



06
Hi-Fi
Epitaxial


POSITION-HIGH

Maxell

BULLOCK MUSEUM

ANNUAL REPORT

2021



Veterans have always clung to artifacts; a few select items — a shirt, a helmet, or some such — that evoke vividly with a single glance a bygone period of their lives; one characterized by intense experiences... These are the artifacts meaningful to me that still remind. I am happy to share them with the hope that they can speak to others as well.

—Artifact lender, Jim Kearney

Cassette tape, 1971. The cassette tape on which U.S. medic, Jim Kearney, recorded the machine gun fire attack on his helicopter during the Vietnam War.





Vietnam
(wounded)

On the cover of this FY 2021 annual report is an image of a battered cassette tape, one that literally went to war and like its owner, thankfully, survived to return to Texas.

It speaks to us literally and figuratively. It could easily have been lost, or forgotten, even while the personal history it represents remained in memory. The foundation of a Bullock Museum Texas Story Project podcast and display at the museum, it has transformed from a simple tape into an “artifact” shared with the public, along with hundreds of other artifacts that were on view this year, and continues to reveal our collective, connected history. This artifact does not glitter with gold or silver. Its appearance is not enhanced by size, or color, or even uniqueness — visually it is a familiar object to anyone who grew up in the 1960s and 70s. The recording of voices and sounds stored on its magnetic tape however, represents a deep history of this country



and those of thousands of Texans entwined in an monumental event that shaped us collectively and continues to influence us today — here is the experience of one man in the context of a larger story, a singular moment captured and shared. This sharing is at the heart of the Bullock’s mission. In the second year of a world-wide pandemic where uncertainty abounded, stories like this grounded and transformed our listeners and visitors, transporting them into history — increasing understanding and awareness of the Texan experience. Throughout these pages, readers will see how the Bullock team continued to weave together the past and the present for meaningful, accurate, and thoughtful experiences for all ages.

MARGARET KOCH
Director
Bullock Texas State History Museum

“Being able to visually and physically interact with Texas History was an incredible addition to our lessons about Texas State History.”

East Austin College Prep

OUR MISSION

The Bullock Museum's mission provides the guiding principles for all the Museum does:

The Bob Bullock Texas State History Museum engages the broadest possible audience to interpret the continually unfolding Story of Texas through meaningful educational experiences. This is accomplished through core values of

LEADERSHIP
EXCELLENCE
ACCESSIBILITY
DIVERSITY
ENGAGEMENT
RELEVANCE





ORGANIZATIONAL CHART

TEXAS STATE PRESERVATION BOARD GOVERNING BODY

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CURATORIAL
RESERVATIONS/TOURS
CAPITOL VISITORS CENTER
TOUR GUIDES

INFORMATION TECHNOLOGY

STATE CEMETERY

FINANCE

ACCOUNTING
PAYROLL

BULLOCK MUSEUM

AGENCY ADMINISTRATION

EXECUTIVE ASSISTANT
LEGAL
PROCUREMENT
HUMAN RESOURCES
SPECIAL EVENTS
CAPITOL FIRE MARSHAL
INDEPENDENT AUDITOR

RETAIL

CAPITOL GIFT SHOP
VISITORS CENTER GIFT SHOP
BULLOCK MUSEUM STORE

FACILITIES

MAINTENANCE
HOUSEKEEPING & GROUNDS
RISK MANAGEMENT



**BULLOCK
MUSEUM**

**MARGARET
KOCH**
Museum Director

**MUSEUM
OPERATIONS**

DEREK LEMONS
Deputy Director

VISITOR SERVICES
EVENTS
THEATERS

**MUSEUM
ADMINISTRATION**

COMMUNICATIONS

Creative Services
Marketing
Membership

DATA ANALYST
GRANT MANAGER
OFFICE MANAGEMENT

**MUSEUM
INTERPRETATION**

**JOSEFA GONZÁLEZ
MARISCAL**
Deputy Director

EDUCATION
EXHIBITS
WEB & DIGITAL MEDIA

BULLOCK BY THE NUMBERS

113,366

patrons from **75** Texas
counties visited the Museum.



22,935

students participated in
distance learning in **497**
sessions throughout the year.

2,688

schoolchildren, teachers, and chaperones
visited between September 2020 and
early March 2021.



**Visitation remained lower than normal during the Coronavirus pandemic.*



24,194

Bullock Museum
moviegoers watched
features and documentaries.



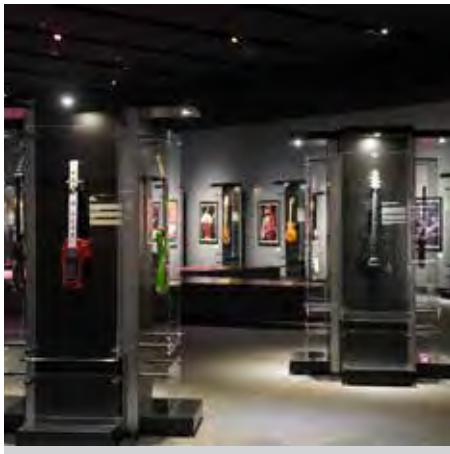
4,085

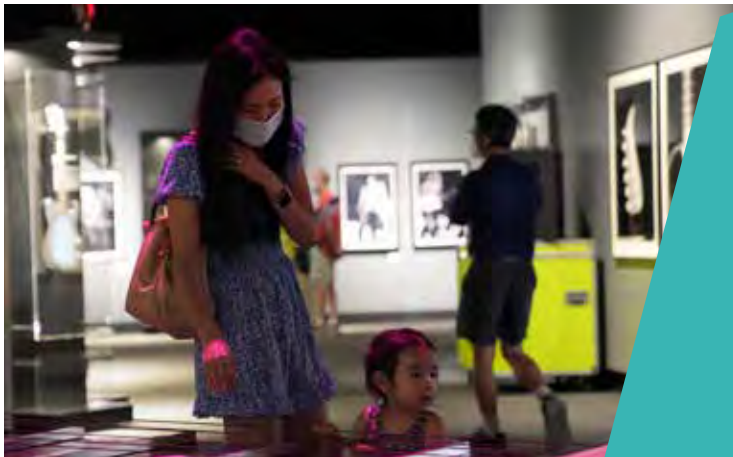
attended **585** specially
crafted virtual and on-
site education programs.





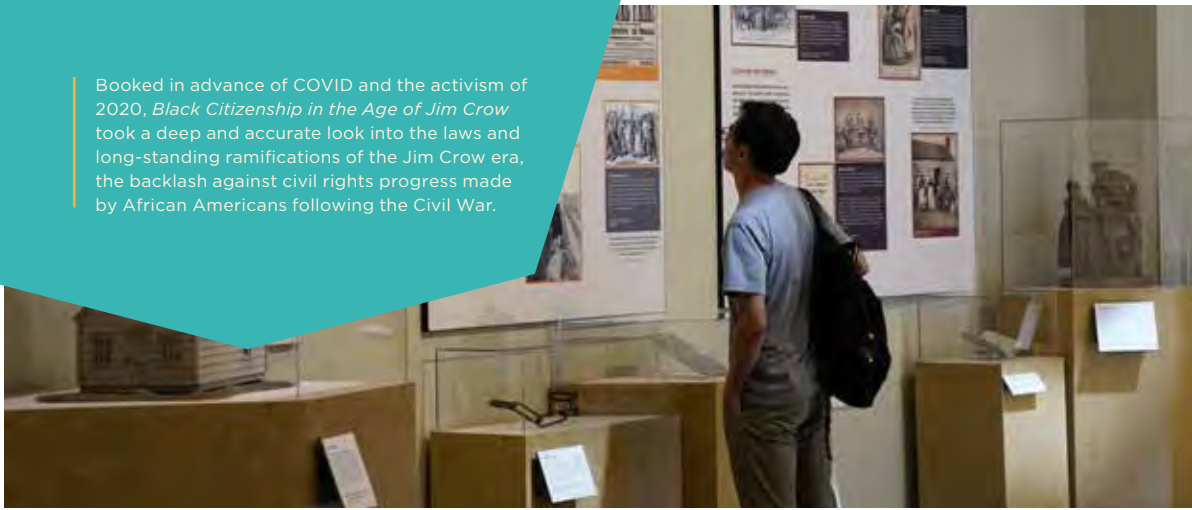
ENGAGEMENT
AND IMPACT





GUITAR: The Instrument that Rocked the World, appealed to music lovers of all ages and continued the Bullock's efforts to honor Texas' outstanding music legacy. Organized by the National Guitar Museum, the exhibition and related programming explored the science, sound, history, and pop culture while on view May through October 2021.

Booked in advance of COVID and the activism of 2020, *Black Citizenship in the Age of Jim Crow* took a deep and accurate look into the laws and long-standing ramifications of the Jim Crow era, the backlash against civil rights progress made by African Americans following the Civil War.









Inspired by the Governor's Be the One initiative fighting human trafficking in Texas, this groundbreaking exhibition provides crucial, easy to understand information for teen and adult viewers so they can take care of themselves and others. The exhibition was transformed in 2022 as a traveling exhibition, with bookings into 2025 across Texas.

A NATION BECOMES A STATE

UNA NACIÓN SE CONVIERTE EN ESTADO

Texas's annexation to the United States in 1845 came after years of debates and plunged the United States into both international and national crises. Adopting Texas expanded U.S. territory, but it meant almost certain war with Mexico. Adopting Texas as a slave state also altered the power balance between Northern and Southern states.

Slavery continued in an era of growth as Texas developed into an ethnically diverse yet predominantly Southern state dependent on cotton and slavery. Anglo immigrants from the American South began to move here in large numbers. Fewer to migrate with them were enslaved African Americans. Other immigrants came to Texas directly from Europe. Texans found themselves marginalized by the growing Anglo population. American Indian tribes living in Texas continued to fight to keep their sovereignty.

La anexión de Texas a los Estados Unidos en 1845 llegó después de años de discusiones que llevó a Estados Unidos hacia varias crisis internacionales y nacionales. La adquisición de Texas agrandó el territorio estadounidense, pero significó una guerra contra México. El admitir a Texas como un estado esclavista también alteró el balance de poder entre los estados del Norte y del Sur Estadounidenses.

La condición de estado le trajo a Texas una etapa de crecimiento que ayudó a que se desarrollara como un estado diversamente étnico, pero predominantemente sureño que dependía del algodón y de la esclavitud. Los inmigrantes anglos del Sur estadounidense comenzaron rápidamente a mudarse a Texas. Forzados a mudarse a Texas con ellos fueron los esclavizados africanos americanos. Otros inmigrantes vinieron a Texas directamente de Europa. Los Texanos se vieron marginalizados por las crecientes poblaciones anglo. Los tribus indígenas americanas, que vivían en Texas, continuaron luchando para mantener su soberanía.

The Statehood Gallery received an update in early 2021 to provide bilingual content. The gallery continues to focus on the major themes of Texas's early decades as the 28th state: the war and treaties that shaped its borders, its 19th century reliance on enslaved labor to support its cotton economy, its population increase due to immigrations, and the impact the state's growth had on indigenous people.



Through online and onsite events throughout FY 2021, the Bullock Museum continued to have a positive impact for teachers and children of all ages throughout Texas, even reaching audiences in other states. Lessons learned will help the Museum continue to grow its distance learning live and on-demand programs into the future.







The background is a solid purple color. On the left side, there is a faint, semi-transparent image of a classical building with arches and columns. On the right side, there is a large, faint starburst or sunburst graphic composed of many thin lines radiating from a central point. The text "CAPITOL CONNECTIONS" is centered in the middle of the page in a white, sans-serif font.

CAPITOL
CONNECTIONS





Every morning brought a new vista — a reminder that how we tell our story changes over time as our understanding of that story changes.

FY 2021 saw immense progress on the new Capitol Mall, which will expand the outdoor learning potential for museum-goers when completed in the Summer of 2022.



FINANCIAL STATEMENTS

REVENUE BY TYPE	FY 2021	FY 2020	FY 2019
ADMISSIONS			
General Admissions	648,396.28	711,364.04	1,402,699.36
IMAX® Theatre	177,715.68	396,700.97	951,838.67
Texas Spirit Theater	28,055.69	136,154.99	314,951.47
GRANTS AND CONTRIBUTIONS*	2,651,092.65	606,297.50	2,352,837.00
STATE APPROPRIATIONS			
Texas History Education Program †	340,275.44	402,619.09	467,339.27
Operating Expenses	1,184,862.02	1,195,605.57	460,318.86
FACILITY RENTALS	36,875.94	254,929.50	535,181.60
PARKING FEES	384,280.76	413,931.15	802,796.11
MERCHANDISE SALES	421,269.06	340,418.14	930,906.86
MEMBERSHIP FEES	172,204.50	249,870.00	326,387.00
THEATER CONCESSIONS	44,008.44	67,771.12	178,029.24
CAFE COMMISSIONS/OTHER	93,958.13	191,023.65	126,627.76
TOTAL REVENUE	6,182,994.59	4,966,685.72	8,849,913.20

* Includes \$116,346 for FY 2021 Temporary Exhibits and Educational Programming.

† \$340,275 expended in FY 2021 from FY 2014 state appropriation of \$5 million, leaving balance of \$153,084 at August 31, 2021.

EXPENSES BY DEPARTMENT/PROJECT	FY 2021	FY 2020	FY 2019
FILMS AND THEATERS	485,865.80	704,878.78	1,137,488.46
TEXAS HISTORY EDUCATION PROGRAM	340,275.44	402,619.09	467,339.27
EXHIBITIONS *	610,580.19	1,237,145.67	3,452,602.58
VISITOR SERVICES	735,832.2	837,841.72	869,038.02
ADMINISTRATION	618,017.59	775,407.80	834,112.03
MARKETING	246,586.08	296,855.52	550,984.06
EDUCATION AND PROGRAMS	180,955.42	407,222.70	571,744.40
HOUSEKEEPING	273,025.74	295,781.40	364,139.57
MUSEUM STORE	305,090.77	296,016.60	745,474.29
FACILITIES MAINTENANCE	149,205.31	146,025.20	187,044.96
FACILITY RENTALS	159,957.61	194,951.86	221,053.97
MEMBERSHIP	143,717.37	182,613.62	183,934.05
CREATIVE SERVICES	209,806.78	214,135.75	150,329.79
TOTAL EXPENSES	4,458,946.30	5,991,495.71	9,735,285.45

BEGINNING NET POSITION	1,002,573.49	2,074,983.48	2,960,355.73
RESTATEMENT		(47,600.00)	
CHANGE IN NET POSITION	1,724,048.29	(1,024,809.99)	(885,372.25)
ENDING NET POSITION	2,726,621.78	1,002,573.49	2,074,983.48

* Exhibition costs were higher in FY 2019 due to the renovation of the first floor gallery, *Becoming Texas*, featuring *La Belle*.

ATTENDANCE	FY 2021	FY 2020	FY 2019
GENERAL ATTENDANCE	113,366	108,064	219,794
THEATERS *	24,194	73,628	171,146
EDUCATIONAL PROGRAMS AND FACILITY RENTALS †	29,605	63,843	97,219
TOTAL	138,640	245,535	488,159
K-12 STUDENTS/TEACHERS	2,259	33,786	78,305

* Theater attendance includes feature films, documentaries, and Spirit Theater

† Educational programs include 22,935 distance learning program attendees in FY 2021

FY 2021 EXHIBITIONS

COLLECTOR'S GALLERY

**THE FRANK AND CAROL
HOLCOMB MAP COLLECTION**
(10/17/2020 - 4/4/2021)

**NOT ALONE: WORKING
TOGETHER IN THE FIGHT
AGAINST HUMAN TRAFFICKING**
(1/9/2021 - 5/30/2021)

GUITAR
(5/19/2021 - 10/3/2021)

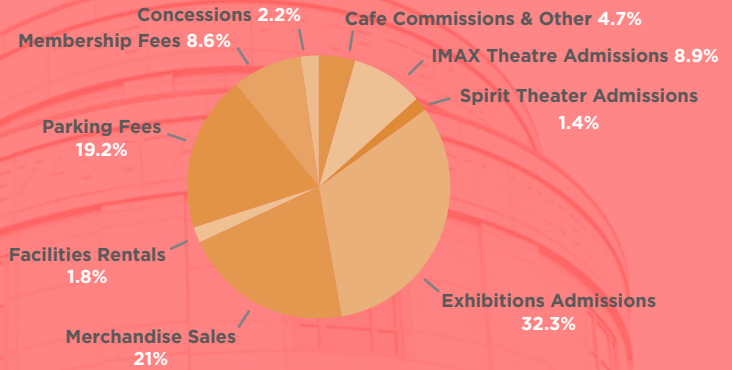
**BLACK CITIZENSHIP
IN THE AGE OF JIM CROW**
(6/19/2021 - 11/28/2021)

MYSTERY AND BENEVOLENCE
(11/20/2021 - 3/27/2022)

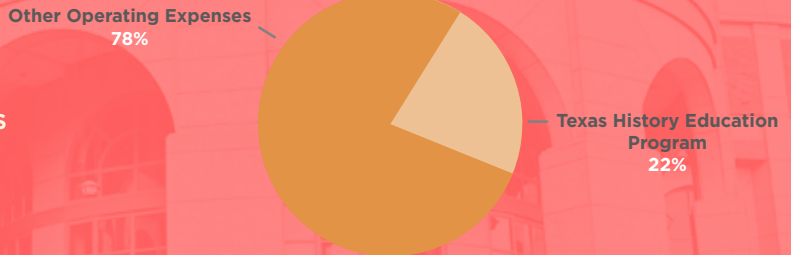
**234 NEW ARTIFACTS
WERE PLACED ON VIEW**

REVENUE BY TYPE

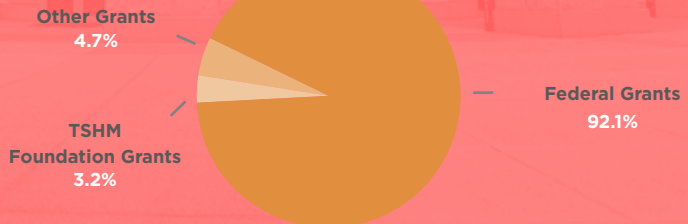
**OPERATING
REVENUE**
\$2,006,573.67



**STATE
APPROPRIATIONS**
\$1,525,137.46



**GRANTS AND
CONTRIBUTIONS**
\$2,651,283.46



FY 2021 DIRECT FINANCIAL CONTRIBUTIONS

The financial contributions of Museum visitors, members, sponsors, and government entities made possible the Museum's ability to meet its mission in a year in which the institution's primary revenue sources suffered a 51% loss due to the pandemic closures.

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Wichita and Affiliated Tribes
William Osborn
WIT - Whatever It Takes
Youth Art Month

CREDITS

GUITAR: The Instrument That Rocked The World is a Touring Exhibition of the National GUITAR Museum.
Sponsored by The Albert and Ethel Herzstein Hall Fund.

Black Citizenship in the Age of Jim Crow was organized by the New-York Historical Society. Lead support for the exhibition provided by the National Endowment for the Humanities: Exploring the human endeavor. Major support provided by the Ford Foundation and Crystal McCrary and Raymond J. McGuire.



** Any views, findings, conclusions or recommendations expressed in these programs do not necessarily represent those of the National Endowment for the Humanities.*

Support provided by the Alice Kleberg Reynolds Foundation and Jeanne and Michael L. Klein.

NOT ALONE: Lead Sponsorship by Nancy Ann and Ray L. Hunt. Major funding from the Texas Bar Foundation.

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Field Trips: School Field Trips presented by The John M. O'Quinn Foundation.

Texas History Tuesday: Texas History Tuesdays are sponsored by The Albert and Ethel Herzstein Charitable Foundation.

Blue Star: Blue Star Museums at the Bullock Museum sponsored by Lisa and Clay Cooley.


ReWriting History: ReWriting History is co-presented with the Writers' League of Texas.

High Noon Talk: Diverse yet Divided, Jim Crow Texas: This program is made possible in part by a grant from Humanities Texas, the state affiliate

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** Any views, findings, conclusions or recommendations expressed in these programs do not necessarily represent those of the National Endowment for the Humanities.*

Film Programs: Promotional support for film programs provided by the Texas Film Commission.

The background of the image is a solid purple color. In the center, there is a faint, light-colored graphic of the Texas state flag, featuring a five-pointed star with rays emanating from its top point. The text "TEXAS STATE HISTORY MUSEUM FOUNDATION" is centered over the flag graphic in a white, sans-serif font, arranged in three lines.

TEXAS STATE
HISTORY MUSEUM
FOUNDATION

Since its inception in 1999, the Texas State History Museum Foundation has raised over \$34 million to support a variety of educational programs that currently benefit more than 152,000 visitors a year.

In addition, the foundation has provided an additional \$1 million from its endowment to support programs such as school tour scholarships to more than 5,000 students annually from economically-challenged schools. Dedicated Trustees from across the state and two staff members implement the Foundation's mission.

Trustees were pleased to make a significant investment in the endowment in FY 2021 to help ensure the long-term viability of the Museum. The Foundation also offers planned giving options so that donors can support the museum's programs in a more significant way than might otherwise be possible. Legacy gifts can be made by adding a sentence to a will and other simple options, and ensure that the Museum's exhibition and programs can inspire, inform, and delight generations to come. Generous

donors who make a planned gift to support the Museum are invited to join the Texas Legacy Society and receive invitations to VIP events, a special commemorative gift, and recognition at the Museum and in print materials. Details are found at www.tshmf.org.

At its annual *Texas Independence Day Dinner*, the Foundation presents exemplary Texans with the prestigious History-Making Texan award, which honors living Texas legends whose contributions to the state and the nation have been truly historic and exceptional in scope. Karen and Karl Rove of Austin chaired a dinner held on April 20, 2021 that honored Texas legends Ben Crenshaw and Tom Kite as *History-Making Texans*. The Foundation greatly appreciates the generosity of its underwriters and the gala committee's diligent efforts to raise the proceeds to benefit the many educational programs of the Bullock Museum.

Texas Independence Day Dinner Chair, Karl Rove, with honorees Tom Kite and Ben Crenshaw and Trustee and honorary chair, Jan Bullock.



2021 TEXAS INDEPENDENCE DAY DINNER SPONSORS

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The Nancy Ann Hunt
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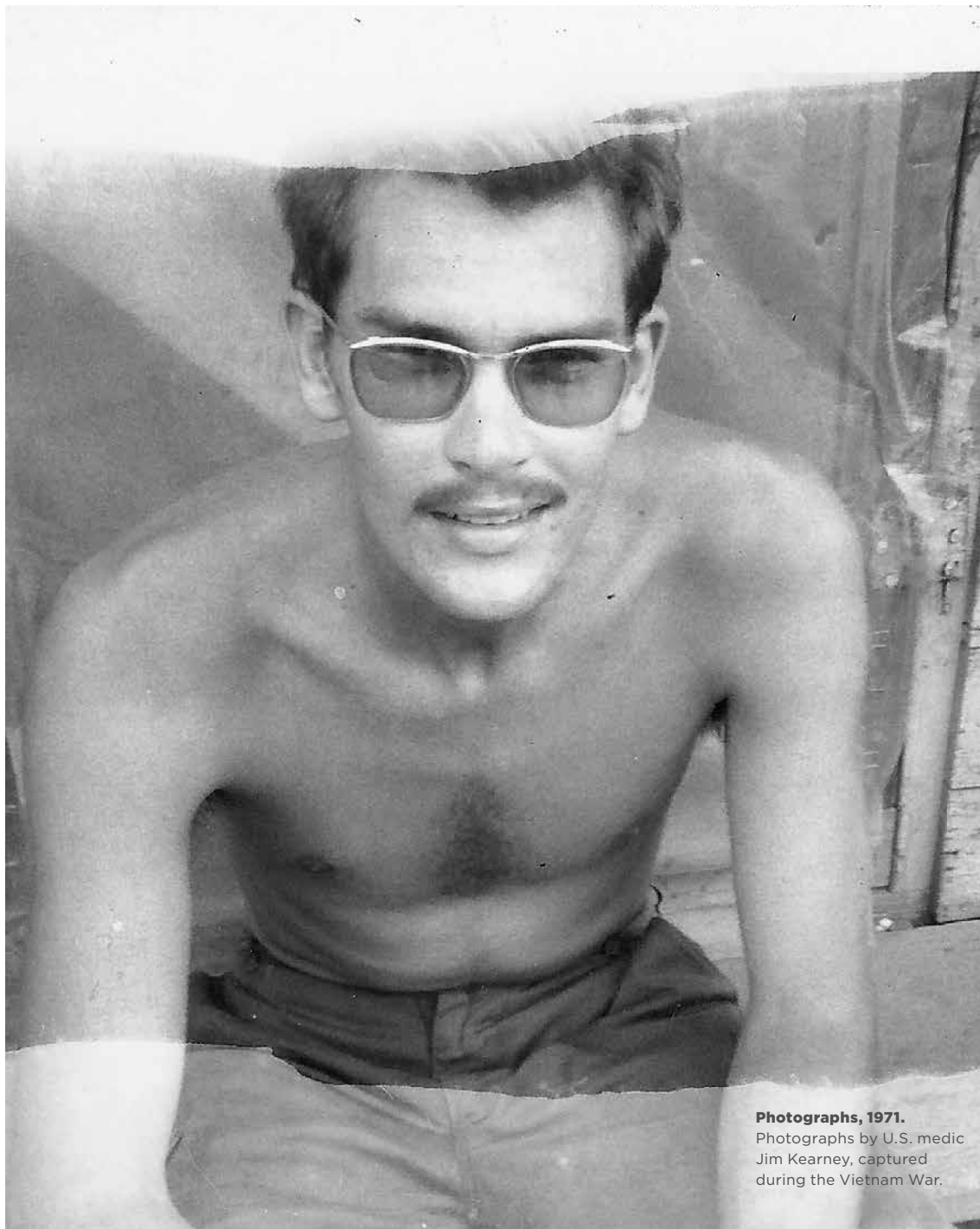
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OF HISTORY. WE ARE
MADE BY HISTORY.**

—Martin Luther King, Jr.





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