

**Tellez Archives Grant Proposal**

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## **Abstract**

The Tellez Institute is creating a two-month long touring exhibition, visiting five acclaimed symphony orchestras in the Pacific Northwest for a short residence. This residence will provide these communities with a live performance of some of the scores found in the archive, as well as an exhibition of some of the assets found in the Tellez Institute collection. The Institute's mission statement is *We drive engagement and education in classical music through public access to assets of musicological importance ignored by the hegemonic western canon*. It is the sincere belief of Tellez that despite efforts, they cannot fully reach the potential of this mission without stepping outside the campus boundary and engaging in communities, allowing for public participation and dissemination of these musician's works and stories.

## **Organization Profile**

The Tellez Institute is a private archive located within Lundy University, a private, not-for-profit, liberal arts institution located in Mercer Island, Washington. The institute is named after Dr. Carmen Helena Tellez (1955-2021), a prominent professor of conducting and a noted historian of the music of marginalized peoples. Tellez was a mentor to the founding curator, Dr. Lauren Lundy, and her influence is seen as the impetus for the creation of the archive. The contents of the collection held at the Tellez Institute are the belongings, musical manuscripts and more of LGBTQIA+ composers of classical music. These 12,000 assets and their archivist's serve the academic community surrounding Lundy University: 3,000 undergraduates, 1,200 graduate students, and 210 professors, along with a myriad of staff and community members that have access to library services.

## **Narrative**

The Tellez Institute is seeking funds to create a pilot exhibition to invest and educate about queer art and artists in classical music history. The institute has already found success in providing small stipends to undergraduates seeking to incorporate music held at the Tellez Institute into their degree recitals. It is the sincere hope and belief of the institute that an expansion upon this idea to include professional symphonies, could drastically expand reach and public interest in the research of queer classical music. The fundamental issue the institute was founded to resolve was the problem of erasure and fixedness within the classical music canon. To go into the very storied halls that develop and hold this canon by their programming, and to provide a space for this queer art is a radical act of education, and one that excites the archives staff and the university from which it stems.

The plan for the exhibition would be a two-month (69 days) tour travelling to five regional symphony orchestras. 200 Assets would be displayed in the gathering spaces in line with NISO standards for exhibition. Patrons would gather in the main hall to appreciate the archived documents, discuss with our archivists, and read information about the lives and music of our subjects. The hall would be open for one hour before guests would be invited in the recital hall for what is essentially a lecture recital. This recital would contain six works held in the archives, arranged in modern notation for ease of performance. In between each piece, our curator, Dr. Lundy, would stand and briefly discuss the background information and things to listen for in the piece. The recital would take approximately 80 minutes, with a 20-minute intermission in the middle. The hall would remain open after the recital concluded for further exploration and discussion with patrons.

The idea of a travelling exhibition is not a new one. In fact, in a presentation given by Shawn Aubitz and Gail Stern at the 1990 Mid-Atlantic Regional Archives Conference, they describe the need and mission of a travelling exhibition, saying, “the fundamental educational mission is to make the institution’s holding’s accessible and available to the public. As historians, curators, and archivists, we have an obligation to educate a broad spectrum of constituents.” (Aubitz & Stern, 1) Furthermore, the American Library Association includes a policy in its 2018 Interpretations of the Library Bill of Rights, saying “The arts play a vital role in our ability to communicate a broad spectrum of ideas to all people. Developing an understanding and appreciation of visual and performing arts promotes artistic literacy. Libraries should offer opportunities for the community to experience art.” It is for these reasons that the academics and archivists at Lundy University started the Tellez Institute, and it is for these reasons that the institute is taking this next step into public consciousness, with the aid of grant funds from the IMLS.

### **IMLS Funding Goals**

The Tellez Institute is putting forward an application for the National Leadership Grant for Libraries. Our touring exhibition would be taken to five regional symphony orchestras over the course of two months. The resulting project would reach all the goals outlined by the Institute of Museum and Library Services and would specifically speak to Objective 1.1 by advancing the knowledge of queer composers and music for both the public and the musicians staffed to work these exhibition concerts. The project would also reach Goal 2, which is to strengthen community engagement. By offering pieces out of the traditional symphonic canon, this would promote inclusivity in an often-exclusive place and foster civic discourse on the methods and validity of said canon. Finally, the main goal of this program is to further access to library

collections, as stated under Object 3.2. By taking this exhibition on the road to other major cities, the archive can drastically increase the number of people able to engage with these materials, while keeping the scope regional enough that regional parties could take the trip to Lundy University and engage with the rest of the collection should they so choose. The Institute is seeking \$206,775.27 dollars in an Implementation Grant through the NLG to aid in compensating the partner institutions, musicians, and archivists for their time and to cover travel costs and additional expenses in creating a brand-new exhibition of existing archival assets.

As stated above, the main goal in this project is to increase civic discourse and accessibility for the Tellez Institute Archives. Furthermore, the archivists staffed by the institute have a vested interest in educating the public about queer music and musicology and aim to share their knowledge and expertise in collaboration with the contracted musicians to further academic and public discourse within the space of classical music.

### **Schedule of Completion**

The following is a breakdown of the timeline of events included in the two-month touring exhibition.

April 2024-July 2024	Select and Prepare materials for exhibition
August 1, 2024	Exhibition Premiere Party at Seattle Philharmonic Orchestra
August 1-10, 2024	Exhibition at Seattle Philharmonic Orchestra
August 11-13, 2024	Moving of exhibition to Spokane Symphony
August 14-21, 2024	Exhibition at Spokane Symphony
August 21-24, 2024	Moving of exhibition to Oregon Symphony
August 25-September 5, 2024	Exhibition at Oregon Symphony
September 6-8, 2024	Moving of exhibition to Eugene Symphony
September 9-20, 2024	Exhibition at Eugene Symphony
September 21-25, 2024	Moving of exhibition to San Francisco Symphony
September 26-October 2	Exhibition at San Francisco Symphony
October 3-10	Tear down and return of materials to Tellez Institute
October 10-onward	Review of feedback and assessment

Figure 1: Exhibition Schedule

Many of the activities described above are repetitive and are built upon existing agreements made with the symphony orchestras. To date, Tellez has established these contracts and provided the six symphonic pieces the musicians and conductors are expected to prepare as part of their normal season contract. In addition, the archivists have started to build custom display boxes to house our materials in the lobby spaces within these symphonic halls. Layouts were submitted by the symphonies at the end of 2022 when these spaces were selected, and the institute curator has developed a plan to display these items in the five spaces.

In conjunction with the symphony orchestras, Tellez has also developed a marketing plan to educate the public about this event and to encourage ticket sales. The institute, in conjunction with the symphony orchestras, has determined a base price of \$60 dollars a ticket. These funds will help to cover the funds that are not generated by the grant money and fulfill the matching standard of the NLP grant. Patrons have also contributed funds to subsidize ticket prices for low-income community groups and university students who want to attend. The Institute is committed to keeping these costs low to fulfill the goal of reaching as wide an audience as possible. The breakdown of where funds raised from ticket prices will go is provided below.

% of Ticket Sales	Receiving Body
60%	Host Symphony
30%	Operating Budget of the Exhibition
10%	Donations to LGBTQIA+ Affirming organizations

Figure 2: Profit Share Breakdown

The curator is dedicated to tailoring these activities to a broad audience that is intended to include those interested in the performing arts, scholars of classical music, casual patrons of our partner institutions, and the LGBTQIA+ community at large within the Pacific Northwest. The capacity for the venues is listed down below and our goal, along with our marketing partners, is to reach at least 60% capacity at each venue for each night of our limited run.

Venue	Capacity
Benaroya Hall (Seattle Symphony)	2500
Martin Woldson Theater (Spokane Symphony)	1,715
Arlene Schnitzer Hall (Oregon Symphony)	2,776
Hult Center (Eugene Symphony)	2,447
Davies Symphony Hall (San Francisco Symphony)	2,743

Figure 3: Venue Capacity

### **Budget**

Budget Item	Funds Requested
Custom Display Boxes	\$40,244.68
Rental Vehicle for Exhibition Moves	\$6,871.27
Transportation and Logistics Labor	\$16,000
Transportation for Curator and Archivists	\$529.32
Per Diem for 5 employees/contractors	\$63,130
Marketing	\$80,000
TOTAL:	\$206,775.27

Figure 4: Simplified Budget

### **Budget Justification**

#### **Custom Display Boxes**

Custom Display Boxes are necessary to properly protect the institute's assets while they are on tour. Estimating the cost of these items is a bit involved but will be broken down below. The boxes require three items: Museum Glass, white oak bases, and velvet lining for the bottom of the boxes. The institute is fortunate enough to have a Dr. Krenshaw, a professor in the Department of Fine Arts at Lundy University to build these items for the cost of the materials as a donation to the archive.

24X300	1	\$6320
12X144	6	\$9120
36X72	5	\$4800
18X18	12	\$3600
12X12	9	\$1800
6X6	4	\$800
Total:	37	\$26440

Figure 5.1: Cost Breakdown for Glass

The choice of white oak was made at the behest of Dr. Krenshaw, and because it was believed to match the aesthetic of the other materials and the atriums of performing arts halls these boxes are designed for. 8/4 white oak is presently sold \$17.85 per board foot. (Wood Vendors, 2024)

Size	Amount	Price Per Box	Total Price
24X300	1	\$2677.50	\$2677.50
12X144	6	\$642.60	\$3855.60
36X72	5	\$963.90	\$4819.50
18X18	12	\$120.49	\$1445.85
12X12	9	\$53.55	\$481.95
6X6	4	\$13.39	\$53.55
Total:	37		\$13,333.95

Figure 5.2: Cost Breakdown for Oak Base

The final item needed to complete construction on these boxes is the crushed velvet. Current estimates of Cotton Velveteen come out to \$14.99 a yard. We estimate that the total yardage needed for all the boxes comes out to 27.67 Yards. The cost is broken down below. (Fabric Wholesale Direct, 2024)



Size	Amount	Square Yards Needed Per Box	Square Yards Needed Total	Price per Box	Total Price
24x300	1	5.56	5.56	\$83.28	\$83.28
12X144	6	1.33	8	\$19.99	\$119.94
36X72	5	2	10	\$29.98	\$149.90
18X18	12	.25	3	\$3.75	\$44.97
12X12	9	.111	1	\$1.67	\$14.99
6X6	4	.028	.112	\$0.42	\$1.67
Total:	37		27.67		\$414.75

Figure 5.3: Cost Breakdown for Cotton Velveteen

In addition to these major three expenses, the institute is purchasing a 128 fl oz can of Contact Cement to adhere the elements together. The cost for this purchase comes out to \$55.98. This brings our total building costs for the 37 display boxes to \$40,244.68.

### **Rental Vehicle for Exhibition Moves**

To properly move the exhibition from city to city, the institute is renting a 20' U-Haul from Vine Street Storage in Seattle, Washington. The typical rate for a U-Haul of this size is \$39.95 a day. Since the institute will need this vehicle for a total of 69 days, the base rate for the truck would be \$2756.55. In addition to this base rate, U-Haul charges a standard \$0.99 per mile. The total mileage of the exhibition is estimated to be 2,368 miles, which would cost the archive \$2344.32. The final part of this estimate is the gas mileage for the vehicle. With an estimated 10 miles per Gallon and 40 Gallon tank, the U-Haul would have to refuel every 400 miles, meaning approximately 6 times over the course of the journey. If we were to use today's average gas prices of \$4.46 in the Pacific Northwest, we could expect to pay \$178.40 at the pump each time, or \$1070.40. In addition, the institute is expected to pay insurance on the vehicle, which comes out to \$300 a month, or approximately \$700 for the total exhibition. In total, the truck will cost \$6871.27.

## **Transportation and Logistics Labor**

The institute intends to hire two competent professional techs for the duration of the exhibition. The job of these techs is to execute the vision of the curator in loading and unloading the materials, aiding in technical difficulties during exhibition, and moving the assets and display boxes. The techs will be expected to work from July 31-October 7. For this period of 69 days of employment, the institute is offering a stipend of \$8000 per tech, or a total cost of \$16,000. This fare comes out to about \$25 an hour, which aligns with local wages in our area for the knowledge and physical capabilities required to do this work.

## **Transportation for Curator and Archivists**

The curator and two archivists will be needed for the duration of the exhibition to provide expert guidance, look after institute assets, and provide education to community members through a series of school trips and pre-show talks. The curator has offered her personal vehicle (2020 Toyota Prius All-Wheel Drive) for the duration of the trip. The costs associated with this drive are estimated using guidelines provided by the United States Department of Energy. This department provides a calculator for fuel costs between US cities, and their estimates have been provided below.

Trip	Miles Travelled	Cost
Seattle to Spokane	284 Miles	\$17.36
Spokane to Portland	352 Miles	\$21.91
Portland to Eugene	110 Miles	\$6.84
Eugene to San Francisco	530 Miles	\$32.95
San Francisco to Seattle	808 Miles	\$50.26
Total:	2,368 Miles	\$129.32

Figure 6: Fuel Economy Calculations

In addition to the cost of fuel, the institute is expected to pay insurance for the duration of the trip, which comes out to exactly \$400 for the 2 months and 8 days the car will be on the road.

That makes the total cost \$529.32 for personal transportation costs related to the execution of the exhibit.

### **Per Diem for 5 Employees/Contractors**

The cost breakdown for per diems is calculated using estimates provided through the United States General Services Administration Per Diem Calculator. Since Lundy University is local to the Seattle area, the institute is not providing staff per diems for the time the staff is at the Seattle Symphony, but the cost breakdown is listed below.

City	Lodging Cost (Per Day)	Meals and Incidentals Cost (Per Day)	Total (Per Day)	Duration of Stay	Total (For Duration)
Spokane, Washington	\$127	\$74	\$1,005	10 Days	\$9,045
Portland, Oregon	\$182	\$74	\$1,280	15 Days	\$19,200
Eugene, Oregon	\$132	\$64	\$980	15 Days	\$14,700
San Francisco, California	\$288	\$79	\$1,835	11 Days	\$20,185
Total:				51 Days	\$63,130

Figure 7: Per Diem Costs

### **Marketing Budget**

The total budget allotted for Marketing materials across the entire exhibition is \$160,000, however, the marketing budget is being matched by our five partner symphonies, meaning that the institute is only providing \$80,000 in marketing funds, along with the services of our in-house marketing chair, Cy Rose M.B.A. Our marketing plan is discussed in depth in a different document, but the vast majority of these funds will go towards the social media marketing campaign. This decision is made because of the hyper-targeted nature, the amount of consumer data this can generate, and the popularity amongst our target demographics. This money will fund advertising campaigns on Facebook, Instagram, TikTok, and X (formerly Twitter) as well

as fund spots for our curator on the NPR stations of the regions visited and a series of 20 billboards spaced throughout our target areas.

The Marketing Plan, including copy, print materials, social media campaigns, and script for radio spots have been developed with the marketing teams of our partner organization over the last two years, since the contracts were signed. These items are slated to go live exactly one month before the opening of the exhibition in each city of our partner institutions. The institute is confident in Mx. Roses' marketing plan and believes that this collaborative measure will and has led to positive deliverables which will allow the institute to reach its 60% occupancy goal, and to generate data to further improve future projects. The breakdown for how funds will be distributed is as follows, each partner institution will be dedicated \$32,000 in funds (\$16,000 from the institute, \$16,000 from the partner organization) This money will be split 1/3 towards print and radio, and 2/3 towards social media campaigns, with the most funds being funneled into TikTok and Instagram, for maximum engagement with target demographics.

#### **Additional Expenses (not covered from IMLS Grant)**

As mentioned above there are certain expenses that are being covered by donors, partner organizations, and in-kind donations. The institute has secured a loan for \$6,000,000,000 to be distributed evenly among the symphony orchestras to compensate these institutions for their time and talents. This is a pilot program, and if proven successful, we anticipate organizations pay us for the rights to our music, but as this is a pilot program, we are incentivizing success by including this stipend, loaned to us from the university's real estate holdings. Our goal is to reach 60% capacity every night of our exhibition. At \$60 a ticket, we are estimated to make \$5,919,966, or \$131,544.80 per day over the course of 45 exhibition days. The \$80,034 lack is accounted for by in-kind donations from patrons of the archive.

The opening night party expenses, such as catering, a bar, and a lobby string quartet, is being put on as a gift in joint effort from the donor's circle of the Seattle symphony, along with the friends of the fine arts association at Lundy University.

As mentioned above, Marketing funds will be matched 1:1 by our partner symphonies and their marketing teams to ensure maximum impact for our marketing strategy. Our final endeavor that is being covered by donor funds is the in-kind donations for the propagation of the exhibition project, totaling \$200,000. The \$80,000 lack mentioned above is covered by this fund, but the rest of these funds are used to subsidize tickets for low-income community members. The goal is to ensure that financial hardship is not a barrier in sharing our important message of LGBTQ+ acceptance, aligning with both IMLS and our personal mission and goals. With the left-over funds, we will be able to supply 2,000 free tickets to low-income community members, school groups, and community organizations. There are also non-monetary donations that are making this project possible. Namely, the time and talents of Dr. Krenshaw donating his time to fashion 37 custom display cases, and the research and organization skills of our two grad interns, who have been working without pay as part of their graduate studies and without whom, this project would have taken twice as long to get off the ground.

### **Key Project Staff and Consultants**

The Tellez Institute currently has a six person staff, with all members contributing greatly to this pilot project. The curator of our institute, Dr. Lauren Lundy, oversees the exhibition and does executive planning. She is also the public face of the exhibition. It is her responsibility to show at marketing events such as our NPR spots, donor functions, and other initiatives tied this and other projects of the institute. Under Dr. Lundy are two highly trained archivists who handle cataloguing, metadata creation, preservation work, and digitization projects at the archives. In

this project, they are charged with aiding in the selection of materials, designing proper protections for them, and presenting themselves as subject matter experts for the duration of the exhibit. The other three members of our team are less involved with the assets of our collection and will not travel on exhibition with the curator and archivists but have and are working tirelessly from their offices in Washington.

Ms. Mayu Miyata is our Director of Education and Outreach at the Institute. For the exhibition project, she has designed lesson plans and materials for school groups who visit, contacted community partners in order to keep costs down, and has spearheaded the crowdfunding initiative to cover the ticket costs for patrons unable to afford a ticket. Working closely with Ms. Miyata is our Director of Marketing and Donor Relations, Cy Rose. Cy has worked tirelessly on creating fundraising events to generate the capital to fund this project but is also remotely working with the marketing departments of our five partner symphonies to develop localized marketing plans that can generate interest and ticket sales. Mx. Rose was able to secure the licensing deal for the truck, implement the agreement to get display boxes built, and has been integral in writing grant proposals such as this one. Finally, Mx. Rose has volunteered to take charge in gathering data for assessment purposes. The final member of the team Caleb Bonilla, Director of University Relations. His main task for the Institute is to attend meetings with faculty senate and university leaders and advocate our case for us. He is the securer of the \$6,000,000 loan that provides a stipend for our partner musicians. He is also the boss of our grad internship program, who has been essential in expediting the preparation work for this exhibition.

The Consultants in our pilot project are the support from our host university, Lundy University, which has provided aide, and guidance in developing this program, as well as loaning us the money to pay our partner musicians. The other consultant in this endeavor have been the

musicians and staff at the five symphony orchestras who have decided to partner with us on this endeavor. Every musician, usher, marketing profession, box office employee, music preparator, conductor, and facilities manager has been vital in getting this program off the ground. They have provided guidance, their time and talents, data, and most importantly their trust in our mission throughout this endeavor, and none of this would have been possible without their support and belief in the work.

### **Additional Documents**



### **Sample Marketing Materials**

# IMLS BUDGET FORM

- a. Legal name (5a from SF-424S):
- b. Requested Grant Period From: (MM/DD/YYYY) Through: (MM/DD/YYYY)
- c. If this is a revised budget, indicate application/grant number:

## 1. Salaries and Wages

[illegible]

## 2. Fringe Benefits

[illegible]



IMLS BUDGET FORM

a. Legal name (5a from SF-424S):

3. Travel

From/To and Purpose	Year 1		Year 2		Year 3		Total		
	Grant Fund	Cost Share	Grant Fund	Cost Share	Grant Fund	Cost Share	Grant Fund	Cost Share	Grand Total
Subtotal									

4. Supplies, Materials, and Equipment

Item	Year 1		Year 2		Year 3		Total		
	Grant Fund	Cost Share	Grant Fund	Cost Share	Grant Fund	Cost Share	Grant Fund	Cost Share	Grand Total
Subtotal									

5. Subawards and Contracts

Item	Year 1		Year 2		Year 3		Total		
	Grant Fund	Cost Share	Grant Fund	Cost Share	Grant Fund	Cost Share	Grant Fund	Cost Share	Grand Total
Subtotal									

# IMLS BUDGET FORM

a. Legal name (5a from SF-424S):

## 6. Student Support

Item	Year 1		Year 2		Year 3		Total		
	Grant Fund	Cost Share	Grant Fund	Cost Share	Grant Fund	Cost Share	Grant Fund	Cost Share	Grand Total
Subtotal									

## 7. Other Costs

Item	Year 1		Year 2		Year 3		Total		
	Grant Fund	Cost Share	Grant Fund	Cost Share	Grant Fund	Cost Share	Grant Fund	Cost Share	Grand Total
Subtotal									

## 8. Total Direct Costs

	Year 1		Year 2		Year 3		Total		
	Grant Fund	Cost Share	Grant Fund	Cost Share	Grant Fund	Cost Share	Grant Fund	Cost Share	Grand Total
Subtotals (Items 1-7)									

# IMLS BUDGET FORM

a. Legal name (5a from SF-424S):

## 9. Indirect Costs (Read the instructions about Indirect Costs before completing this section.)

Current indirect cost rate(s) have been negotiated with a federal agency.

Name of Agency:

Expiration Date:

Indirect cost proposal has been submitted to a federal agency but not yet finalized.

Name of Agency:

Proposal Date:

Applicant chooses a rate not to exceed 10% of modified total direct costs, and declares it is eligible for the 10% rate.

Until Amended:

Applicant chooses not to include indirect costs.

Grant program does not allow indirect costs.

Rate and Base	Year 1		Year 2		Year 3		Total		
	Grant Fund	Cost Share	Grant Fund	Cost Share	Grant Fund	Cost Share	Grant Fund	Cost Share	Grand Total
Indirect Costs Subtotal									

## 10. Total Project Costs

	Year 1		Year 2		Year 3		Total		
	Grant Fund	Cost Share	Grant Fund	Cost Share	Grant Fund	Cost Share	Grant Fund	Cost Share	Grand Total
Total Direct & Indirect Costs									
Total Costs (excluding student support)									

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