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ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE	REQ. REC'D 2-18-54	AGENCY cc - DNI	
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A Note from the Director

Seldom does an archive negotiation span 57 years, but the acquisition this past year of the remaining balance of the Arthur Miller papers was the culmination of an effort that began in 1961. Harry Ransom first went to see Miller that year, and, before the year was out, Miller made a gift of the first installment of his papers to the Humanities Research Center (as it was then called). The fact that the effort to secure the remainder of his archive spanned nearly six decades is a reminder of both the enduring permanence of this institution and how the Ransom Center continues to fulfill its original mission.

David Kornhaber, Associate Professor of English and Comparative Literature, has described the Ransom Center's modern drama holdings as "nothing short of astonishing." "To put this collection in context," he noted following the announcement of the Miller acquisition, "of the 25 playwrights from around the world featured in the anthology *Modern Drama*... a standard textbook in the field, more than half are contained within the HRC. When one looks only at the British and American playwrights included in that volume, a full two-thirds have their papers housed within the HRC's walls." Miller's complete archive now resides together at the Ransom Center alongside a rich network of complementary collections.

This annual report provides a record of how the Ransom Center continues to grow and the many ways the Center leverages its collections for the widest possible teaching and research use. While the classrooms, galleries, and Reading and Viewing Room remain busy places, researchers are increasingly consulting the Center's collections online. Another particularly noteworthy accomplishment of the past year was the public launch of the online archive of Colombian-born, Nobel Prize-winning novelist Gabriel García Márquez. That free, online resource puts more than 27,000 images from Gabo's archive within reach of a global community of students and researchers.

It is this combination of great depth of collections and the Center's global reach that makes the Ransom Center the leading humanities research center in the country, and it is my pleasure to share with you this account of its continuing story.

A stylized, handwritten signature in blue ink, consisting of several fluid, connected strokes that form the name 'Stephen Enniss'.

STEPHEN ENNISS, DIRECTOR
enniss@austin.utexas.edu

AT A GLANCE 2017–2018

VISITORS



64,803

Total visitors

47,666

Exhibition attendance

8,052

Students visiting with classes

5,594

Researcher visits



3,491

Program attendance

RESEARCH AND CONSERVATION



47 states and **25** countries

Researchers' geographic origins



61

Research fellowships awarded

1,965

Collection items conserved

ONLINE PRESENCE



118,873

Online digital collection items

**ONE MILLION,
THREE HUNDRED
NINETY-ONE
THOUSAND, AND
FIVE HUNDRED
EIGHTY-EIGHT**

Unique website visitors

155,187

Social media followers

FUNDRAISING AND MEMBERSHIP



\$959,494 Funds raised

1,030 Members



| *These are one-of-a-kind sources that cannot be seen anywhere else.*

—Karen Racine, University of Guelph, recipient of the British Studies Fellowship

Fostering Research and Learning

The Reading and Viewing Room and classrooms are consistently among the busiest spaces at the Ransom Center. This year was no different, as we welcomed researchers and fellows from 25 different countries, many of whom studied newly accessible collections. Students from 81 different campus departments and programs, area colleges, high schools, and community organizations visited our classrooms this year. A growing number of students made the transition from classroom-mediated collection access to independent research projects, exploring their own research questions by studying the Center's collections in the Reading and Viewing Room alongside scholars and researchers from around the world.



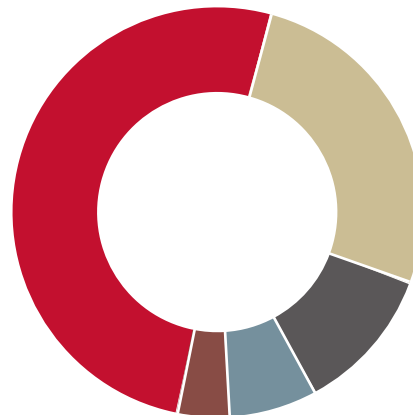


RESEARCH

The breadth of the Ransom Center's collections supports research in a wide range of fields and disciplines. While many of our literary archives remain in high circulation, we saw increased access this year to collections relating to the performing arts, African American history and culture, and early books. As onsite student research among our collections increases, the broad national and international character of our patron base continues, with researchers visiting from 25 countries, 47 states, and the District of Columbia. Meanwhile, strong support for offsite patrons continues through active reference and research services.

Researchers' Geographic Origins:

AUSTRALIA	MEXICO
BRAZIL	NETHERLANDS
CANADA	NEW ZEALAND
CHINA	NORWAY
COLOMBIA	PORTUGAL
DENMARK	SOUTH AFRICA
FRANCE	SOUTH KOREA
GERMANY	SPAIN
INDIA	SWEDEN
IRELAND	SWITZERLAND
ISRAEL	UNITED KINGDOM
ITALY	UNITED STATES OF AMERICA
JAPAN	



CIRCULATION OF COLLECTIONS

Non-UT Faculty and Independent Researchers: 61%

Non-UT Graduate, Undergraduate, and High School Students: 19%

UT Faculty and Staff: 9%

UT Graduate Students: 6%

UT Undergraduate Students: 5%



MOST FREQUENTLY CIRCULATED COLLECTIONS

David Foster Wallace
(742 requests)

Alfred A. Knopf, Inc
(485 requests)

J. M. Coetzee
(424 requests)

Morris Leopold Ernst
(396 requests)

Don DeLillo
(342 requests)

Gabriel García Márquez
(329 requests)

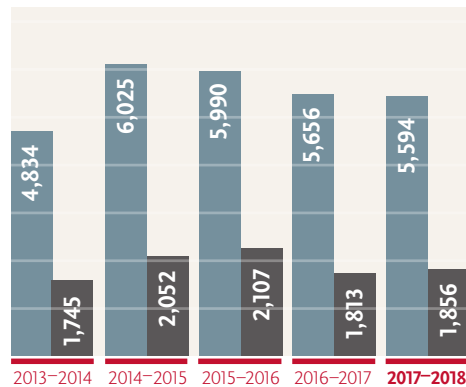
David O. Selznick
(314 requests)

Erle Stanley Gardner
(248 requests)

Tom Stoppard
(244 requests)

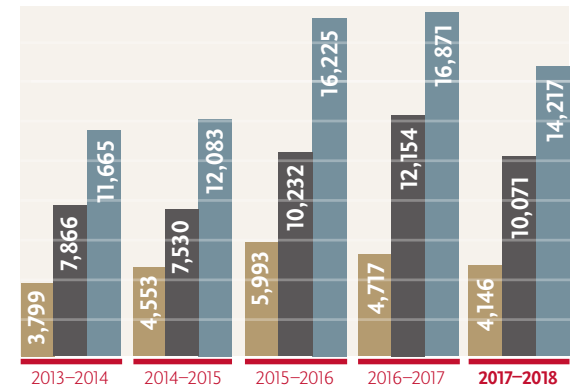
Minstrel Show
(225 requests)

ONSITE RESEARCHER USE OF COLLECTIONS



■ Researcher Visits* ■ Unique Researchers

REFERENCE QUERIES



■ Onsite ■ Offsite ■ Total

* Denotes the cumulative number of days all researchers spent in the Reading and Viewing Room

My time at the Ransom Center cannot be measured in terms of the manuscripts I consulted. The many discussions that I had with other fellows and visiting academics and the immense generosity of the staff in helping me to track down items will all contribute to my research.

—Brad Kent, Université Laval, recipient of the C. P. Snow Memorial Fund Fellowship



FELLOWSHIPS

The Ransom Center granted \$164,800 in fellowship awards in 2017–2018 to support the research of 61 individuals. Fellows consulted materials across the Center's collections, researching topics ranging from the work of author Julia Alvarez to environmental protest in Nigerian literature to music and sound in film trailers. An ongoing partnership with the Arts & Humanities Research Council (AHRC) supported six additional AHRC-funded fellows from the U.K.



FELLOWSHIPS AWARDED

POST-DOCTORAL FELLOWSHIPS: 50

DISSERTATION FELLOWSHIPS: 11

TOTAL: 61

RESEARCHER PUBLICATIONS

During 2017–2018, scholars and writers produced more than 120 books, 48 articles, 5 dissertations, and 4 documentary films based on their research in the Ransom Center's collections. These publications advance scholarship while sharing the Center's collections with audiences around the world. Some of these notable publications include:

Staged: Show Trials, Political Theater, and the Aesthetics of Judgment, by Minou Arjomand* (Columbia University Press, 2018)

Beyond Method: Stella Adler and the Male Actor, by Scott Balcerzak* (Wayne State University Press, 2018)

The Vietnam War: A Film by Ken Burns and Lynn Novick (Florentine Films, 2018)

Picasso/Cocteau: Correspondance, 1915–1963,
edited by Pierre Caizergues and Ioannis Kontaxopoulos (Gallimard/Musée National Picasso-Paris, 2018)

Making Stars Physical: John Herschel's Stellar Astronomy, by Stephen Case (University of Pittsburgh Press, 2017)

Carrington's Letters, by Dora Carrington, edited by Anne Chisholm* (Chatto & Windus, 2017)

Milton in Translation, edited by Angelica Duran*, Islam Issa, and Jonathan R. Olson (Oxford University Press, 2017)

Romantic Women Writers and Arthurian Legend: The Quest for Knowledge, by Katie Garner* (Palgrave Macmillan, 2017)

Eastman Was Here: A Novel, by Alex Gilvarry* (Viking, 2017)

The Newspaperman: The Life and Times of Ben Bradlee (Kunhardt Films, 2018)

Norman Bel Geddes: American Design Visionary, by Nicolas P. Maffei* (Bloomsbury Academic, 2018)

Modernism and Latin America: Transnational Networks of Literary Exchange, by Patricia Novillo-Corvalan (Routledge, 2018)

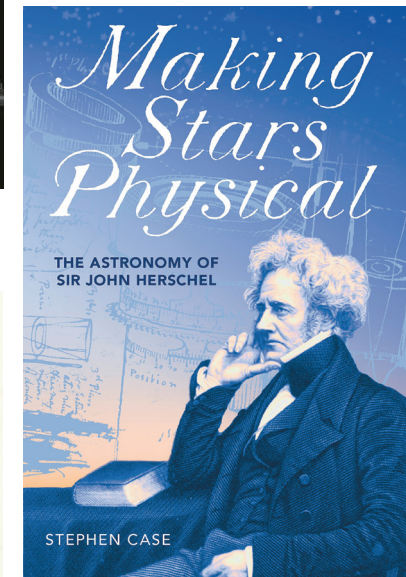
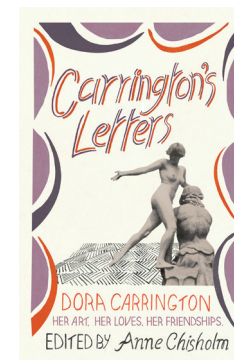
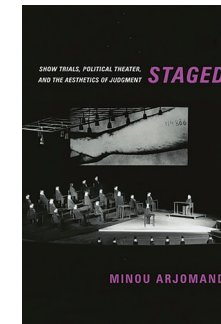
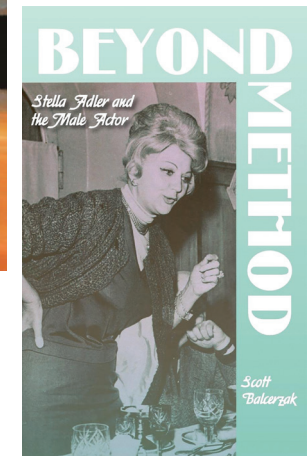
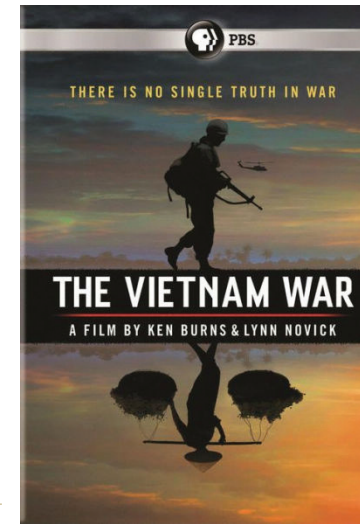
David Garrick and the Mediation of Celebrity, by Leslie Ritchie (Cambridge University Press, 2018)

Debussy's Legacy and the Construction of Reputation, by Marianne Wheeldon (Oxford University Press, 2017)

Present Imperfect: Contemporary South African Writing, by Andrew van der Vlies* (Oxford University Press, 2017)

Reluctant Celebrity: Affect and Privilege in Contemporary Stardom, by Lorraine York (Palgrave MacMillan, 2018)

* Ransom Center fellowship recipient



Students made concrete connections between theories and themes presented in the classroom and the Ransom Center exhibitions and collections made available to the class. Students developed critical archival research skills through primary source analysis for an end-of-semester digital scholarship public history project that can be accessed online.

—Amanda Gray, Assistant Instructor, Department of Mexican American and Latina/o Studies, The University of Texas at Austin

A SAMPLING OF COURSES TAUGHT AT THE RANSOM CENTER

BLACK LIVES IN THE ARCHIVES

DOING PUBLIC SCHOLARSHIP

THE DRAMA OF JAMESTOWN

HISTORY OF MODERN SCIENCE

LITERATURE AND MEDICINE

POP CULTURE AND THE PRESS

PROBLEMS IN ART HISTORICAL RESEARCH

RHETORIC OF HORROR

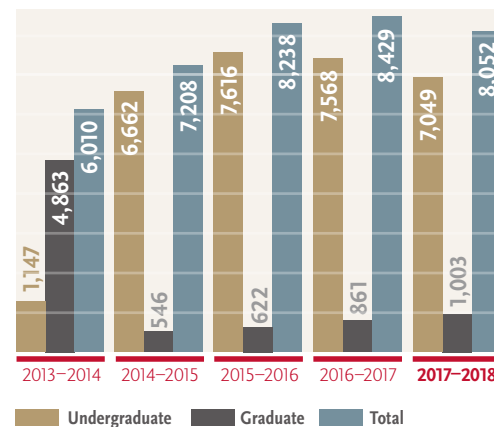
WAR AND HEALTH

WITCHES, WORKERS, & WIVES

TEACHING WITH THE COLLECTIONS

Ransom Center staff supported 393 class visits for 8,052 students from 40 different campus departments and programs during 2017–2018. For example, we collaborated with our colleagues at the Benson Latin American Collection to work with students in Amanda Gray’s class, “Latina/o Representations in Media and Popular Culture, 1950–Present,” a course that culminated with students building digital portfolios highlighting their research with collection materials. Student teachers from the UTeach program came with Tina Melcher’s class “Teaching Social Studies in Secondary Schools” to explore new ways to incorporate primary sources into their high school curricula. We welcomed 446 undergraduate students to the Reading and Viewing Room as they began independent research projects, some of them learning the archival research process for the very first time.

STUDENT CLASSROOM ATTENDANCE







INTERNSHIPS

The Ransom Center continues to expand opportunities for students to gain hands-on experience and explore possible careers in the cultural heritage, library, archives, and museum fields. This year, the Center broadened its internship offerings to students outside The University of Texas at Austin through partnerships with New York University's Moving Image Archiving and Preservation Program and the Historically Black Colleges & Universities Library Alliance–Winterthur/University of Delaware Program in Art Conservation. We established an Intern Cohort Coordinator to support interns' professional development and to foster a dynamic sense of community among interns. Center staff mentored interns through hundreds of hours of work in public services, classroom instruction, performing arts research, film research, public affairs, education and public engagement, conservation, and description and access.

We are grateful to the Thos. H. Law and Jo Ann Law Undergraduate Internship Endowment; the University's Liberal Arts Honors Program, Plan II Honors Program, Graduate School, School of Information, and University Leadership Network; the HBCU Library Alliance; the Winterthur/University of Delaware Program in Art Conservation; and New York University's Moving Image Archiving and Preservation Program for helping support these internship opportunities. We are grateful to Judith and William Bollinger for their support of the Bollinger Post-Graduate Conservation Fellowship.

UNDERGRADUATE INTERNS:

Alicia Bush—*English, Florida A&M University, HBCU Library Alliance–Winterthur/University of Delaware HBCU Internship in Conservation*

Sylvia Feghali—*Urban Studies and Sustainability Studies, The University of Texas at Austin*

Sophia Garcia—*Government and Philosophy, The University of Texas at Austin*

Leigh Hilford—*Plan II and English, The University of Texas at Austin*

Chris Mendez—*English, Minor in Women's and Gender Studies, The University of Texas at Austin*

Nicholas Purgett—*Art History, The University of Texas at Austin*

Cassidy Schulze—*History and Humanities, Minor in German, The University of Texas at Austin*

Celia Shaheen—*Art History and Studio Art, The University of Texas at Austin*

Jennifer Townzen—*Anthropology and History, Minor in Italian/European Studies, The University of Texas at Austin*

Erin Willard—*History, Minor in Math, The University of Texas at Austin*

GRADUATE INTERNS:

Olivia Cannon—*Information Studies, The University of Texas at Austin*

Grace Hansen—*Information Studies, The University of Texas at Austin*

Diana Leite—*Comparative Literature, The University of Texas at Austin*

Chido Muchemwa—*Information Studies, The University of Texas at Austin*

Sigrídur Regina Sigurthorsdóttir—*Moving Image Archiving and Preservation, New York University*

Gaila Sims—*American Studies, The University of Texas at Austin*

Jana Zevnik—*English, The University of Texas at Austin*

POST-GRADUATE CONSERVATION FELLOW:

Kimberly Kwan—*Judith and William Bollinger Post-Graduate Conservation Fellowship*

Anyone with access to the internet can have an in-depth look at Gabriel García Márquez's archive. Spanning more than a half century, the contents reflect García Márquez's energy and discipline and reveal an intimate view of his work, family, friendships, and politics.

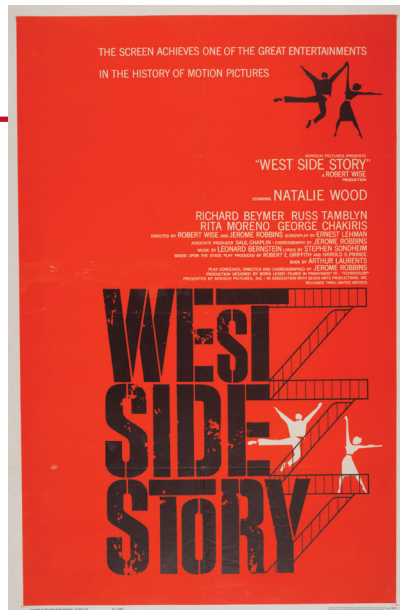
—Julianne Ballou, Ransom Center Project Librarian

DIGITAL COLLECTIONS

This year saw the successful launch of the extensive Gabriel García Márquez and Mel Gussow Interview Recordings digital collections, both funded by the Council on Library and Information Resources (CLIR) through grant programs made possible by the Andrew W. Mellon Foundation. The Center also launched a growing online collection of movie posters, which provides low-resolution access—as appropriate under fair-use principles—to this copyrighted material, encouraging research into a vast collection that is difficult to transport to the Reading and Viewing Room. Furthermore, the Center continues to support remote scholars through an active digital scanning service, providing 31,519 images of collection materials for research use in response to 870 individual orders. This essential work is made possible by staff and student assistants whose careful handling and photographic skills extend access to our collections beyond the walls of the Center's research and teaching spaces.

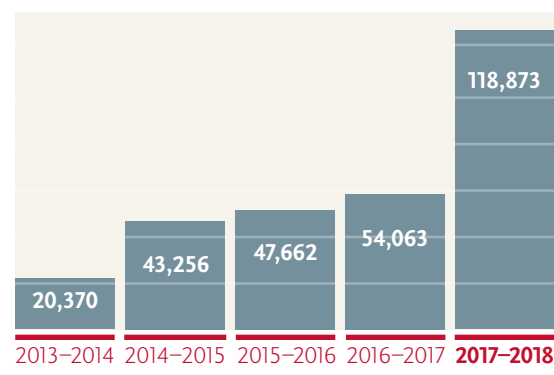


Audiocassette containing Mel Gussow's interview with Katharine Hepburn, 1975. Mel Gussow Collection.



One-sheet poster for *West Side Story*, 1961.
© United Artists Corporation. Interstate Theater Collection.

DIGITAL ITEMS AVAILABLE:



MOST FREQUENTLY VIEWED DIGITAL COLLECTIONS

Movie Posters Collection

Gabriel García Márquez Collection

Lewis Carroll (Charles Lutwidge Dodgson)

Photography Collection



DIGITAL COLLECTIONS PAGE VIEWS: **1,800,927**



UNIQUE VISITORS: **163,949**



Artwork
Title: [Illegible]
Artist: [Illegible]
Year: [Illegible]
Medium: [Illegible]

Artwork
Title: [Illegible]
Artist: [Illegible]
Year: [Illegible]
Medium: [Illegible]

Engaging the Public

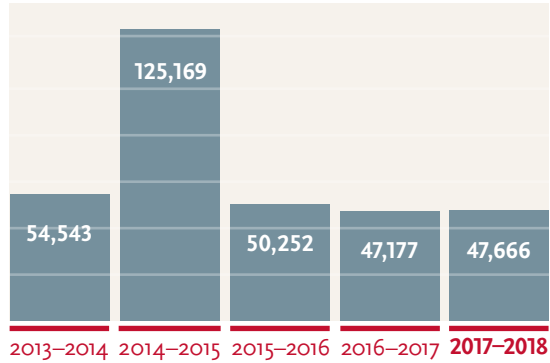


The Ransom Center welcomes everyone with an interest in culture, the arts, and the humanities to engage with our collections. To this end, the Center shares and interprets its collections in a variety of ways. Exhibitions this year explored modern Mexican art and culture, examined the history and lasting impacts of vaudeville, and showcased an array of stories from the Center's collections. Ransom Center materials were on display in museum exhibitions in three countries, six U.S. states, and the District of Columbia as

part of our active collection loans program. The Center's dynamic programs gave visitors the opportunity to hear from important artists and scholars, and those programs reached thousands of remote viewers through our increased webcasting efforts.



EXHIBITION ATTENDANCE



Generous support for the Ransom Center's exhibitions was provided by the National Endowment for the Humanities.

EXHIBITIONS

In 2018, the Ransom Center completed a five-year National Endowment for the Humanities (NEH) challenge grant to create the Frank W. Calhoun Exhibitions Endowment, exceeding our \$2 million goal. In awarding the challenge grant, the NEH recognized the Ransom Center as a “special cultural institution that has served the diverse research needs of a multitude of humanities scholars and has produced high-quality public humanities content, mainly in the form of exhibitions.” The NEH further acknowledged, “there is no question that a robust endowment would allow the Center to plan for future exhibitions more effectively... resulting in many more Americans coming in contact with the Center’s first-class objects and humanities interpretation.”

The Ransom Center is grateful to the NEH and the many donors who generously contributed to this initiative over the past five years. The Frank W. Calhoun Exhibitions Endowment supported the presentation of exhibitions during 2017–2018 and will continue to do so for years to come.

Mexico Modern: Art, Commerce, and Cultural Exchange, 1920–1945

September 11, 2017–January 1, 2018

Curated by Donald Albrecht and Thomas Mellins

This exhibition explored two decades of dynamic cultural exchange between Mexico and the United States, beginning around 1920, when the conclusion of a long and bitter revolution in Mexico ushered in new cultural ideals and programs, and continuing into the mid-1940s, when contemporary Mexican art entered the mainstream in the United States.

A companion publication of essays and images co-published by the Ransom Center, the Museum of the City of New York, and Hirmer accompanied the exhibition.

Generous support for this exhibition was provided by Austin Community Foundation and IBC Bank.

TOTAL VISITORS: 22,746 TOURS PROVIDED: 257 TOUR ATTENDANCE: 3,143



Vaudeville!

January 29–July 15, 2018

Curated by Eric Colleary, Cline Curator of Theatre and Performing Arts

This exhibition drew from the Ransom Center's extensive performing arts collections to reveal how this popular form of American entertainment engaged in conversations relating to race, class, labor, sexuality, and gender dynamics at the turn of the twentieth century. The exhibition also explored vaudeville's long-lasting impact on contemporary film, television, and theatre.

TOTAL VISITORS: 24,920 TOURS PROVIDED: 345 TOUR ATTENDANCE: 3,643



Stories to Tell: Selections from the Harry Ransom Center

The Ransom Center's collections represent a deep well of creativity and reveal how writers, photographers, artists, actors, and filmmakers created their works. Many stories can be told from the Center's holdings, and this ongoing exhibition of changing displays shares some of those stories.

During 2017–2018, the exhibition featured prints by Ellsworth Kelly, costumes and documents marking the 40th anniversary of *The Best Little Whorehouse in Texas*, interactive design in early printed books, and manuscripts by 2017 Nobel Laureate in Literature Kazuo Ishiguro, among other materials.



Leonhard Thurneisser zum Thurn's *Astrolabium* (Berlin: Leonhard Thurneisser, ca. 1575). Gift of the Kozmetsky Family Foundation and the Reissa Foundation.

COLLECTION LOANS

The Ransom Center regularly shares collection materials with audiences at other national and international museums and institutions through collection loans. During 2017–2018, the Center loaned 136 items to these 13 institutions:

Newseum, Washington D.C.
News History Gallery
 2013–2018
 3 manuscripts from the Bob Woodward and Carl Bernstein Watergate Papers

Blanton Museum of Art, Austin, Texas
Dancing with Death
 September 2–November 26, 2017
 8 items from the Popular Imagery and Early Books collections

MAK Center for Art and Architecture, Los Angeles, California
How to Read El Pato Pascual: Disney's Latin America and Latin America's Disney
 September 9, 2017–January 14, 2018
 3 paintings from the Edward Larocque Tinker Art Collection

Skirball Cultural Center, Los Angeles, California
Another Promised Land: Anita Brenner's Mexico
 September 14, 2017–February 25, 2018
 19 photographs, manuscripts, and ephemera from the Anita Brenner Papers

Frist Art Museum, Nashville, Tennessee
World War I and American Art
 October 6, 2017–January 21, 2018
 1 poster from the Texas War Records and World War I Posters Collection

Blanton Museum of Art, Austin, Texas
The Open Road: Photography and the American Road Trip
 November 25, 2017–January 7, 2018
 8 items from the Jack Kerouac Collection and The Magnum Photos, Inc. Collection

USC Pacific Asia Museum, Pasadena, California
Winds from Fusang: Mexico and China in the Twentieth Century
 December 8, 2017–June 1, 2018
 8 items from the Adriana and Tom Williams Collection of Miguel Covarrubias



James A. Michener Art Museum, Doylestown, Pennsylvania
Magical & Real: Henriette Wyeth and Peter Hurd, A Retrospective
 January 21–May 6, 2018
 1 painting from the Joseph Hergesheimer Collection

Morgan Library & Museum, New York, New York
Tennessee Williams: No Refuge but Writing
 February 1–May 13, 2018
 59 items from the Tennessee Williams Collections and Audrey Wood Papers

24 Ore Cultura at Mudec-Museo delle Culture, Milan, Italy
Frida Kahlo: Beyond the Myth
 February 1–June 3, 2018
 2 paintings from the Nickolas Muray Collection of Mexican Art

National Portrait Gallery, London, U.K.
Victorian Giants: The Birth of Art Photography
 March 1–May 20, 2018
 11 albumen prints from the Gernsheim Collection

de Young Legion of Honor, Fine Arts Museums of San Francisco, California
Cult of the Machine
 March 24–August 12, 2018
 1 model from the Norman Bel Geddes Papers

Roswell Museum and Art Center, Roswell, New Mexico
Magical & Real: Henriette Wyeth and Peter Hurd, A Retrospective
 June 16–September 16, 2018
 1 painting from the Joseph Hergesheimer Collection

Sheffield Millennium Galleries, Sheffield, U.K.
Victorian Giants: The Birth of Art Photography
 June 30–September 23, 2018
 11 albumen prints from the Gernsheim Collection

ABOVE: The Duchess of Cambridge visited the National Portrait Gallery on February 28, 2018, to unveil a personal selection of portraits that comprise the exhibition *Victorian Giants: The Birth of Art Photography*. The Harry Ransom Center loaned 11 photographs.
 © Noah Goodrich

RANSOM CENTER PUBLICATIONS

The Ransom Center's publications are an important component of our mission to share collections with a broad audience.

Mexico Modern: Art, Commerce, and Cultural Exchange, 1920–1945

Edited by Donald Albrecht and Thomas Mellins

Published by Hirmer, the Museum of the City of New York,
and the Harry Ransom Center, 2017

The 1920s and 1930s were a time of creativity and influence for modern Mexican art, as a dynamic cultural exchange between Mexico and the United States—which included artists such as Diego Rivera, Frida Kahlo, Miguel Covarrubias, and Rufino Tamayo; photographers such as Edward Weston, Tina Modotti, and Manuel Álvarez Bravo; and designers such as and William Spratling—helped shape a new Mexican cultural identity in the wake of the tumultuous revolution. This book draws on the collection of the Ransom Center and other museums to showcase the art of the period, demonstrating how it was championed by journalists, publishers, and promoters in both Mexico and the United States. This book was published on the occasion of the Center's exhibition *Mexico Modern: Art, Commerce, and Cultural Exchange, 1920–1945*.





PROGRAMS

The Ransom Center's public programs provide unique opportunities for audiences to engage with important writers, artists, scholars, and cultural figures. During 2017–2018, audiences attended readings by Pulitzer Prize–winning playwright Lynn Nottage and poet Roger Reeves. Photographer Mark Klett, in conversation with curator Jessica S. McDonald, explored Klett's engagement with the changing American landscape. Scholar Sarah Werner discussed the rise of digitization and its impact on the study of early modern books. Actors from The Hidden Room brought the Center's collections to life in performances of *Richard III*, based on the Center's 1861 John Wilkes Booth promptbook. The Classical Mexican Film Series and Vaudeville Film Series offered rarely screened movies to complement exhibitions. Efforts to share the Center's programs with audiences beyond Austin increased significantly, and many programs are accessible online.



PROGRAM ATTENDANCE: **3,491**



ONLINE VIEWS OF PROGRAMS: **8,498**



LEFT TOP: Playwright Lynn Nottage delivers a Harry Ransom Lecture, 2017.
LEFT BOTTOM: Poet Roger Reeves, photograph by Beowulf Sheehan.
RIGHT: Mark Klett (*American*, b. 1952). *Tea Break at Teapot Rock, After O'Sullivan*, 1997. Gelatin silver print, 40.7 x 50.8 cm. Photography collection, 2014:0012:0001. © Mark Klett.

MEMBERSHIP

Ransom Center members enjoy unique opportunities to engage with the Center's collections. Special members-only activities this year included celebratory openings of the exhibitions *Mexico Modern: Art, Commerce, and Cultural Exchange, 1920–1945* and *Vaudeville!*, curator-led tours, and the fall and spring Director's Reception and Open House. Members received exclusive invitations to the Center's Book Club and a discount in the store. We partnered with the Austin Film Society, Central Market, The Hidden Room, and other organizations to offer additional experiences and discounts for members such as film screenings, cooking classes, theatre performances, and engaging presentations. We are deeply grateful to all of our members for their support of the Ransom Center.

NUMBER OF MEMBERS: **1,030**

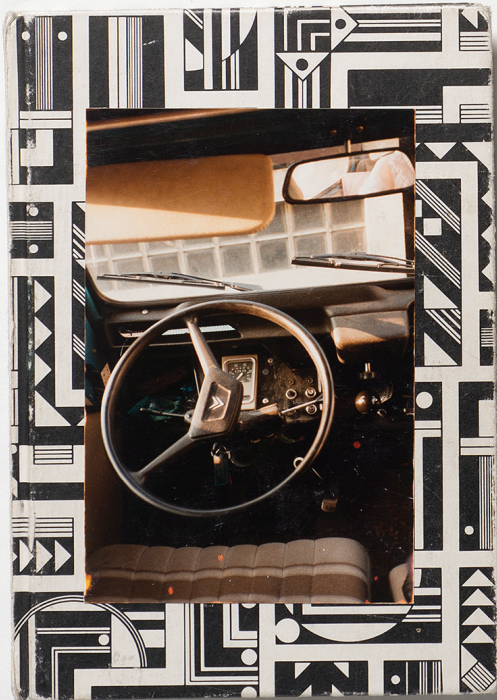
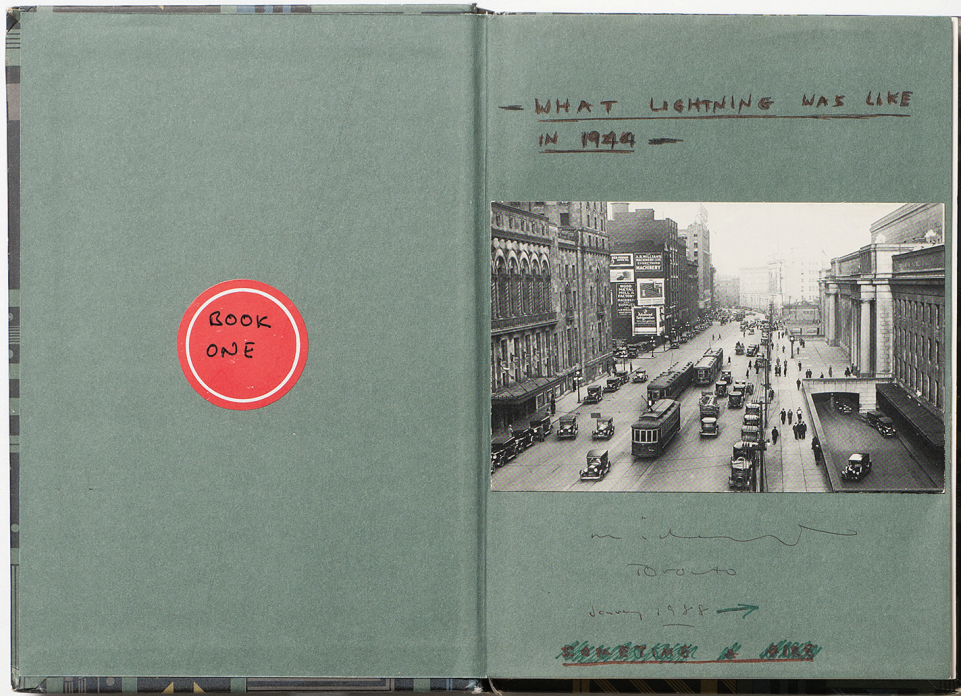
MEMBERSHIP INCOME: **\$118,980**



VOLUNTEERS

This year, the Ransom Center benefited enormously from the dedicated contributions of 65 volunteers who provided thousands of hours of assistance in support of the Center's mission. Volunteers worked as docents, greeted visitors, offered exhibition tours, assisted with programs and special events, supported conservation and cataloging activities, and helped in countless other ways. Our talented volunteers are among the Center's closest friends and supporters.





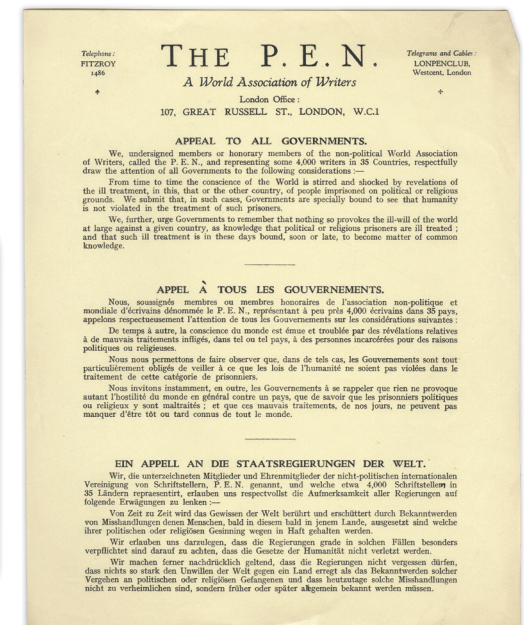
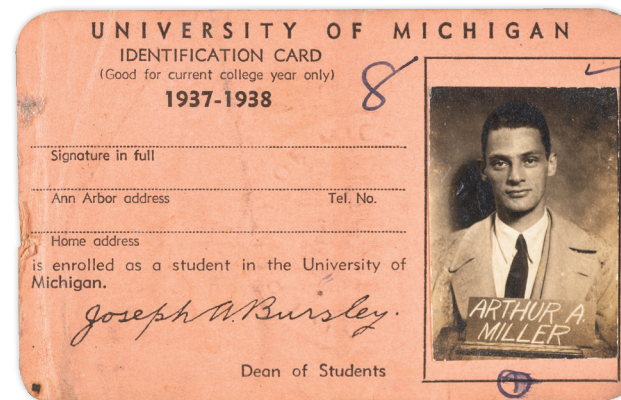
With the acquisition of the Arthur Miller archive by the Harry Ransom Center, UT continues to be a leader in the arts and humanities. Miller's works are timeless, and his original manuscripts, journals, and correspondence will be studied and enjoyed for generations to come.

—Gregory L. Fenves, President of The University of Texas at Austin

Supporting and Enhancing the Collections

The foundation of the Ransom Center's work is good collection stewardship—a commitment that is shared by every member of our staff. Acquisitions this year demonstrate the Center's ongoing commitment to enhance and supplement archives already housed at the Center. Important additions were made to collections relating to Gabriel García Márquez, Arthur Miller, James Salter, Shelby Hearon, and Tom Stoppard, among others. Collections became easier for researchers to discover and navigate through new and updated finding aids and catalog records developed by the Center's dedicated archivists and catalogers. Conservators and preservation staff made great progress on projects to protect and rehouse oversized objects and to reformat audio recordings, stabilizing these fragile formats, so they can be accessed safely for years to come.

OPPOSITE: Notebooks containing the first draft of Michael Ondaatje's novel *The English Patient*, 1988. Michael Ondaatje Papers. RIGHT: Arthur Miller's student identification card for the University of Michigan, 1937. Arthur Miller Papers. FAR RIGHT: PEN's Appeal to All Governments, printed in English, French, and German, 1931. PEN Records.



Susan E. Cohen and William S. Johnson Creativity Project Papers

More than 35 years ago, artists Robert Frank, Dave Heath, Robert Heinecken, and John Wood participated in a project led by art historians Susan E. Cohen and William S. Johnson to examine the artists' creative process. This archive documents the collaborative project and includes rare or unique audio and video recordings, artist's maquettes, artist's books, photographs, correspondence, and other items.

Aaron Latham Papers

Journalist and author Aaron Latham donated his archive to the Ransom Center. A native Texan, Latham wrote the screenplay for *Urban Cowboy* (1980) and the *Esquire* story on which the film was based. Latham is the author of several screenplays and novels, and has been a regular contributor to *Rolling Stone*, *Esquire*, *Texas Monthly*, and *The New York Times*.

Addition to the Tom Stoppard Papers

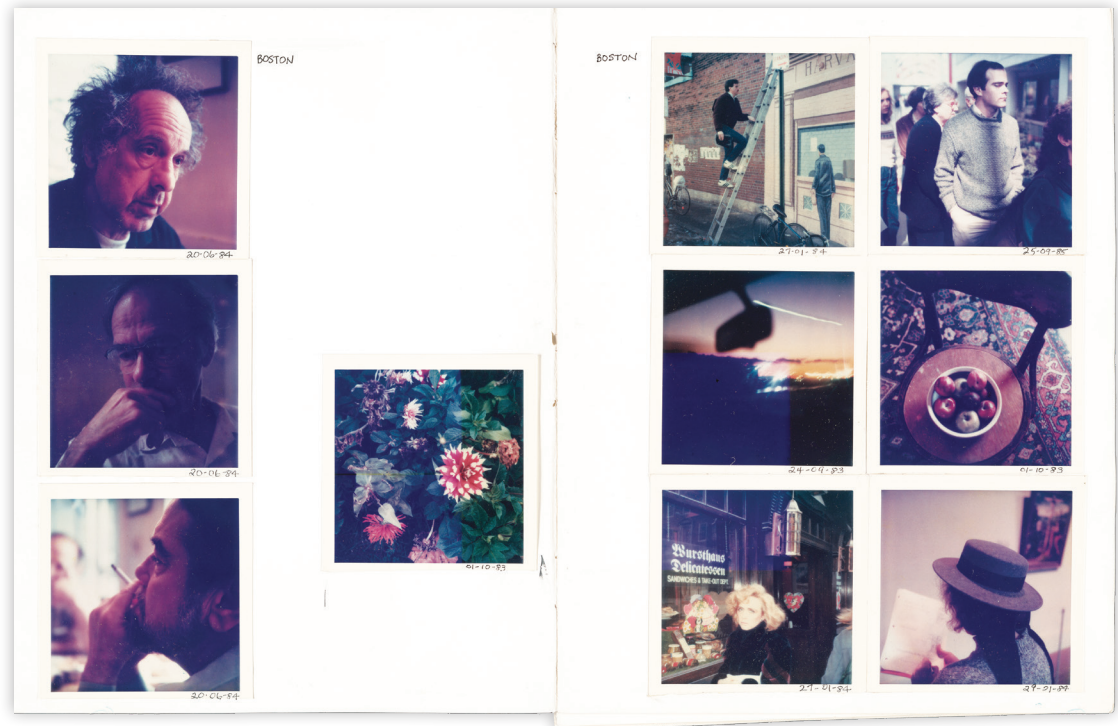
Additional papers were acquired for the archive of playwright Tom Stoppard, including drafts of *The Coast of Utopia* (2002), *Rock and Roll* (2006), and Stoppard's adaptations of Anton Chekhov's *Ivanov* (2008) and *The Cherry Orchard* (2010). Also present are correspondence, photographs, printed material, and other items.

Addition to the Gabriel García Márquez Collection

More than 40 letters, dating from 1955 to 1987, from Gabriel García Márquez to Colombian journalist Guillermo Cano Isaza, were added to the Center's extensive holdings relating to the Nobel Laureate.

Addition to the James Salter Papers

An addition of materials relating to author James Salter completes his archive at the Ransom Center. The recently acquired collection includes manuscripts, correspondence, and journals, as well as early materials from Salter's time at West Point and as an Air Force fighter pilot during the Korean War.



ABOVE: Dave Heath (American, 1931–2016), Pages 2–3, maquette for artist's signature in the unrealized exhibition catalogue *Four Photographers: Robert Frank, David Heath, Robert Heinecken, John Wood*, 1985. Internal dye diffusion prints on card, 29.2 x 45.7 cm (open). Susan E. Cohen and William S. Johnson Creativity Project Archive. © Dave Heath, courtesy Michael Schreier, Ottawa. RIGHT: Aaron Latham's notebooks for his story, "The Ballad of the Urban Cowboy: America's Search for True Grit," and the film *Urban Cowboy*, ca. 1978–1979. Aaron Latham Papers. Gift of Aaron Latham.

Additions to Collections

The Ransom Center also made additions to its collections relating to **the *Acumen Literary Journal*, Ansel Adams, Anita Brookner, Jim Crace, Shelby Hearon, Robert E. Howard, the Charles R. Larson Collection of African and African-American Literature, the *London Review of Books*, Terrence McNally, James Roose-Evans, David Foster Wallace, Miller Williams, and Tennessee Williams, among others.**



At this time when freedom of expression is in peril all over the globe, the support from the NEH to safeguard PEN's extraordinary history in defending literature and the right to speak and write freely is vital.

—Jennifer Clement, President of PEN International

PRESERVATION AND CONSERVATION

Ransom Center conservators treated a broad range of collection materials this year that were exhibited in the galleries, loaned to other institutions for exhibition, or required stabilization to be digitized. A primary goal for preservation and conservation in 2017–2018 was to address priority large-scale projects to provide protective enclosures for vulnerable collection materials. Staff created enclosures for flat, oversized collection items, which are difficult to store and safely transport to the Center's Reading and Viewing Room. These large-dimension items are most safely handled and studied while supported and protected inside their enclosures. Oversized collection materials that received specialized enclosures this year include photographs, fragile performing arts posters, and storyboards depicting movie scene designs.

In 2018, the Ransom Center received a grant from the National Endowment for the Humanities to preserve through digitization 2,862 unique sound recordings in its collections. By the end of this two-year project, which began in September 2018, recordings documenting the work and lives of such notable cultural figures as Julia Alvarez, Truman Capote, William Faulkner, Norman Bel Geddes, Norman Mailer, Anne Sexton, and Gloria Swanson will be available for research.



COLLECTION ITEMS TREATED BY CONSERVATORS: **1,965**

HOURS DEVOTED TO CONSERVATION TREATMENTS: **3,234**

CUSTOM PRESERVATION ENCLOSURES CREATED: **2,270**

HOURS DEVOTED TO PRESERVATION ENCLOSURES: **2,976**

Ambrotype, daguerreotype, and salted paper portraits set in brooches and lockets, 1845–1865. Gernsheim Collection, purchase, 964:0101:0001–0006, 964:0101:0010, and 964:0101:0012.



FEATURED CONSERVATION TREATMENT

Thanks to Helmut and Alison Gernsheim's passion for collecting wide-ranging uses of photography, the Ransom Center holds an impressive variety of photographic jewelry. These nineteenth-century personal keepsakes gave individuals the ability to carry or wear an unprecedented likeness of loved ones, or well-known persons such as Queen Victoria.

Small, three-dimensional photographic objects present storage and handling challenges. For the 31 objects housed in this project, the design of a protective enclosure needed to satisfy three primary goals: 1) to provide a secure storage environment and object stability; 2) to allow for safe transport to the Reading and Viewing Room for researcher and class consultation; and 3) to provide a “viewing window” to minimize object handling.

Photograph conservator Diana Diaz and preservation technician Jill Morena collaborated to create a design that supports, protects, and showcases the objects. Tiny pillows constructed from Tyvek and filled with polyester fiberfill were custom-constructed for larger brooches and lockets. For flatter items such as small pendants, depressions were cut into polyester foam to follow the silhouette of the object. The foam was then covered in Tyvek and sewn into the shape of the object. Each small artifact box has a clear polyester lid, which allows the viewer to see each piece without handling it.

HIGHLIGHTS OF NEWLY CATALOGED COLLECTIONS:

EDMUND BLUNDEN PAPERS

ELLIOTT ERWITT PHOTOGRAPHY COLLECTION

HARRY HOUDINI PAPERS

ANNE JACKSON AND ELI WALLACH PAPERS

MAD MEN COLLECTION

CATALOGING

Considerable progress was made this year cataloging recent acquisitions—such as the *Mad Men* Collection and the Anne Jackson and Eli Wallach Papers—as well as collections previously uncataloged or cataloged only in card or offline files—such as the Harry Houdini, British Sexological Society, and Shelley Family collections. Work began on a two-year cataloging and digitization project funded by the National Endowment for the Humanities called “Writers Without Borders: Creating Global Access to the PEN International and English PEN Records,” and the Center joined a cohort of peers in a two-year cataloging project supported by the Andrew W. Mellon Foundation called “Linked Data for Production: Pathway to Implementation (LD4P Phase 2).”

IN 2017–2018:

ARCHIVAL MATERIALS CATALOGING

125 online finding aids created or updated

66% of archival collections currently cataloged

PRINTED AND PUBLISHED MEDIA CATALOGING

3,243 catalog records created or updated

80% of books and serials titles cataloged

VISUAL MATERIALS CATALOGING

8,052 item-level catalog records created or updated

1,398 collection-level catalog records created or updated

53 online finding aids created or updated

55% of collections currently cataloged



Unidentified photographer, [Harry Houdini in a publicity photo for his silent film *The Grim Game*], 1919. Gelatin silver print, 20.3 x 25.4 cm. Harry Houdini Papers. Gift of Karl Hoblitzelle.

Staff

The Ransom Center's talented staff work to advance the Center's mission every day. They share their expertise nationally and internationally through publications, exhibitions, lectures, workshops, presentations, and professional service.



FULL-TIME STAFF: 70

PART-TIME STAFF: 26

STUDENT ASSISTANTS: 38

TOTAL STAFF: 134

STAFF PUBLICATIONS

Adams, Abby (co-author), "Data Recovery and Investigation from 8-inch Floppy Disk Media: Three Use Cases," published by the International Conference on Digital Preservation (iPRES), 2018, <https://osf.io/6gcky/>.

Cunningham-Kruppa, Ellen, "Whence and Whereto Conservation Education?" In *Flood in Florence, 1966: A Fifty-year Retrospective*, edited by Paul Conway and Martha O'Hara Conway (Ann Arbor: Maize Books, 2018), pp. 163–189.

Curtis, Gregory, "In the Ruins of Cattle Kingdom," a review of Larry McMurtry's *Thalia*, published in *The Wall Street Journal*, September 29, 2017.

Pratt, Aaron, "The Trouble with Translation: Paratexts and England's Bestselling New Testament," *The Bible on the Shakespearean Stage: Cultures of Interpretation in Reformation England*, edited by Thomas Fulton and Kristen Poole (Cambridge: Cambridge University Press, 2018).

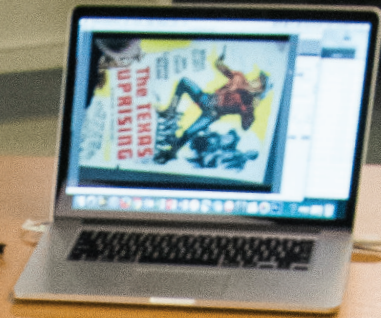
Sigler, Danielle Brune, "A New World [of Research] A-Coming," *Journal of Africana Religions*, vol. 6, no. 2 (2018), pp. 300–308.

Wilson, Steve, "'I am Scarlett': Fan Mail and the Casting of *Gone With the Wind*," *The Southern Quarterly: A Journal of Arts & Letters in the South*, special issue "Re-Playing *Gone With the Wind*—Novel and Film" (ed. Philip C. Kolin), vol. 55, no. 2 and 3 (Winter/Spring 2018), pp. 16–52.

STAFF PROFESSIONAL SERVICE

Ransom Center staff participated and held leadership positions in the following professional service organizations:

American Institute for Conservation, Photographic Materials Group and Book and Paper Group; American Library Association; American Studies Association; American Theatre Archive Project; Association for Library Collections & Technical Services, Preservation and Reformatting Section; Association of College & Research Libraries, Rare Books & Manuscripts Section; Association of Moving Image Archivists; Conservation Center for Art and Historic Artifacts; Digital Library Federation; Electronic Literature Organization; Grolier Club; International Council of Museums, Photographic Materials Working Group; National Digital Stewardship Alliance; *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* Editorial Board; Society of American Archivists; Texas After Violence Project; Texas Archival Resources Online; Texas Collections Emergency Alliance; Texas Digital Library; Texas Heritage Responders; Theatre Library Association; University of Delaware Department of Art Conservation; Western Association for Art Conservation.



William
ELLIOTT

John
Carroll

Catherine
McLeod

The TEXAS
RANGERS

Financials

EXPENDITURES: \$10,173,452

Personnel: 47%

Acquisitions: 43%

Operating expenses: 10%



FUNDING SOURCES: \$10,173,452

University's state support: 43%

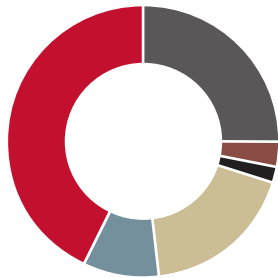
Gifts and grants*: 9%

Endowment earnings: 18%

Earned Revenue: 2%

Balance carried forward: 3%

One-time University transfers: 25%



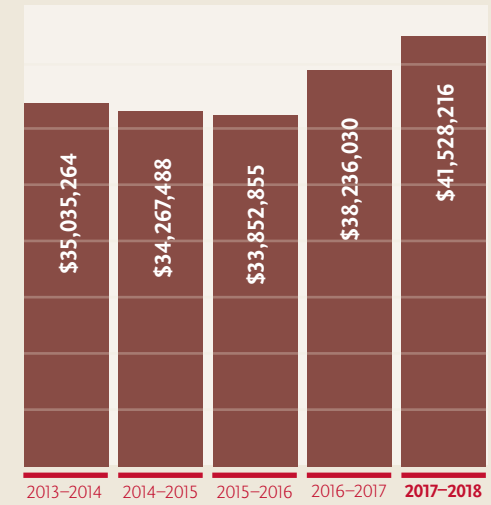
* Does not include pledges

ENDOWMENT MARKET VALUE

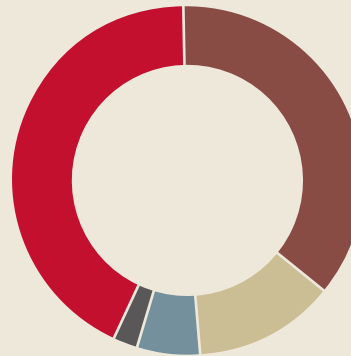
ENDOWMENT

MARKET VALUE: \$41,528,216

PROJECTED ANNUAL DISTRIBUTION FOR 2018-2019: \$1,797,914



GIFTS AND GRANTS: \$959,494



Individuals: 43%

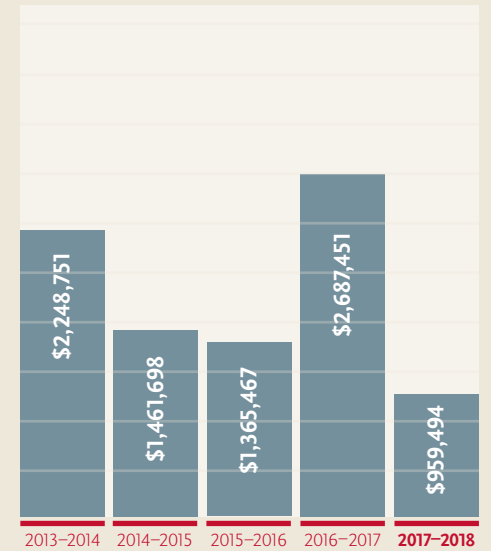
Government Grants: 36%

Foundations: 13%

Trusts: 6%

Corporations: 2%

GIFTS AND GRANTS



PLANNED GIFTS

Many friends advance the mission of the Ransom Center by adding charitable gifts to their wills. A planned bequest is a powerful and enduring expression of support. This past year, generous donors made substantial pledges to the Center's endowments, programs, and collections. These extraordinary legacies will enhance the Ransom Center for generations.

Donors

All gifts to the Harry Ransom Center advance the Center's mission and make 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 financial gifts of \$1,000 or more between September 1, 2017, and August 31, 2018.

\$100,000 and above

National Endowment for the Humanities

\$50,000–\$99,999

B. H. Breslauer Foundation
Ellen Peckham

\$25,000–\$49,999

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We would like to extend our thanks to all Ransom Center members and to donors who wish to remain anonymous.

Every effort has been made to ensure the accuracy of this list. If errors or omissions have occurred, please accept our sincere apologies and notify Director of Development Maggie Gilburg at 512-471-9643.





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Saw William and Susie and Bethanie - and Joshua
Wishing you good luck - wherever (it) goes....
from "old man" Robert





HARRY RANSOM
CENTER

The University of Texas at Austin

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