

# BEBASHI

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**Rashidah Lorraine Hassan**  
Co-Founder and Executive Director



November 30, 1990

Trish Halleron, MPH  
Director of Education  
AmFAR  
1515 Broadway, Suite 3601  
New York, New York 10036

RE: AmFAR Targeted Education Grant #100010-8-EG

Dear Ms. Halleron:

In the middle of October I spoke at length with Anthony Ranieri, our project representative, to identify our needs to submit a request for reallocation of some project activities and corresponding alterations in the budget for the "Abused Women of Color" grant. He indicated that these changes should be submitted to you prior to receipt of the six month report. Unfortunately, Philadelphia's funding crisis has diverted my attention from such notification, but this letter attempts to identify the changes we feel compelled to make in order to produce the best possible HIV curriculum for women in abuse shelters in Philadelphia.

To enhance the credibility of the vignettes, we became convinced, after looking at examples of student actor productions, that only actors who could portray the characters and make the women believe they were not seeing actors, but experiencing an actual situation, was crucial to this effort. To this end we negotiated for and acquired the services of actors and scriptwriters from BUSHFIRE Theater Company. BUSHFIRE is a local African American theater company and writer's workshop known for its realistic portrayal of the diversity of Philadelphia's African American community. As a result of BEBASHI's presentation of the epidemic within the community, the company has shown great interest and has agreed to provide professional actors, script development, and technical assistance. As part of these contracted services, they have provided a scriptwriter who has successfully worked with a similar population group in women's correctional facilities.



In the same vein, we successfully negotiated with EthnoVision, a local video production company, to assist in the production and critique of the project. EthnoVision has provided a video anthropologist with a substantial experience with racial and ethnic minority communities. This experience includes projects for the city's Human Relations Commission, and Cancer Centers using focus group/advisory council practices. It is believed that this expertise in formative research, similar to that stipulated in the grant, will help to guide our work and supplement the technical assistance already acquired.

A technically based alteration in the original plan has simplified our production process. We moved from 3/4 inch tape production to 1/2 inch. Our priority in this effort is to create scripts that are true to life and that support the revised curriculum. This technical adjustment will allow us greater editing capabilities to ensure the quality of the vignettes can be preserved. Given the current budget, we realized that mass production of the video modules and the accompanying discussion guide will require further funding efforts. We now view this pilot project as a trial to clarify and enrich the current curriculum and as a detailed blueprint for a more elaborate, technically sophisticated production. The production values we will use in this pilot are not suitable for mass production.

Deferring shooting until January allowed BEBASHI Women's Project staff to conduct their current contractual obligations for training, given budgetary limitations resulting from the City of Philadelphia's current budget crisis. Our staff has been asked to work twice as hard for the same reimbursement. The revised schedule also accommodates the schedules of the television studio and professional actors.

Additional support, to the project, has been provided through the utilization of a Villanova University student intern. She and other Villanova student research assistants are familiar with the total project and will assist in the video production stage as a well informed production crew.

As a result of information obtained from focus group activities, and conversations with the advisory board, it has been determined that the inclusion of Hispanic women is not practical due to significant cultural differences in how these women access services. The cultural norm dictates a more individualized approach, during day time hours, in non-residential settings. Because Hispanic women so rarely access the services of the residential centers, their presence in the video would be recognized as an unusual occurrence and not very "saleable". HIV prevention education to Hispanic women in Philadelphia would, therefore, best be served by providing training for social service providers delivering services to these women. BEBASHI is pleased to have assisted a local Hispanic HIV prevention program in developing such a project outside of this grant.



In summary, the reallocation will allow for the vignettes to have a greater impact on the targeted audience and a more comprehensive supportive curriculum.

I have enclosed Curricula Vitae's for BUSHFIRE and EthnoVision, and a reallocated budget with justification, which reflects the previously discussed changes. The budget sheet shows the actual total cost of the project, funds secured from other sources, and cost covered under this grant.

If after review of this request you require additional clarification or documentation please feel free to contact me. I am certain that after review of this request you will agree that we seriously underestimated both the time and cost commitments for this project.

Sincerely,

Curtis Wadlington  
Deputy Director for Program Operations

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**BUDGET JUSTIFICATION**

The following represents narrative information intended to provide increased clarification of the request for reallocation.

**Personnel Cost**

These costs include those allocated for BEBASHI staff only, including that of the project Co-Director, Curtis Wadlington which is covered from other funding sources. The salary of project Co-Director, Dr. Paula Michel Johnson, is moved to contractual services.

**Other Direct Costs****Contracted Services:**

Co-Director (Paula Michel Johnson)	4,019
Co-Director (Leonard Shyles)	1,000
EthnoVision	2,500
BUSHFIRE Theater	3,000
Women Against Abuse	3,000
Data Entry	200
Transcriptions	<u>200</u>
<b>TOTAL</b>	<b>13,919</b>

The budget previously allocated for equipment rental, acting, and a portion of the cost for Leonard Shyles (1,759.40) has been reallocated to contractual services. Contractual services include script development, actors, technical assistance in production, and curriculum development.

All filming and equipment rental/technical staff time will be donated by Villanova University Instructional Media Services.

The budget for transcriptions was increase \$100.00 to allow transcription of curriculum field testing.

**Indirect Overhead:**

The increase indirect cost of \$557.00 reflects a rate of 20%. This rate was negotiated to take into consideration the project expansion. The normal indirect agency cost is 30%.



## AmFAR Project Budget

	<u>Total Cost</u>	<u>Other Sources</u>	<u>AmFAR</u>
<b>Personnel Cost</b>			
Project Supervision	\$ 5,076	\$ 5,076	\$ -0-
Staff	<u>5,229</u>	<u>3,104</u>	<u>2,125</u>
Total Salary	10,305	8,180	2,125
Benefits @ 17%	<u>1,752</u>	<u>1,391</u>	<u>361</u>
Total Personnel	12,057	9,571	2,486
<b>Other Direct Cost</b>			
Contractual Services	20,019	6,500	13,519
Transcription	200	-	200
Data Entry Verification	<u>200</u>	<u>-</u>	<u>200</u>
Total Other Cost	20,419	6,500	13,919
Total Direct Cost	32,476	16,071	16,405
Indirect Overhead	<u>9,743</u>	<u>6,186</u>	<u>3,557</u>
Total Project	<u>\$ 42,219</u>	<u>\$ 22,257</u>	<u>\$ 19,962</u>

BUDGET

Staff Costs \$9,002.21

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PMJ = .525 X \$30/hr X 8 X 31.9 = \$4,019.40  
LC = .525 x \$10/hr X 8 x 26.3 = \$1,104.00  
RH = .525 x \$ 8/hr X 8 x 30.4 = \$1,021.13  
RR = .525 x \$ 6/hr X 8 x 3.9 = \$ 98.28  
LS = .525 x \$30/hr X 8 x 21.9 = \$2,759.40  
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\$9,002.21

BEBASHI Indirect Costs at 15% \$3,000

Women Against Abuse \$3,000

Acting budget 550

Equipment Rental \$4,110

7 days of a 3/4 in. camera @\$ 95.00 = 665  
7 days of lights rental @ \$45.00 = 315  
7 days of mike rental @ \$90.00 = 630  
3/4 in. tapes (5) @ \$20.00 = 100  
3/4 in. editor (1) @ 800.00 = 2,400

prices quoted by Villanova University  
Instructional Media Services Director

Transcription \$ 100.

Data Entry Verification \$ 200.

TOTAL \$ 19,962.21

**KIMMIKA L. H. WILLIAMS**

**KIMMIKA L. H. Williams**--actress, author, freelance journalist, radio host and producer, technical writer, playwright and performance poet--has been writing since the age of 8.

Explaining that she hopes to be a "worker of words" for, at least, the next 70 years, Williams--a one time reporter and columnist with the PHILADELPHIA TRIBUNE AND Television Editor for MACEBA AFFAIRS Magazine, is currently the ARTS HOST/PRODUCER FOR WXPX 88.9 FM in Phila.

As a freelancer, Williams has had articles published in POETS & WRITERS, the New York GUARDIAN NEWSWEEKLY, the DAILY MUSE, BLACK AMERICA MAGAZINE, PHILLY BEAT, HIGH PERFORMANCE MAGAZINE and the PHILADELPHIA DAILY NEWS.

Her stage credits include "GUMBO" and "WE THE PEOPLE" which she also wrote; "IZZY", "THE BLACK DIAMOND" and "WHERE WERE YOU IN '65", which she directed and made her acting and singing debut.

As a playwright, she has had seven of her plays produced and staged: "GUMBO" (1989), "A woman's Choice" (1988), "WE THE PEOPLE" (1988), "JUST WAIT ONE CONSTITUTIONAL MINUTE" (1987), "REUNION" (1987), "THE GIRL WHO CHOSE ABORTION" (1986) and "SLAUGHTERHOUSE" (1985).

A video scriptwriter with Bobb Lott Productions and KYVA Productions, Williams has written a host of promotional tapes, docu-dramas and commercial programing for cable.

An instructor with Temple University's Continuing Education Program and the Pennsylvania Prison Society, Williams couples her writing skill with a learned knowledge of stage, music and theatre, along with a commitment to community service.

For the last 7 year, Williams has perfected her presentation as a PERFORMANCE POET.

In 1988, she was awarded for humanitarian work in literature by the Womens League for Peace & Freedom; in 1987 she was given a City Citation for work on the Ethiopian Projet (Cares for Africa), in 1986 she was awarded for Journalism (Outstandng Coverage of Viet Nam Vets) and in 1985, she was named Poet in Residence for the West Philadelphia Regional Library.

A contributing poet to the anthologies NEW BLACK POETRY (1988), Say that The River Turns (1987) and Concerned Poets on the Move (1986), Williams is the author of Halley's Comet (1988), It Ain't Easy to Be Different (1986), God Made Men Brown (1982) and a 45-minute cassette Don't Call Me a Bitch (1985) on the Mark Hyman Associates label.