

Sample Quick Grant Application

Project Title: By the Virtue of its Citizens: Educating a New Nation at Sarah Pierce's Academy

Organization: Litchfield Historical Society

Project Summary:

Please describe your project and its major components in 2-3 sentences. Please include key information about your project like exhibition and public program dates.

Note: This description will be used both internally to reference the project for which you are seeking funding support, and, if funded, externally by CTH to describe your grant to the public on our website and in press releases.

"By the Virtue of its Citizens" is a comprehensive exhibition celebrating the 225th anniversary of Sarah Pierce's Litchfield Female Academy, an important institution for female education that numbered over 3,000 graduates. The exhibit will run from April 14 to November 25, 2018 with a second season in 2019. The show covers all aspects of the school's history, with specific focus on Pierce's educational philosophy and the ways in which she helped to shape new opportunities and roles for women.

Project Description and Details:

Please tell us in more detail about the project for which you are requesting funding.

This is the heart of your grant application and your opportunity to tell us about your project's background, structure, components, and why it should be funded.

If your program has multiple sessions (i.e., a 4-part lecture series), please include a 2-3 sentence description for each program session.

If your project has multiple components (i.e., an exhibition and lecture series), please describe both the project as a whole as well as the individual components.

The Litchfield Female Academy was one of a small group of early schools that played a critical role in shaping later educational, social, and economic opportunities for women. Through her innovative curriculum, the school's founder Sarah Pierce transformed the lives of those who attended the school from 1792 to 1833. "By the Virtue of its Citizens" will provide a holistic and detailed account of the formation, operation, and legacy of Pierce's Academy and its students.

In 2017, the Historical Society opened a small exhibit entitled "Thoughts, Words, and Deeds: Exploring the Litchfield Female Academy." Containing a small sampling of objects and images, the show provided visitors with a brief overview of the school's history. The exhibit was designed as a preview, helping to gauge visitor interest and build excitement for the larger project. Most

importantly, it provided an opportunity for front-end evaluation in terms of visitor questions and areas of curiosity that will inform the content of the larger show. The 2018 exhibit will be installed in a newly-renovated gallery, allowing for a customized layout and the inclusion of interactive stations. It will also feature newly-acquired pieces and artwork on loan from regional institutions.

By the Virtue of its Citizens will begin by introducing Sarah Pierce, the school's founder and the greatest influence on its structure and success. It is then organized into nine thematic sections which reflect the experience of a student coming to Litchfield. Each section's title is drawn from a student's journal or other written account. Together with the writings of Pierce, her fellow instructors, and town residents, these primary source materials will enrich and define the content of each section. Wherever possible, the Academy's story will be told through the words of those with firsthand knowledge of its history.

"...he had rather Cradle grain all day, than to ride in the Stage"

Less than one-fifth of Academy students were from Litchfield, with more than half traveling from other states. At a time when travel expenses often surpassed tuition, the school enrolled students from 17 states and territories, Canada, and the West Indies. Student diaries and letters describe the mix of excitement and unpleasantness that accompanied stage travel, including stories of accidents, friendships, and unwelcome company. As multiple visitors to the 2017 exhibit inquired about how word of the Academy spread to prospective students, this section will cover the important role played by the personal networks of students, their families, and the town's residents.

"I shall want to get a pair of white kid shoes."

Numerous visitors in 2017 asked about the cost of attending the Academy. At a basic level, the school operated as a business and provided income for Pierce, her family, and the other instructors. The Academy also served as an economic generator in town – basic tuition was generally the smallest cost incurred by a student. Optional instruction in subjects like painting necessitated additional tuition and supplies. Non-Litchfield students paid weekly fees to board with town residents, and generated additional expenses purchasing goods and services in town.

"I am very pleasantly situated"

Like other non-religious academies of the period, Pierce's school had no dormitory. Students boarded with select families in town, often sharing a room with other Academy students and a roof with students at the Law School. Boarding allowed students to integrate into the community and provided a means of monitoring and reinforcing behavior. The Academy's written rules expressly noted that all students were to follow the specific mandates of their boarding households.

"I hope I shall not be idle"

The academic, social, and personal obligations of students left little time for idleness. Pierce held school six days a week, with students expected to attend religious meetings on the off day. Mornings began as early as 4:00 a.m. to allow time for music lessons, studying, exercise, and a meal before the school bell rang. Evenings were spent writing in journals, working on embroideries, mending clothing, and attending social gatherings like formal teas and balls.

"O, what a smart girl was I."

Pierce firmly believed in the intellectual equality of the sexes, and that women must be properly educated in order to succeed in the home and the public arena of charity and reform work. This

philosophy drove her efforts to expand the school's curriculum beyond the ornamental arts and limited academic subjects traditionally taught at other female academies. To further those efforts, Pierce partnered with her nephew, John Pierce Brace, whose college education allowed the Academy to provide courses in Greek, Latin, mathematics, science, and other subjects rarely offered to female students.

“I had a very handsome paint-box”

While she remained primarily focused on encouraging her students’ intellectual accomplishments, Pierce recognized that artistic training was a social and parental expectation and a critical component of attracting students. Wherever possible, Pierce used ornamental instruction to reinforce the academic and moral curriculum. Students repeated subject matter in their artwork and utilized their artistry to create maps, historical charts, and botanical illustrations.

“It will not need the assistance of writing to remember ‘this night.’”

“Danced last evening, enjoyed the intended pleasure.”

Pierce viewed her students’ social pursuits as necessary parts of their personal development. Social gatherings, boarding arrangements, and classroom interactions provided ample opportunity for the formation of lasting friendships. The presence of the Litchfield Law School ensured that the Academy students had a rich and varied social life. Marriages between students of the two schools occurred fairly often; Tapping Reeve’s wife once claimed that the young ladies of the Academy “all marry law students.”

“Miss Pierce told us several ways to do good”

Many Academy alumnae used the education and training gained in Litchfield as the foundation for lifelong pursuits in education, charitable work, and religious causes. The final section of the exhibit will focus on the later lives of Academy students, highlighting the influence of Pierce’s former pupils on later movements such as the expansion of female education opportunities and women’s suffrage.

The Litchfield Female Academy exemplifies the critical role of early female academies in shaping subsequent educational, social, and economic opportunities for women. By the Virtue of its Citizens will mark both the 225th anniversary of the Academy and the first major exhibition in 25 years to focus on the school’s nationally-significant story. Interpreting an important part of Litchfield’s history, the exhibit is also ideally suited to help celebrate the town’s 300th anniversary in 2019.

Humanities Goals, Learning Objectives, and Evaluation:

What do you want participants to better understand after having participated in your project?

Please articulate your project's humanities goals and learning objectives--the aspects of human history, culture, values, and beliefs that your project will explore and what people will learn about them.

Please also describe the evaluation techniques you will use to determine if your project has achieved its humanities goals & learning objectives.

The exhibition is designed to help visitors understand:

- What daily life was like for students at the Female Academy, both in terms of their academic experiences and their social life within the town of Litchfield.
- Sarah Pierce's views on female education and how her ideas and methods compared with other education institutions of the period.
- How a student's time at the Academy affected the remainder of his or her life.
- The relationship between the Academy and the town of Litchfield
- The school's lasting legacy, including the role of its alumnae in social and educational movements of the nineteenth century

In her history of higher education for women in the United States, "In the Company of Educated Women," Barbara Miller Solomon identified Sarah Pierce as one of the "great innovators" of female education in the Early Republic and credited her with having "an unprecedented impact" on women's education. The analysis of Sarah Pierce's educational philosophy and practice reveals a paradigm of the ways in which women of the post-Revolutionary generation adopted, shaped, and transformed the prescriptive rhetoric of Republican Motherhood to create new opportunities and roles for women.

The 2017 preview exhibition, *Thoughts, Words, and Deeds*, served as a method of formative evaluation that will inform the content and organization of the upcoming exhibition. The LHS staff will also use the following techniques to evaluate *By the Virtue of its Citizens*:

- Summative evaluation in the form of observation, visitor tracking and timing, and informal exhibit interviews conducted during events, programs, and periods of steady visitation. Staff members and interpreters will be instructed to record key insights to share with project team.
- Lengthier discussions with educators and visitors after completion of school and other programs in the exhibit space.
- Participation in visitor response interactive using prompts focused on key messages and themes. Response cards will be available within the exhibit and the accompanying activity book, and can be returned at the desk or shared in a physical display at the end of the exhibit.
- Tracking the number of visitors, their hometowns, repeat visitors, and how visitors hear about the exhibition.

Audience, Marketing, and Relevance:

Who is your target audience for this project?

Please identify the groups you hope will attend your programs and the methods you will use to promote your project to them (e.g., print, broadcast, social media, specific groups).

Why is this project important to your intended audience? Does it fill a community need? How do you know and why?

By the Virtue of its Citizens will be on view for two years, reaching thousands of museum visitors and program attendees. Additionally, the exhibit will engage the following specific audience groups:

- Local residents: the exhibit topic is firmly rooted in Litchfield's history. While the Academy may be a familiar subject to some, the exhibit will include new scholarship, recent acquisitions, and materials from institutions across the state that local residents might never see otherwise.

- School-age children: a means of examining Litchfield’s history and a time period covered in school history curricula, as well as a tool for getting students to think about how education has changed over time.
- Educators and education scholars: audiences with an interest in the development of education in America, specifically primary education and the expansion of female educational opportunities. For educators, specific focus on curriculum development and the inclusion of history and STEM subjects like chemistry and botany in the Female Academy curriculum.
- Art enthusiasts, scholars, and collectors: examples of Academy artwork are well-documented and well-executed. Regularly featured in scholarship and exhibitions, they would be familiar to those with an interest in schoolgirl artwork and folk art traditions. Academy pieces are often included in the Society’s exhibitions, but have rarely been displayed as a larger collection or paired with pieces from other collections in a physical exhibit.
- Stakeholders from loaning institutions: the Society will work with regional loaning institutions to identify means of promoting the exhibit and arranging specific tours and visits for staff, members, and residents from their area.

The exhibit will be promoted on the website and social media, reaching 2,100 individuals through email blasts, over 1,300 followers on the Society’s Facebook pages, 400 followers on Twitter, and 350 followers on Instagram. Additionally, we will distribute press releases to regional and national publications and place advertisements and related articles in Connecticut Explored, The Litchfield County Times, Antiques and the Arts Weekly, and relevant print and web outlets. The Society will hire graphic designer John Alves to design a printed ad for Connecticut Explored, as well as an exterior exhibit banner that will be displayed throughout 2018. We will also promote the exhibit to specific interest groups within the fields of fine and decorative arts, education, and educational history.

Working to continue our efforts of providing high-quality, professional projects that make our collections more accessible, the Historical Society is confident that *By the Virtue of its Citizens: Educating a New Nation at Sarah Pierce’s Academy* has the potential to increase awareness of our collection, draw in new visitors, and enhance our visitor’s ability make connections between Litchfield’s history, the greater national narrative, and their own lives.

Total # of Audience Members Anticipated for Entire Project (Total Project Attendance):

13000

Admissions and Other Fees:

Free admission for visitors, free programs for Litchfield Public Schools, \$5.00 per student for other schools or youth programs, \$7.00 per attendee for adult and senior groups

Program Location and Audience Capacity:

The exhibit will be located at the Litchfield History Museum, 7 South Street, in the Spencer, Hickox Brickley, and Nelson galleries. As the exhibit will be on display at the museum over a two-year period, there is no specific audience capacity.

Dates and Times of Programs OR Open and Close Date of Exhibition:

The exhibit will open from April 14 to November 25, 2018, and will run for second season from April to November 2019.

Exhibits (if applicable):

Exhibition Venue Location and Hours of Operation:

The exhibit will be located at the Litchfield History Museum, 7 South Street, Litchfield, Connecticut. The Historical Society is open to visitors from mid-April to late November: Tuesday through Saturday, 11:00 to 5:00, and Sunday, 1:00 to 5:00.

Brief Listing of Key Objects, Images, and Other Media to be Included:

Following from the exhibit outline provided in the Project Details section, the following is a partial list of key objects and images featured in *By the Virtue of its Citizens*:

Introduction

Watercolor view of the 1828 Litchfield Female Academy, Emily Noyes Vanderpoel

Portrait miniature of Sarah Pierce, attributed to George Catlin (New acquisition)

Traveling to the Academy

Broadside, Hartford and Litchfield Mail Stage

Wallpapered bandbox

Traveling trunk

Shopping and School Supplies

Sewing box of Laura Wolcott (LFA, 1822-1827)

Trade sign, B. Tallmadge & Co. Store

Trade sign, Luke Lewis Druggist & Grocer

Portrait of Elijah Boardman by Ralph Earl, 1789 (Image)

Boarding and Daily Life

Washstand of Mabel Ruggles Canfield (daughters attended LFA)

Wash basin and pitcher

Sewing table and chair

Curriculum

Assorted diplomas and printed catalogues from the LFA

Watercolor map of the United States, Caroline Chester (LFA 1815-1816)

Watercolor of a "Chart of the History of the World," Marian Lewis (LFA 1814-1815)

Botany and entomology watercolors by Hilpah Hays (LFA 1802; Images)

Watercolor of "Hop Picking," Lucy Sheldon (LFA 1801-1803)

Ornamental Art

Needlework embroidery, "The Cottage Girl" by Nancy Hale (LFA 1802, Loan)

Needlework embroidery, "The Cottage Girl" by Cyrinthia Smith (LFA 1802)

Aquatint, "The Cottage Girl"

Needlework embroidery, landscape scene by Lydia Ashley Hinman (LFA, New acquisition)

Painted wall pocket by Mary Wallace Peck (LFA 1814-1816)

Handscreen with watercolor decoration, landscape scene by Mary Leonard (LFA 1813-1814)

Handscreen with watercolor decoration, group portrait by Anne Leonard (LFA 1804)

Social Life

Muslin dress with train, worn by Lucretia Champion (LFA 1799)

Trinket boxes made by LFA students as parting gifts

Portraits of Jane Conard Wolcott (LFA 1819-1820) and Oliver Stoughton Wolcott

Tea service from wedding set of Anna Pierce Brace

After the Academy

Beecher Family photograph (image)

Portrait of Lucretia Deming (image)

Presenters, Consultants, and Project Team:

Please list ALL presenters, consultants, scholars, and other key individuals working on the project, indicate if they will be paid with CTH grant funding, and list their major project responsibilities AND qualifications. Be sure to highlight humanities scholarship and expertise that they add to the project and, for presenters, indicate on which programs they are participating/presenting.

Team Member #1

Name: Alex Dubois

Title: Curator of Collections

Organization: Litchfield Historical Society

Not paid with CTH grant funds

Major Responsibilities: Serving as Project Director to organize overall exhibit design, installation of objects, arrangement of loans, and coordination of fabricated components, and working with the team to develop interpretive themes and text.

Qualifications: Dubois has been Curator for over two years; this will be his fifth exhibit, with the previous one serving as an introduction to this show.

Team Member #2

Name: Catherine Fields

Title: Executive Director

Organization: Litchfield Historical Society

Not paid with CTH grant funds

Major Responsibilities: Working with Project Director to ensure that the project moves forward on schedule, responsible for all grant funds, and working with the team to develop interpretive themes and text.

Qualifications: Fields has been Director of the Historical Society since 1987, and has served as Project Director for multiple CT Humanities grant projects. She has overseen multiple projects documenting the history of the Female Academy.

Team Member #3

Name: Linda Hocking

Title: Curator of Library and Archives

Organization: Litchfield Historical Society

Not paid with CTH grant funds

Major Responsibilities: Choosing archival material for the exhibition, facilitating retrieval and installation of archival materials, and working with the team to develop interpretive themes and text.

Qualifications: Hocking has been Curator of the Library and Archives at LHS for 14 years. She has extensively studied the Female Academy, and has worked on numerous exhibits.

Team Member #4

Name: Megan Olver Siok

Title: Education Assistant and Visitor Services Coordinator

Organization: Litchfield Historical Society

Not paid with CTH grant funds

Major Responsibilities: Responsible for all publicity and promotion, including the production and distribution of invitations, as well as organizing all social media posts for the exhibition.

Qualifications: Siok has been Visitor Services manager at LHS for the past four years and has been responsible for PR and social media for a variety of projects.

Team Member #5

Name: Kate Zullo

Title: Curator of Education

Organization: Litchfield Historical Society

Not paid with CTH grant funds

Major Responsibilities: Designing and executing interactive components, including activity book; overseeing use and interpretation of gallery during programming, and working with docents.

Qualifications: Zullo is entering her second year at LHS, and has organized programming and facilitated tours of multiple exhibits.

Budget: *See end of document*

SALARIES & WAGES: Total amount of Salaries & Wages requested in CTHF Funds may not exceed 10% of the total grant request.

There is no cap on Salaries & Wages used as Applicant Cash Contributions.

Note: Quick Grants do not fund Salaries & Wages, but it can be used as Applicant Cash Contributions.

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail				
	Name/Position	Rate (Day)	#	Total
1	Cathy Fields - Executive Director	\$320.00	10	\$3,200
2	Alex Dubois - Curator	\$150.00	30	\$4,500
3	Linda Hocking - Archivist	\$175.00	15	\$2,625
4	Megan Olver Siok - Marketing & Promotion	\$130.00	15	\$1,950
5	Kate Zullo - Education & Interactives	\$150.00	15	\$2,250
6	Volunteer Time (2-hour days)	\$40.00	10	\$400
7				\$0
8				\$0
9				\$0
10				\$0
11				\$0
12				\$0
13				\$0
14				\$0
15				\$0
			Total	\$14,925

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
		\$3,200.00		\$3,200
		\$4,500.00		\$4,500
		\$2,625.00		\$2,625
		\$1,950.00		\$1,950
		\$2,250.00		\$2,250
			\$400.00	\$400
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
\$0	\$0	\$14,525	\$400	\$14,925

HONORARIA & CONSULTING

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail				
	Name/Position	Rate	#	Total
1				\$0
2				\$0
3				\$0
4				\$0
5				\$0
6				\$0
7				\$0
8				\$0
9				\$0
10				\$0
11				\$0
12				\$0
13				\$0
14				\$0
15				\$0
Total				\$0

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
\$0	\$0	\$0	\$0	\$0

TECHNICAL DESIGN SERVICES

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail				
	Name/Position	Rate	#	Total
1	John Alves - Banner Design	\$285.00	1	\$285
2	John Alves - Advertisement Design	\$190.00	1	\$190
3				\$0
4				\$0
5				\$0
6				\$0
7				\$0
8				\$0
9				\$0
10				\$0
			Total	\$475

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
\$285.00				\$285
\$190.00				\$190
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
\$475	\$0	\$0	\$0	\$475

TRAVEL: CTH may cover mileage up to .57 per mile. Enter rate and number of miles below.

Total travel expenses may not exceed 20% of total grant request.

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail				
	Name/Position	Rate	#	Total
1				\$0
2				\$0
3				\$0
4				\$0
5				\$0
6				\$0
7				\$0
8				\$0
9				\$0
10				\$0
11				\$0
12				\$0
13				\$0
14				\$0
15				\$0
Total				\$0

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
\$0	\$0	\$0	\$0	\$0

PRINTING, COPYING & SUPPLIES: Total photocopying or printing expenses may not exceed 40% of total grant request

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail				
	Description	Rate	#	Total
1	ARC - Exhibit Panels on Adhesive Vinyl	\$85.00	12	\$1,020
2	ARC - Exhibit Graphics on PVC	\$30.00	25	\$750
3	ARC - Exhibit Graphics on Adhesive Vinyl	\$150.00	5	\$750
4	WriteWay - Cut Vinyl Letters for Title	\$175.00	1	\$175
5	Fabric Lining for Exhibit Cases	\$150.00	1	\$150
6				\$0
7				\$0
8				\$0
9				\$0
10				\$0
11				\$0
12				\$0
13				\$0
14				\$0
15				\$0
16				\$0
17				\$0
18				\$0
19				\$0
20				\$0
			Total	\$2,845

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
\$1,020.00				\$1,020
\$750.00				\$750
\$750.00				\$750
\$175.00				\$175
\$150.00				\$150
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
\$2,845	\$0	\$0	\$0	\$2,845

EQUIPMENT AND ROOM RENTAL OR PURCHASE: Total Equipment expenses may not exceed 40% of total grant request.

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail				
	Description	Rate	#	Total
1	MBA Design - Mila-Wall System	\$13,996.00	1	\$13,996
2	MBA Design - Training	\$1,000.00	1	\$1,000
3				\$0
4				\$0
5				\$0
6				\$0
7				\$0
8				\$0
9				\$0
10				\$0
			Total	\$14,996

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
	\$13,996.00			\$13,996
	\$1,000.00			\$1,000
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
\$0	\$14,996	\$0	\$0	\$14,996

PROMOTION

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail			
	Description	Rate	Total
1	Merritt - Exterior Exhibit Banner	\$400.00	\$400
2			\$0
3			\$0
4			\$0
5			\$0
6			\$0
7			\$0
8			\$0
9			\$0
10			\$0
Total			\$400

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
\$400.00				\$400
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
\$400	\$0	\$0	\$0	\$400

EVALUATION

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail				
	Description	Rate	#	Total
1				\$0
2				\$0
3				\$0
4				\$0
5				\$0
Total				\$0

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
				\$0
				\$0
				\$0
				\$0
				\$0
\$0	\$0	\$0	\$0	\$0

BUDGET SUMMARY: Values fill automatically from the detail pages.

Make sure that the CTH Funds requested total below matches the CTH Funds Requested total on your application cover page.

Budget Summary	Source of Funds Summary				
	CTH Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
Salaries & Wages	\$0.00	\$0.00	\$14,525.00	\$400.00	\$14,925
Honoraria	\$0.00	\$0.00	\$0.00	\$0.00	\$0
Technical Design Services	\$475.00	\$0.00	\$0.00	\$0.00	\$475
Travel	\$0.00	\$0.00	\$0.00	\$0.00	\$0
Printing, Copying and Supplies	\$2,845.00	\$0.00	\$0.00	\$0.00	\$2,845
Equipment and Room Rental or Purchase	\$0.00	\$14,996.00	\$0.00	\$0.00	\$14,996
Promotion	\$400.00	\$0.00	\$0.00	\$0.00	\$400
Evaluation	\$0.00	\$0.00	\$0.00	\$0.00	\$0
Total	\$3,720	\$14,996	\$14,525	\$400	\$33,641