that this report makes the valuable work they do visible.

This annual report, coupled with the Ransom Center’s recently completed strategic plan, also provides a blueprint for how we hope to grow. One document without the other would be incomplete. In future years this report will be the primary tool by which we track our progress toward the goals outlined in the Center’s strategic plan and the tool by which we share that story of continued growth.

It is my pleasure to share this report on this important cultural work.

STEPHEN ENNISS
DIRECTOR
ennis@austin.utexas.edu
## AT A GLANCE 2013–2014

### VISITORS

- **Total visitors**: 69,825
- **Exhibition attendance**: 54,543
- **Students attending classes**: 6,010
- **Research visits**: 4,834
- **Program attendance**: 4,438

### RESEARCH AND CONSERVATION

- **Researchers’ geographic origins**: 46 states and 30 countries
- **Research fellowships awarded**: 67
- **Collection items conserved**: 3,045

### ONLINE PRESENCE

- **Online digital collection items**: 20,370
- **Website unique visitors**: 139,979

### FUNDRAISING AND MEMBERSHIP

- **Capital Campaign fundraising total, 2008–2014**: $18,676,639
- **Funds raised in 2013–2014**: $2,248,751
- **Members**: 1,119
Fostering Research and Learning

The Harry Ransom Center is one of the leading research libraries and museums for the study and greater understanding of the literature and culture shaping our time. The Center provides rich research and learning experiences for an international community of scholars and for undergraduate and graduate students from a variety of disciplines and interests. The Center supports onsite use of its collections by providing high-quality reference and research services and by facilitating classroom visits that encourage students to engage closely with the collections. Graduate and undergraduate students gain hands-on experience through the Center’s internship program, which has trained dozens of emerging professionals in the field. The Center’s fellowship program enables scholars and doctoral candidates to delve deep into the collections and contribute new scholarship and knowledge about the humanities.

The Center is also committed to initiatives that vastly extend the reach of its collections. During 2013–2014, the Center launched a new digital collections platform, making thousands of images of collection items available online. The Center’s digital collections are expanding rapidly, and this resource will lead to new opportunities for discovery, scholarship, and delight.

—I have learned more than I could ever describe, discovered dozens of new authors, encountered new ideas, and was granted the freedom to enjoy every step of the process. This undergraduate experience is one I would never trade.

—KELSEY MCKINNEY ABOUT HER INTERNSHIP AT THE RANSOM CENTER
Throughout 2013–2014, the Ransom Center's Reading and Viewing Room was an active place, facilitating the scholarly inquiry of researchers from 46 states and 30 countries. These researchers will create books, articles, and other works that advance our understanding of culture and the humanities.

In the classrooms surrounding the Reading and Viewing Room, more than 6,000 students engaged with original manuscripts, photographs, artworks, and rare books, gaining a window into the creative process of the cultural figures they study in their courses. The Center is committed to enriching the educational opportunities of University students, not only to prepare the next generation of scholars for research with primary materials but also to offer students the unique opportunity to explore and be inspired by the collections.

—MAUREEN CLARK, UNIVERSITY OF TEXAS UNDERGRADUATE

As I looked through the letters, hoping to parse out some personal connection with [Samuel] Beckett and how he felt about Waiting for Godot, I felt like a detective. I was going through someone else’s mail, piecing together fragments from the past.

CIRCULATION OF COLLECTIONS

- Manuscripts 49%
- Books 30%
- Photography 10%
- Performing Arts 5%
- Film 4%
- Art 2%
MOST FREQUENTLY CIRCULATED COLLECTIONS

- Alfred A. Knopf, Inc., archive (600 requests)
- David Foster Wallace papers (500 requests)
- Magnum Photos, Inc., photography collection (285 requests)
- J. M. Coetzee papers (270 requests)
- Don DeLillo papers (204 requests)

STUDENT CLASSROOM ATTENDANCE

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<th>Year</th>
<th>Undergraduate</th>
<th>Graduate</th>
<th>Total</th>
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<td>4,412</td>
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<td>5,913</td>
<td>3,383</td>
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<tr>
<td>2013–14</td>
<td>6,010</td>
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<td>1,147</td>
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REFERENCE QUERIES

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<td>6,708</td>
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<tr>
<td>2011–12</td>
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<tr>
<td>2012–13</td>
<td>9,656</td>
<td>7,719</td>
<td>1,937</td>
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<tr>
<td>2013–14</td>
<td>7,866</td>
<td>7,866</td>
<td>1,937</td>
</tr>
</tbody>
</table>
Since the inauguration of the Ransom Center’s fellowship program in 1990, the Center has supported the research of more than 800 scholars. During 2013–2014, the Ransom Center awarded 67 fellowships to enable scholars to travel from around the world to conduct in-depth research in the collections. These highly competitive fellowships facilitate visits to the University by leading scholars, who advance knowledge in the humanities through publications, presentations, digital humanities initiatives, creative works, and other projects. Fellowships were awarded to scholars from 14 different countries and 17 states, and 49% of fellowship recipients were international.
DIGITAL COLLECTIONS

In November 2013, the Ransom Center launched a new access and discovery tool on its website to share its digital collections with an international audience. At the time of the launch, 8,000 images of collection items were made available online. By August 31, 2014, the number of available digital items had grown to more than 20,000. Efforts to enhance the Center’s digital collections are ongoing, and new collection items are added to the website regularly. Through this initiative, the Ransom Center has greatly extended access to its collections, creating further opportunities for students, teachers, and scholars to engage with these materials and facilitating new and potentially transformative uses of the Center’s unique holdings.

This initiative was made possible through the generosity of the Booth Heritage Foundation and other donors.

MOST FREQUENTLY VIEWED DIGITAL COLLECTIONS

- Evelyn Waugh’s Victorian Blood Book
- Harry Houdini scrapbook collection
- Lewis Carroll (Charles Lutwidge Dodgson) photography

(Detail) Lewis Carroll (Charles Lutwidge Dodgson) (British, 1832–1898), [Edith, Lorina, and Alice Liddell], 1858, Albumen print (cabinet card), Gernsheim Collection

Harry Houdini’s disbound spiritualism scrapbook, ca. 1881–1907.

Page from the folio decoupage book—titled “Durenstein!” but often referred to as the “Victorian Blood Book”—from the Evelyn Waugh library.
For any serious researcher, opportunities to spend hands-on time with primary source materials are enlightening and exhilarating beyond compare. For me, as both researcher and granddaughter, the experience is doubly gratifying.... The collection makes it easy for me to envision my grandfather as a serious craftsman, pencil in hand, sorting and reading and revising, nodding at the best and frowning at the thought of what might have been. It’s a window into professional technique, ambition, and frustration.

— JULIE M. RIVETT, SCHOLAR AND GRANDDAUGHTER OF DASHIELL HAMMETT

SCHOLARLY PUBLICATIONS

During 2013–2014, scholars published 29 books and 68 articles based on their research in the Ransom Center’s collections. These publications advance scholarship and demonstrate the importance of archival research. Highlights of these scholarly publications include:

- **Queer Domesticities: Homosexuality and Home Life**, by Matthew D. Cook (Basingstoke, Hampshire: Palgrave, 2014)
- **Lady in the Dark: Iris Barry and the Art of Film**, by Robert Sitton (New York: Columbia, 2014)
Engaging the Public

The Ransom Center aspires to engage the broadest possible audience with its collections. The Center shares its collections in new and vital ways online and through exhibitions, publications, and programs that are designed not only to advance understanding of our culture and our past but also to inspire and delight. Through these offerings, the Center brings life to its collections for students, teachers, visitors, and the intellectually curious—in Texas and beyond.

The Ransom Center’s membership program offers individuals a special opportunity to experience the collections in a more personal way. Members provide crucial support for the Ransom Center and its mission while enjoying the many benefits membership has to offer.
EXHIBITIONS

The Ransom Center’s free, public exhibitions interpret the collections in compelling ways. The Center’s permanent exhibitions of the Gutenberg Bible and the earliest extant photograph give visitors the opportunity to engage with two of the most revolutionary artifacts of human creativity. During 2013–2014, the Ransom Center welcomed more than 54,000 visitors into its galleries to enjoy two exhibitions, Radical Transformation: Magnum Photos into the Digital Age and The World at War, 1914–1918. The Center also traveled its exhibition Norman Bel Geddes: I Have Seen the Future to the Museum of the City of New York and the Wolfsonian–Florida International University Museum.

Radical Transformation: Magnum Photos into the Digital Age

This exhibition of approximately 300 works from the Ransom Center’s Magnum Photos collection investigated the evolution of Magnum Photos from print photojournalism to the digital age, revealing a global cooperative in continual flux, persistently exploring new relationships between photographers, their subjects, and their viewers. Generous support for this exhibition was provided by MSD Capital, Michael and Susan Dell, Glenn and Amanda Fuhrman, and John and Amy Phelan.

The World at War, 1914–1918
February 11–August 3, 2014  TOTAL VISITORS: 31,548

Drawing on the Ransom Center’s extensive cultural collections, this exhibition illuminated the experience of the “the war to end war” from the point of view of its participants and observers, preserved through letters, drafts, and diaries; memoirs and novels; photographs and works produced by battlefield artists; and propaganda posters and films. This exhibition was made possible through the generous support of the Cain Foundation.
TRAVELING EXHIBITION

**Norman Bel Geddes: I Have Seen the Future**

Museum of the City of New York

**TOTAL VISITORS: 42,086**

June 27–September 28, 2014
Wolfsonian–Florida International University Museum

**TOTAL VISITORS: 5,250**

Bringing together 200 never-before-seen drawings, models, photographs, and films of theater sets and costumes, housing projects and appliances, and airplanes and automobiles, this exhibition about Norman Bel Geddes underscored that the theater and industrial designer sought nothing less than the transformation of American society through design. First presented at the Ransom Center in fall 2012, the exhibition was a collaboration between the Ransom Center and the Museum of the City of New York.
In partnership with University of Texas Press, the Ransom Center published two volumes in 2013–2014 that served as companion publications to its exhibitions. These volumes extended the reach of the exhibitions beyond the Center's galleries and offered additional context and rich illustrations of items from the Center's collections.

### Reading Magnum: A Visual Archive of the Modern World

*Edited by Steven Hoelscher*  
*University of Texas Press, Harry Ransom Center Photography Series*

This first reading of the Magnum Photos collection as a body of work presents a rich survey of life and death in the second half of the twentieth and the early twenty-first centuries. *Reading Magnum* was selected by *American Photo Magazine* as a 2013 Photo Book of the Year.

### The World at War, 1914–1918

*By Jean Cannon and Elizabeth Garver*  
*University of Texas Press, Tower Books Imprint*

This catalog of the Ransom Center's centennial exhibition of World War I literary and visual materials illuminates the lived experience of the war and its impact on soldiers and civilians. This *publication was made possible through the generous support of the Cain Foundation.*
Renowned authors James Salter, Julia Alvarez, and Junot Díaz, and photographers Alec Soth and Jim Goldberg were among the prestigious figures the Ransom Center welcomed to campus during 2013–2014 for free, public programs. Furthermore, in support of its exhibition *Radical Transformation: Magnum Photos into the Digital Age*, the Center presented an international symposium featuring 12 Magnum photographers in conversation with prominent historians and curators.

More than 4,000 students, faculty members, and visitors enjoyed over 50 programs hosted by the Center to complement its exhibitions and collections. These lectures, discussions, readings, performances, and film screenings provided the University and local communities access to writers, artists, scholars, and many of the most notable cultural figures of our time. Live webcasts of some programs extended their reach to an even broader audience.

Members of the Ransom Center receive special access to the cultural treasures the Center keeps secure for future generations. During 2013–2014, members enjoyed lively opening celebrations for the exhibitions *Radical Transformation: Magnum Photos into the Digital Age* and *The World at War, 1914–1918*, along with other exclusive events and private tours. Through these activities, members engage more deeply with the Center and its collections, while providing critical support that helps advance the Ransom Center’s mission.

**MEMBERSHIP**

**Program Attendance**

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<td>3,788</td>
<td>2,911</td>
<td>4,953</td>
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**Number of Members**

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<td>952</td>
<td>1,037</td>
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**Membership Income**

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<td>$123,035</td>
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</table>

*Author Julia Alvarez signs books following her public reading and talk.*
Supporting and Enhancing the Collections

The Ransom Center builds collections of enduring cultural value and cares for them in accordance with the highest standards of preservation and access. The Center is home to 42 million manuscripts, 5 million photographs, nearly 1 million books, and 100,000 works of art. Highlights from the collections include the Gutenberg Bible (ca. 1455), the earliest extant photograph (1826 or 1827), film archives of Robert De Niro and producer David O. Selznick, paintings by Frida Kahlo and Diego Rivera, and the manuscripts of James Joyce, Samuel Beckett, Tennessee Williams, Doris Lessing, Norman Mailer, Anne Sexton, J. M. Coetzee, and David Foster Wallace, among many others.

The Ransom Center’s service to these collections begins with an acquisition but endures indefinitely. The Center takes seriously its responsibility to be a good steward by thoughtfully growing its collections and providing the highest standards of conservation, cataloging, and care. This commitment ensures that the Ransom Center’s unparalleled collections will have a vital life for generations to come.


Poet Billy Collins reads pages from the Alfred A. Knopf, Inc. archive in the Ransom Center’s stacks.
ACQUISITIONS

The Ransom Center’s reputation as a premier cultural institution has encouraged many of the finest writers, photographers, and artists of our time to seek out the Center as their archive of choice. During 2013–2014, the Ransom Center continued to enrich its holdings by acquiring through donation and purchase important new literary and cultural archives. The Center remains equally committed to enhancing its existing collections by acquiring manuscripts, correspondence, books, photographs, and other materials that extend and fill gaps in the collections, providing a fuller perspective of a writer, artist, or important cultural moment.

This year, the Ransom Center established an official Collection Development Policy, which is available on its website.

ACQUISITION HIGHLIGHTS

Magnum Photos Collection
The Magnum Photos collection, which had been placed on deposit at the Ransom Center in 2009, was donated to the Center by Michael and Susan Dell, Glenn and Amanda Fuhrman, and John and Amy Phelan. This collection of nearly 200,000 prints from many of the world’s greatest photojournalists documents major world conflicts and civil struggles, notable figures, and daily life from 1929 through 2004. The collection includes iconic images by Eve Arnold, Robert Capa, Henri Cartier-Bresson, David “Chim” Seymour, and George Rodger, among others.

Ed Ruscha Archive
One of the most iconic artists of our time, Ed Ruscha is best known for his paintings incorporating words and phrases and for his celebrated artist’s books. The archive demonstrates Ruscha’s interest in unifying text with image and illuminates his creative process through notebooks, early sketches, correspondence, and other materials. This acquisition was made possible through the generosity of Jeanne and Michael
Klein, the Marlene Nathan Meyerson Family Foundation, the Eugene McDermott Foundation, Mark Wawro, and other donors. Ed Ruscha also generously donated original print portfolios, exhibition posters, two films, and his artist’s books.

Ian McEwan Papers

British novelist Ian McEwan is one of the most distinguished writers of his generation. Drafts of all of McEwan’s published works are present in the archive, including his acclaimed novels *Atonement* (2001), *Amsterdam* (1998), and *On Chesil Beach* (2007). Also included are extensive born-digital materials, writings from McEwan’s youth, early abandoned stories, and correspondence with such literary peers as Julian Barnes, Harold Pinter, Salman Rushdie, and Zadie Smith.

Billy Collins Papers

Former U.S. Poet Laureate Billy Collins is one of the most widely read poets in America. His witty, conversational poems welcome readers and illuminate the poignant details that often go unnoticed in everyday life. Within his archive are dozens of journals filled with notes, doodles, and drafts of his poems, both published and unpublished. Also included are childhood compositions, family photographs, audio and video recordings, and extensive correspondence.

Aidan Higgins Papers

Irish writer Aidan Higgins is best known for his novel *Langrishe, Go Down* (1966), which was adapted for screen by Harold Pinter. In addition to notebooks, diaries, and drafts of Higgins’s writings, the archive includes letters from literary notables ranging from Pinter to Annie Proulx. Higgins’s archive finds a fitting home alongside the papers of many of his literary influences, including James Joyce, Samuel Beckett, Paul Bowles, and Jorge Luis Borges.

Photography Acquisitions

The Center continues to acquire works representing major movements in the history of photography. Acquisitions include an abstract work by Ralph Eugene Meatyard and a vintage print made as part of Ray K. Metzker’s *Composites* project, as well as works by Kenneth Josephson, John Wood, Rick McKee Hock, and Mark Klett. Acquisitions of contemporary photography include a work from Marco Breuer’s *Heat/Gun* series and a portfolio from Alejandro Cartagena’s *Carpoolers* series. The Center purchased a work by Louie Palu—which he generously matched by donating a second print from the same series—and photographs made by Alec Soth during a road trip around Texas that led to his publication of *Texas Triangle*. The Ransom Center also made important additions to its collections related to David Hare, Louis MacNeice, Norman Mailer, Nicholas Ray, J. D. Salinger, David O. Selznick, Isaac Bashevis Singer, and David Foster Wallace, among many others.
During 2013–2014, the Ransom Center’s conservators devoted nearly 2,500 hours to conserve more than 3,000 items from the collections, ensuring that these items can be studied and enjoyed for years to come. Treatment of the Center’s diverse holdings requires specialized understanding of many material types, a broad range of technical skills, and the occasional development of unique and creative procedures. Although each conservator and technician is skilled in a particular specialty, such as book, paper, or photograph conservation or box making, all are equally engaged with preservation and access for the full range of objects in the Ransom Center’s collections.

The Center’s conservation department also supports the training and education of future conservators. Since 1983, the Center has hosted more than 80 conservation interns, providing invaluable guidance and experience to advanced students embarking on careers in the profession. During 2013–2014, two international interns spent months working in the conservation laboratories to treat Ransom Center collections under the guidance of conservators.

**FEATURED CONSERVATION TREATMENT**

Giovanni Battista Piranesi’s 1786 print *Pianta delle Fabbriche Esistenti Nella villa Adriana* is a popular item at the Ransom Center, especially with classes in the University’s School of Architecture, but its impressive size complicates the process of sharing it with students and scholars. Now, thanks to treatment efforts undertaken by conservators, the 10-foot-wide map of Hadrian’s villa is far more accessible.

Previously, a complex set of folds allowed the print to fit, attached to a stiff paper stub, inside its book. The setup was not optimal: long-term folds left creases in the print, and the stub attachment was damaging. Conservators cut the map away from its stub and cleaned it of dust and grime. The creases were relaxed by a textile humidifier and flattened under a weighted drying system. Conservators mended tears in the print using long-fibered Japanese paper and wheat starch paste. Next, conservator Heather Hamilton created a modified tube around which the print could be rolled to eliminate the need for folding. Given the print’s large size, a standard tube would be too large to house on a shelf within the stacks. Hamilton’s solution was to roll the map onto a flattened, space-saving pad. A corrugated board forms the pad’s core, which is wrapped in thick foam. An outer layer of Volara foam envelopes the interior, which is cocooned by airplane cotton below an exterior cloth surface.

A custom archival box was created to house the print and its pad. The new, lidded box has a layer of protective foam and a drop front, which allows the print to slide out easily without risk of harm.
CATALOGING

The Ransom Center’s archivists and catalogers make the Center’s diverse holdings accessible and searchable to researchers from around the world. They work diligently to arrange, describe, and house the Center’s collections, following the highest professional standards.

During 2013–2014, archivists and catalogers created a wealth of new finding aids, cataloging records, and other descriptive guides to provide a detailed roadmap to the Ransom Center’s collections and ensure that they can be discovered, studied, and enjoyed by students and scholars alike.

IN 2013–2014

ARCHIVES

• 260 online finding aids created or updated
• 75% of archival collections currently cataloged

BOOKS AND SERIALS

• 2,133 catalog records created or updated
• 93% of books and serials currently cataloged

PHOTOGRAPHY

• 234 item-level and 17 collection-level photography catalog records created or updated
• 56% of photography collections currently cataloged
Ransom Center staff participated and held leadership positions in the following professional service organizations:

- American Alliance of Museums
- American Institute for Conservation of Historic & Artistic Works
- Association of Moving Image Archivists
- Austin-Area Terry Alumni Association
- Digital Library Federation
- Evelyn Waugh Society
- Focus
- Fotofest International Board of Advisors
- Friends of The Daily Texan
- International Association of Libraries, Museums, Archives and Documentation Centres of the Performing Arts (SIBMAS)
- Leadership Austin Emerge
- Personal Digital Archiving Conference Program Committee
- Photography & Culture
- Photolucida Board of Advisors
- Rare Books & Manuscripts Section (RBMS) of the American Library Association
- Society of American Archivists
- Texas Conference on Digital Libraries
- Texas Cultural Emergency Response Alliance
- Texas Institute for Literary and Textual Studies
- Texas Photographic Society
- University of Texas Libraries Mentorship Program
- University of Texas Truman Scholarship Committee
- Visual Resources Association Foundation
- Western Association for Art Conservation
Ransom Center staff members demonstrate their talents, dedication, and expertise every day as they work to preserve and share the Center’s extraordinary collections. The Ransom Center encourages excellence, collaboration, creativity, and professionalism among its staff and supports their ongoing professional development. Staff members share their expertise nationally and internationally through publications, lectures, workshops, presentations, and professional service.

Staff

Staff Publications


Roy Flukinger, “Photographs and Roadrunners,” in Lens on the Texas Frontier by Lawrence T. Jones (College Station, TX: Texas A&M University Press, 2014).


Jessica McDonald, “Powerlines,” in Carpoolers, by Alejandro Cartagena (Monterrey: Alejandro Cartagena with a grant from the Fondo Nacional para la Cultura y las Artes, 2014).


Financials

2013–2014 OPERATING BUDGET: $10,008,092
State allocation: 43%
Gifts and grants*: 17%
Endowment earnings: 16%
Earned revenue: 10%
Other: 14%
* Does not include capital gifts

2013–2014 EXPENDITURES: $9,815,389
Personnel: 44%
Operating expenses: 15%
Acquisitions: 34%
Capital expenditures: 5%
Other: 2%

2013–2014 Operating Budget:
$10,008,092
State allocation: 43%
Gifts and grants*: 17%
Endowment earnings: 16%
Earned revenue: 10%
Other: 14%
* Does not include capital gifts

2013–2014 Expenditures:
$9,815,389
Personnel: 44%
Operating expenses: 15%
Acquisitions: 34%
Capital expenditures: 5%
Other: 2%

ENDOWMENT
MARKET VALUE: $35,035,264
PROJECTED ANNUAL DISTRIBUTION FOR 2014–2015: $1,625,588

CAPITAL CAMPAIGN
On August 31, 2014, the Ransom Center concluded a six-year capital campaign, exceeding its cash goal of $15 million.

CASH GIFTS: $18,676,639
NON-MONETARY GIFTS OF COLLECTION MATERIALS: $258,735,023

2013–2014 GIFTS AND GRANTS: $2,248,751
Individuals: 78%
Foundations: 8%
Corporations: 6%
Government Grants: 4%
Bequests: 2%
Other: 2%

ENDOWMENT MARKET VALUE
$25,848,014 $29,478,204 $29,866,238 $31,956,149 $35,035,264

$4,207,595 $4,540,233 $1,124,771 $1,530,159 $2,148,751

$25,848,014 $29,478,204 $29,866,238 $31,956,149 $35,035,264
Donors

All gifts to the Harry Ransom Center advance the Center’s mission and have made invaluable contributions to our organization. We are grateful to every individual, foundation, corporation, and government agency whose generosity has helped us fulfill our mission.

The following donors contributed gifts of $1,000 or more between September 1, 2013, and August 31, 2014.

$100,000 AND ABOVE
Anonymous
Jo Ann Law Davis
Jeanne and Michael L. Klein
M&T Investment Group
Marlene Nathan Meyerson Family Foundation
National Endowment for the Humanities
Perkins-Prothro Foundation
Stuart Rose
Suzanne Deal Booth & David G. Booth Inc.

$75,000–$99,999
Creekmore & Adele Fath Charitable Foundation

$50,000–$74,999
Anonymous
Fred W. Todd Living Trust

$25,000–$49,999
Anonymous
Arnold and Augusta Newman Foundation
Tom and Carmel Borders
Ramona A. Davis
Estate of Leon Uris
Glenn Horowitz Bookseller Inc.
H. Malcolm Macdonald Charitable Trust
Harry W. Bass Jr. Foundation
Margaret R. Hight
Lucifer Lighting Company
Gilbert L. Mathews
Tom M. Meyer
The Tapestry Foundation
Vin and Caren Prothro Foundation
Sandra and Walter Wilkie

$10,000–$24,999
American Institute of Physics
Anonymous
Jeanette T. Auerbach
Lynne B. Bentsen
B. H. Breslauer Foundation
Booth Family Trust
Suzanne Deal Booth
Gabrielle de Kuyper Bekink
The Eugene McDermott Foundation
Friends of the University
The Gailo Trust
Karolyne H. C. Garner
Gillian S. Fuller Foundation
Daniel A. Greenspun
H-E-B
IBM
Inman Foundation
Matt Kreisle III
LawProse Inc.
Lebermann Foundation
Madison Charitable Foundation Inc.
John L. Nau III
Frank E. Needham
Vincent and Dara Prothro
Cary T. Roberts
Guy N. Robinson
Lewis G. Smith III
Lois F. Stark
The Summerlee Foundation
Texas Arts Collectors Organization
Texas State Library and Archive Commission
Steven Ungerleider

$1,000–$4,999
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