

EMW-2021-GR-APP-00145

Application Information

Application Number: EMW-2021-GR-APP-00145

Funding Opportunity Name: Fiscal Year (FY) 2021 Targeted Violence and Terrorism Prevention (TVTP)

Funding Opportunity Number: DHS-21-TTP-132-00-01

Application Status: Pending Review

Applicant Information

Legal Name: Music in Common

Organization ID: 18001

Type: Nonprofit having 501(c)(3) status with IRS, other than institutions of higher education

Division:

Department:

EIN: (b)(6)

EIN Shared With Organizations:

DUNS: 071424835

DUNS 4:

Congressional District: Congressional District 01, MA

Physical Address

Address Line 1: 28 S. Main St.

Address Line 2: [Grantee Organization > Physical Address > Address 2]

City: Sheffield

State: Massachusetts

Province:

Zip: 01257-[Grantee Organization > Physical Address > Zip 4]

Country: UNITED STATES

Mailing Address

Address Line 1: 28 S. Main St.

Address Line 2: [Grantee Organization > Mailing Address > Address 2]

City: Sheffield

State: Massachusetts

Province:

Zip: 01257-[Grantee Organization > Mailing Address > Zip 4]

Country: UNITED STATES

SF-424 Information

Project Information

Project Title: The Black Legacy Project: A truth & reconciliation initiative to deepen understanding and prevent violent extremism.

Program/Project Congressional Districts: Congressional District 05, GA

Proposed Start Date: Fri Oct 01 00:00:00 GMT 2021

Proposed End Date: Sat Sep 30 00:00:00 GMT 2023

Areas Affected by Project (Cities, Counties, States, etc.): Georgia, Massachusetts California, All of USA.

Estimated Funding

Funding Source	Estimated Funding (\$)
Federal Funding	\$300000
Applicant Funding	\$0
State Funding	\$25000
Local Funding	\$25000
Other Funding	\$25000
Program Income Funding	\$25000
Total Funding	\$400000

Is application subject to review by state under the Executive Order 12373 process? Program is not covered by E.O. 12372.

Is applicant delinquent on any federal debt? false

Contacts

Contact Name	Email	Primary Phone Number	Contact Types
Stefanie Dye	(b)(6)		Secondary Contact
Todd Mack			Primary Contact Authorized Official Signatory Authority

SF-424A

Budget Information for Non-Construction Programs

Grant Program: Targeted Violence and Terrorism Prevention Grant Program

CFDA Number: 97.132

Budget Object Class	Amount
Personnel	\$216000
Fringe Benefits	\$0
Travel	\$40000
Equipment	\$0
Supplies	\$0
Contractual	\$104000
Construction	\$0
Other	\$40000
Indirect Charges	\$0
Non-Federal Resources	Amount
Applicant	\$0
State	\$0
Other	\$40000
Income	Amount
Program Income	\$0

How are you requesting to use this Program Income? [\$budget.programIncomeType]

Direct Charges Explanation: Staffing, contractors, studio, publicity

Indirect Charges explanation: N/A

Forecasted Cash Needs (Optional)

	First Quarter	Second Quarter	Third Quarter	Fourth Quarter
Federal	\$	\$	\$90000	\$60000
Non-Federal	\$	\$	\$20000	\$10000

Future Funding Periods (Years) (Optional)

First	Second	Third	Fourth
\$60000	\$60000	\$50000	\$50000

Remarks:

SF-424C

Budget Information for Construction Programs

Assurances for Non-Construction Programs

Form not applicable? false

Signatory Authority Name: Todd Mack

Signed Date: Tue May 25 00:00:00 GMT 2021

Signatory Authority Title: Executive Director

Certification Regarding Lobbying

Form not applicable? false

Signatory Authority Name: Todd Mack

Signed Date: Tue May 25 00:00:00 GMT 2021

Signatory Authority Title: Executive Director

Disclosure of Lobbying Activities

Form not applicable? false

Signatory Authority Name: Todd Mack

Signed Date: Tue May 25 00:00:00 GMT 2021

Signatory Authority Title: Executive Director

ATTACHMENTS FORM

Instructions: On this form, you will attach the various files that make up your grant application. Please consult with the appropriate Agency Guidelines for more information about each needed file. Please remember that any files you attach must be in the document format and named as specified in the Guidelines.

Important: Please attach your files in the proper sequence. See the appropriate Agency Guidelines for details.

1) Please attach Attachment 1	<input type="text" value="1234-MIC Black LP Narrative.p"/>	<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>	<input type="button" value="View Attachment"/>
2) Please attach Attachment 2	<input type="text" value="1235-Appendix E Budget Templa"/>	<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>	<input type="button" value="View Attachment"/>
3) Please attach Attachment 3	<input type="text" value="1236-MIC Resumes.pdf"/>	<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>	<input type="button" value="View Attachment"/>
4) Please attach Attachment 4	<input type="text"/>	<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>	<input type="button" value="View Attachment"/>
5) Please attach Attachment 5	<input type="text"/>	<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>	<input type="button" value="View Attachment"/>
6) Please attach Attachment 6	<input type="text"/>	<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>	<input type="button" value="View Attachment"/>
7) Please attach Attachment 7	<input type="text"/>	<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>	<input type="button" value="View Attachment"/>
8) Please attach Attachment 8	<input type="text"/>	<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>	<input type="button" value="View Attachment"/>
9) Please attach Attachment 9	<input type="text"/>	<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>	<input type="button" value="View Attachment"/>
10) Please attach Attachment 10	<input type="text"/>	<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>	<input type="button" value="View Attachment"/>
11) Please attach Attachment 11	<input type="text"/>	<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>	<input type="button" value="View Attachment"/>
12) Please attach Attachment 12	<input type="text"/>	<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>	<input type="button" value="View Attachment"/>
13) Please attach Attachment 13	<input type="text"/>	<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>	<input type="button" value="View Attachment"/>
14) Please attach Attachment 14	<input type="text"/>	<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>	<input type="button" value="View Attachment"/>
15) Please attach Attachment 15	<input type="text"/>	<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>	<input type="button" value="View Attachment"/>

CERTIFICATION REGARDING LOBBYING

Certification for Contracts, Grants, Loans, and Cooperative Agreements

The undersigned certifies, to the best of his or her knowledge and belief, that:

(1) No Federal appropriated funds have been paid or will be paid, by or on behalf of the undersigned, to any person for influencing or attempting to influence an officer or employee of an agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with the awarding of any Federal contract, the making of any Federal grant, the making of any Federal loan, the entering into of any cooperative agreement, and the extension, continuation, renewal, amendment, or modification of any Federal contract, grant, loan, or cooperative agreement.

(2) If any funds other than Federal appropriated funds have been paid or will be paid to any person for influencing or attempting to influence an officer or employee of any agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with this Federal contract, grant, loan, or cooperative agreement, the undersigned shall complete and submit Standard Form-LLL, "Disclosure of Lobbying Activities," in accordance with its instructions.

(3) The undersigned shall require that the language of this certification be included in the award documents for all subawards at all tiers (including subcontracts, subgrants, and contracts under grants, loans, and cooperative agreements) and that all subrecipients shall certify and disclose accordingly. This certification is a material representation of fact upon which reliance was placed when this transaction was made or entered into. Submission of this certification is a prerequisite for making or entering into this transaction imposed by section 1352, title 31, U.S. Code. Any person who fails to file the required certification shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.

Statement for Loan Guarantees and Loan Insurance

The undersigned states, to the best of his or her knowledge and belief, that:

If any funds have been paid or will be paid to any person for influencing or attempting to influence an officer or employee of any agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with this commitment providing for the United States to insure or guarantee a loan, the undersigned shall complete and submit Standard Form-LLL, "Disclosure of Lobbying Activities," in accordance with its instructions. Submission of this statement is a prerequisite for making or entering into this transaction imposed by section 1352, title 31, U.S. Code. Any person who fails to file the required statement shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.

* APPLICANT'S ORGANIZATION <input style="width: 90%;" type="text" value="Music in Common, Inc."/>	
* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE	
Prefix: <input style="width: 50px;" type="text" value="Mr."/>	* First Name: <input style="width: 150px;" type="text" value="Todd"/> Middle Name: <input style="width: 100px;" type="text"/>
* Last Name: <input style="width: 200px;" type="text" value="Mack"/>	Suffix: <input style="width: 50px;" type="text"/>
* Title: <input style="width: 200px;" type="text" value="Executive Director"/>	
* SIGNATURE: <input style="width: 250px;" type="text" value="Patricia Strauch"/>	* DATE: <input style="width: 100px;" type="text" value="05/25/2021"/>

Application for Federal Assistance SF-424

* 1. Type of Submission: <input type="checkbox"/> Preapplication <input checked="" type="checkbox"/> Application <input type="checkbox"/> Changed/Corrected Application	* 2. Type of Application: <input checked="" type="checkbox"/> New <input type="checkbox"/> Continuation <input type="checkbox"/> Revision	* If Revision, select appropriate letter(s): <input type="text"/> * Other (Specify): <input type="text"/>
--	--	--

* 3. Date Received: <input type="text" value="05/25/2021"/>	4. Applicant Identifier: <input type="text"/>
--	--

5a. Federal Entity Identifier: <input type="text"/>	5b. Federal Award Identifier: <input type="text"/>
--	---

State Use Only:

6. Date Received by State: <input type="text"/>	7. State Application Identifier: <input type="text"/>
---	---

8. APPLICANT INFORMATION:

* a. Legal Name:

* b. Employer/Taxpayer Identification Number (EIN/TIN): <input type="text" value="(b)(6)"/>	* c. Organizational DUNS: <input type="text" value="0714248350000"/>
--	---

d. Address:

* Street1:
Street2:
* City:
County/Parish:
* State:
Province:
* Country:
* Zip / Postal Code:

e. Organizational Unit:

Department Name: <input type="text"/>	Division Name: <input type="text"/>
--	--

f. Name and contact information of person to be contacted on matters involving this application:

Prefix: * First Name:
Middle Name:
* Last Name:
Suffix:

Title:

Organizational Affiliation:

* Telephone Number: Fax Number:

* Email:

Application for Federal Assistance SF-424

*** 9. Type of Applicant 1: Select Applicant Type:**

M: Nonprofit with 501C3 IRS Status (Other than Institution of Higher Education)

Type of Applicant 2: Select Applicant Type:

Type of Applicant 3: Select Applicant Type:

* Other (specify):

*** 10. Name of Federal Agency:**

Department of Homeland Security - FEMA

11. Catalog of Federal Domestic Assistance Number:

97.132

CFDA Title:

Financial Assistance for Targeted Violence and Terrorism Prevention

*** 12. Funding Opportunity Number:**

DHS-21-TTP-132-00-01

* Title:

Fiscal Year (FY) 2021 Targeted Violence and Terrorism Prevention (TVTP)

13. Competition Identification Number:

Title:

14. Areas Affected by Project (Cities, Counties, States, etc.):

1237-black_legacy_project_description.pdf

Add Attachment

Delete Attachment

View Attachment

*** 15. Descriptive Title of Applicant's Project:**

The Black Legacy Project: A truth & reconciliation initiative to deepen understanding and prevent violent extremism.

Attach supporting documents as specified in agency instructions.

Add Attachments

Delete Attachments

View Attachments

Application for Federal Assistance SF-424

16. Congressional Districts Of:

* a. Applicant

* b. Program/Project

Attach an additional list of Program/Project Congressional Districts if needed.

17. Proposed Project:

* a. Start Date:

* b. End Date:

18. Estimated Funding (\$):

* a. Federal	<input type="text" value="300,000.00"/>
* b. Applicant	<input type="text" value="0.00"/>
* c. State	<input type="text" value="25,000.00"/>
* d. Local	<input type="text" value="25,000.00"/>
* e. Other	<input type="text" value="25,000.00"/>
* f. Program Income	<input type="text" value="25,000.00"/>
* g. TOTAL	<input type="text" value="400,000.00"/>

*** 19. Is Application Subject to Review By State Under Executive Order 12372 Process?**

- a. This application was made available to the State under the Executive Order 12372 Process for review on
- b. Program is subject to E.O. 12372 but has not been selected by the State for review.
- c. Program is not covered by E.O. 12372.

*** 20. Is the Applicant Delinquent On Any Federal Debt? (If "Yes," provide explanation in attachment.)**

- Yes
- No

If "Yes", provide explanation and attach

21. *By signing this application, I certify (1) to the statements contained in the list of certifications and (2) that the statements herein are true, complete and accurate to the best of my knowledge. I also provide the required assurances** and agree to comply with any resulting terms if I accept an award. I am aware that any false, fictitious, or fraudulent statements or claims may subject me to criminal, civil, or administrative penalties. (U.S. Code, Title 218, Section 1001)**

** I AGREE

** The list of certifications and assurances, or an internet site where you may obtain this list, is contained in the announcement or agency specific instructions.

Authorized Representative:

Prefix: * First Name:
Middle Name:
* Last Name:
Suffix:

* Title:

* Telephone Number: Fax Number:

* Email:

* Signature of Authorized Representative: * Date Signed:



Past. Present. Forward.

The Black Legacy Project

PROJECT OVERVIEW

Past. Present. Forward.

Past. Present. Forward. is a groundbreaking truth and reconciliation initiative of Music in Common, a non-profit organization that repairs the fractures dividing communities worldwide. Our programs facilitate dialogue, collaborative songwriting, multimedia production, and performance, and bring diverse youth and their communities together, empowering them against hate. We cultivate compassion and empathy through social-emotional learning and sharpen leadership and peacebuilding skills through our unique peer-to-peer methodology. In any community, our programs transform apprehension into trust, fear into acceptance, powerlessness into action. Working together, participants discover their common ground, expand understanding of each other's racial, religious, ethnic, socioeconomic and cultural backgrounds, build confidence, wage peace and — yes— change the world.

Past. Present. Forward. works from the ground up to deepen understanding around conflict and to address and alter the structural and systemic elements that underlie conflict. Past. Present. Forward. empowers stakeholders to work in partnership to further justice, equity, and equality to build communities of sustainable belonging for all. We define conflict as any and all barriers that stand in the way of these advances.

Past. Present. Forward. infuses conflict transformation and peacebuilding practices with music, songwriting, and multimedia and includes roundtable discussions, music production, and the development and implementation of resources that promote sustainably just and equitable communities. Past. Present. Forward. launches with The Black Legacy Project, which will serve as a template for the initiative to be implemented with other communities experiencing conflict.

The Black Legacy Project

The Black Legacy Project is an innovative musical collaboration that celebrates Black history and builds solidarity to advance racial justice, equity, and equality. The Black LP is comprised of songs that reflect significant eras of the Black American experience, recorded

by Black and white artists. The heart of this project is to celebrate legacy, honor the fallen, and advance racial justice, equity, and inclusion. The Black LP is produced by Music in Common under the creative direction of MIC Fellows, Olivia Davis and Trey Carlisle, MIC program director, Marisa Massery, and Music in Common founder and director, Todd Mack - all seasoned musicians and producers with extensive peacebuilding training.

PROJECT NEED & OBJECTIVES

Racial division and anti-Blackness have a four hundred year history in the United States. While strides have been made over that time, the recent killings of George Floyd, Breonna Taylor, Ahmad Arbery, and too many others demonstrate the great deal of work still needed to eradicate racism and ensure equality, equity, and justice for all. A [Pew Research Center study](#) released in April 2020 revealed nearly 60% of Americans rate race relations in America as bad with little sign of improving and 65% say it has become more common over the past four years for people to express racist or racially insensitive views. Lasting change can only be realized through sustained partnership between Black and white Americans and Americans from all backgrounds and identities. The need for a project like this is urgent and now. The objectives of The Black Legacy Project are:

- To foster a multi-generational exchange of perspectives among Black and white Americans across religious, cultural, ethnic, socioeconomic, gender, and sexual orientation backgrounds and identities about race and racism in America.
- To highlight to a wider audience the evolution of systemic and interpersonal racism, and the continued need for economic, civil, legal, and educational equity for Black Americans.
- To honor and memorialize past and present civil rights heroes and victims of racial violence and oppression, and to remind listeners of the sacredness of human life stolen and oppressed by racism.
- To develop, distribute, and implement strategies and resources for community stakeholders to advance racial justice, equity, and inclusion in their communities.
- To inspire and empower ALL Americans to work for a more just, equitable, and equal society and build a world of belonging for all.

PROJECT PROCESS & TIMELINE

The Black Legacy Project features Black and white artists of all ages from throughout the U.S. revisiting and reimagining songs central to and centered around the Black American experience as well as writing new songs that speak to modern-day issues connected to racism and the calls for change of our time. Selected songs are based upon theme and grouped in threes - one song recorded by Black artists, one recorded by white artists, and one song written and recorded by Black and white artists together. Roundtable discussions between Black and white Americans (including participating musicians) in racially mixed

and separate affinity groups about the songs and their themes instruct how they will be interpreted and recorded.

The Black LP is a national project produced in partnership with community stakeholders at the local level. The Black Legacy Project seeks to align with existing projects, organizations, and initiatives in the local communities it travels to with the common goal of advancing racial justice, equity, and inclusion in the community and beyond. Community Ambassador Networks (CANs) embed the project locally and ensure that relevant events unique to the local community can find space in the project.

For each community The Black Legacy Project travels to, the CAN is invited to assist with a wide array of project tasks including:

- Recruiting local ambassadors for the CAN
- Organizing and co-leading the roundtable discussions leading up to the song recordings
- Organizing and leading ongoing roundtable discussions after the recording is completed
- Musician recruitment and production support
- Contributing to the development of written and visual materials documenting the project locally..
- Working with other CANs throughout the country to share ideas, strategies, and resources for advancing equity and inclusion.

The Black LP is a living, ongoing project that will launch in summer 2021 in the Berkshires of western Massachusetts and travel to Atlanta in the Fall. Other locations with historical significance and connection will be announced after the project launches. The Project will follow the same process in each community it travels to:

PLANNING (remote; 3-6 months out leading up to local production)

- Initial outreach from Music in Common to community stakeholders and musicians to gauge interest and begin recruitment
- Finalize:
 - Local CAN
 - Artists for the recording sessions
 - Roundtable discussion dates, times, locations, participants and curriculum
 - Recording session dates, times, locations, participants and curriculum
- Development of Roundtable curriculum and agenda:
 - Finalize panel of roundtable participants - a mix of Black and white community members including musicians, selected by one on one outreach as well as open calls via social media, press releases, etc.

- Roundtable discussions take place in person and run two hours, commencing as a full group and then breaking into affinity groups before coming back together as a full group to conclude.
- Roundtable discussion leaders trained in Music in Common's unique dialogue facilitation methodology will curate a deep dive into:
 - The origin of the song, the songwriter's background, and the artistic influences
 - Analysis of the song's lyrics
 - Historical context of Black American life (e.g. significant events, experiences, and individuals) during the era to which the song speaks
 - Parallels between the content of the song and the era to which it speaks, and the experiences of Black Americans today.
 - Observations and lessons learned from the discussion
- The ideas, stories, and themes shared will help inform and instruct how the participating musicians artistically interpret the song.

ROUNDTABLES (via Zoom; 1 week running time)

- Led by MIC staff and local Community Ambassadors
- Up to 16 participants of non-musicians and musicians, including two Black and two white artists selected to serve as musical co-directors of the theme's songs.
- Will hold up to 5 roundtable discussions per theme to serve a wider segment of the community
- Two hour sessions:
 - Introductions and icebreakers (full group) - 15 minutes
 - Discussion of theme (full group) - 40 minutes
 - Break - 10 minutes
 - Song discussion and lyric analysis (affinity groups) - 30 minutes
 - Sharing song discussion takeaways (full group) - 15 minutes
 - Closing thoughts (full group) - 10 minutes

PRE-PRODUCTION (via Zoom and in person; 1- 4 weeks running time)

- Song interpretation
 - Working with MIC producers in separate affinity groups, the musical co-directors will:
 - Develop the musical interpretation of their respective songs based upon roundtable discussions
 - Examine possible new messages and /or themes of the song

- Determine if the song requires new and / or additional lyrics to give it a modern day context and, if so, write the additional lyrics.
 - Create song sheets and record demos of their songs to be shared with musicians participating in the recording of the song.
- Songwriting
 - Black and white musical co-directors collaborate to write a song that addresses the theme covered in the Black and white songs, presenting actionable steps towards creating racial justice, equity, and inclusion relevant to the theme.
 - Song sheets and a demo recording of the song are created to share with musicians participating in the recording of the song
- Rehearsal
 - Participating musicians learn parts on their own from song sheets and demos
 - Core band of musicians meet in person to rehearse

PRODUCTION (in person; 1 week running time)

- Recording of all songs

POST-PRODUCTION (remote; 0-3 months from conclusion of recording)

- Overdubbing, mixing, and mastering of songs
 - MIC producers oversee all post production remotely in consultation with musical co-directors
 - Post production may or not take place locally
- Planning of local release events
- Release of singles
- Release events

CONTINUATION / ONGOING

- Music in Common will host monthly online round table discussions around the themes addressed in the songs as a way to widen the net to a larger, national audience.
- Community ambassadors are invited (but not required) to host ongoing local roundtable discussions in an effort to continue the conversation on racial justice, equity, and inclusion and the pressing issues of the local community
- Development of project resources including written and visual materials documenting the project, educational toolkits, and multimedia presentations.

MULTIMEDIA / DOCUMENTARY FILM

Each step of the process will be filmed to visually share the project, bringing its urgent messages and powerful stories to a wider audience through sizzle reels and other multimedia outputs. Filming includes the roundtable discussions, the creative process (song interpretation, recording, and writing), interviews with Black LP artists, community ambassadors, and other project participants, and powerful b-roll of the historic places, figures, events, and topics addressed in the Black LP songs. In addition to music videos for each of the project songs, the footage will ultimately be leveraged to produce a documentary film of the project. Black LP producers and will work closely with local multimedia specialists in each community the project travels to plan the filming in their community.

Black Legacy Project Congressional Districts

Atlanta, Georgia:

Primary – GA 5

Secondary – GA 6, 7, 11, 4, 13

Bershires, Massachusetts

Primary – MA 1

Los Angeles, California:

Primary – CA 24

Secondary – CA 23, 25, 26, 27, 28, 29, 30, 32, 33, 34, 37, 38, 39, 40, 43, 44, 45, 46, 47

Tertiary – the remainder of the United States.

Targeting Violence and Terrorism Prevention Grant
Music in Common, Inc.—The Black Legacy Project

Headquartered in Atlanta, Fulton County, Georgia

with ancillary offices in Sheffield, Massachusetts and Pismo Beach, California

Track 3, Innovation

Objective 2: The local community has awareness of the radicalization to violence process and what the threat of targeted violence and terrorism looks like.

Request: \$300,000

Abstract:

Racial hatred is pervasive, current, and can lead to violent extremism. Following the theory of change that employing the power of music to inspire social cohesion and integration gives voice to Black and white youth enhancing racial understanding and promoting a discourse of non-violence, the Black Legacy Project promotes lasting change through meaningful dialogue and sustained partnership between Black and white Americans and Americans from all backgrounds and identities.

Needs Assessment

According to the FBI's crime statistics, there were 7,314 hate crimes in 2019.¹ Of the 8,812 victims, 57.6% were targeted because of the offenders' bias against race/ethnicity/ancestry, and 48.5% of those were victims of crimes motivated by offenders' anti-Black bias.

According to the 2016 CVE Grant Program Preliminary Report, communities should consider broad-based resilience building activities for youth as part of a comprehensive approach to prevention. Research associates being younger with a "higher likelihood of engaging or attempting to engage in terrorism."² MIC's approach reduces risk factors that lead to violent extremism by building resilience in youth. MIC empowers diverse cultures and faiths to discover common ground through collaborative songwriting, multimedia, and performance. This intervention addresses social alienation risks between youth and their communities. Our live and virtual programs reach a global audience with participants from over 300 communities thus far. Since our inception, MIC has amplified over 800 youth voices (ages 14-21) in songs for a better world.

MIC's unique musical education and community engagement approach intersects the risk of being young with risk of alienation. As the CVE Grant Report indicates, 21 of the 25 CVE grants addressed social alienation. One third of the nearly 1,000 CVE-funded activities were educational, and another third were community engagement and recreation events. Prevailing research on preventing violent extremism has shifted focus from a criminal justice approach to one of mental health and education.³ MIC embeds such an approach into our programming to develop youth resilience.

The *Black Legacy Project* builds connection and trust between Black and white youth through the lens of racial truth and reconciliation, working from the ground up to deepen understanding around conflict and to address and alter the structural and systemic elements that underlie conflict. A minimum of approximately 100 per community in six communities will add up to a total of approximately 600 directly participating, and tens of thousands more accessing songs and videos.

While programs that counter violent extremism already exist—some funded by the DHS targeting Muslim extremism—CVE programs are not meant to address the systemic roots of violence, and in the U.S., racism is systemic. MIC's programming addresses the constant violence targeting American Blacks, an historically marginalized community.

¹ Federal Bureau of Investigations, [FBI Hate Crime Statistics](#), UCR Publications, 2019.

² Smith, Allison G. (June 2018). "Risk Factors and Indicators Associated with Radicalization and to Terrorism in the United States: What Research Sponsored by the National Institutes of Justice Tells Us." Washington, DC: Office of Justice Programs, U.S. Department of Justice. NCJ 251789.

³ Weine and Ellis, [Best Practices for Developing Resilient Communities and Addressing Violent Extremism](#), 2015.

Program Design

PROBLEM:

Racial hatred is pervasive, current, and can lead to violent extremism. The Southern Poverty Law Center currently tracks over 1,600 extremist groups across the United States including white nationalists, Ku Klux Klan, racist skinheads, neo-Confederates and more. These hate groups are known to inspire acts of violence. Dylann Roof's 2015 rampage in a Black church in Charleston is one example of how hate groups like the Council of Conservative Citizens, which declares that "God is the author of racism," and the Identity Dixie movement with its "Rebel Yell" podcast motivate violent extremism with persistent rage peddling.

Racial division and anti-Blackness have a four-hundred-year history in the United States. While strides have been made over that time, the recent killings of George Floyd, Breonna Taylor, Ahmad Arbery, and others demonstrate the great deal of work still needed to eradicate racism and ensure equality, equity, and justice for all. A [Pew Research Center study](#) released in April 2020 revealed nearly 60% of Americans rate race relations in America as bad with little sign of improving and 65% say it has become more common over the past four years for people to express racist or racially insensitive views.

The Black Legacy Project promotes lasting change through meaningful dialogue and sustained partnership between Black and white Americans and Americans from all backgrounds and identities.

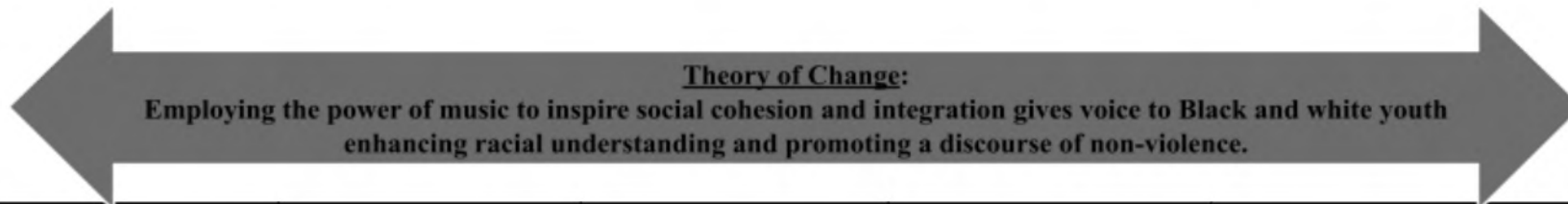
PROGRAM GOAL AND OBJECTIVES:






Goal: The Black Legacy Project is an innovative musical collaboration that strengthens resistance to violent extremism by fusing music, multimedia, conflict transformation, and person to person dialogue and collaboration to support social integration and cohesion. The Black LP promotes TVTP Objective 2 by increasing community awareness of MIC's innovative method to build protective factors against radical violence through community engagement, education, and resilience. Local Community Ambassador Networks (CANs) will work with MIC to hold continuing roundtable discussions providing a reliable resource that enhances protective factors well beyond recording. Audio and visual recordings provide the same resources as far as the internet will travel.

Objectives:

- To foster a multi-generational exchange of perspectives among Black and white Americans across religious, cultural, ethnic, socioeconomic, gender, and sexual orientation backgrounds and identities about race and racism in America.
- To highlight to a wider audience the evolution of systemic and interpersonal racism, and the continued need for economic, civil, legal, and educational equity for Black Americans.
- To honor and memorialize past and present civil rights heroes and victims of racial violence and oppression, and to remind listeners of the sacredness of human life stolen and oppressed by racism.

- To develop, distribute, and implement strategies and resources for community stakeholders to advance racial justice, equity, and inclusion in their communities.
- To inspire and empower ALL Americans to work for a more just, equitable, and equal society and build a world of belonging for all.



				
Inputs	Activities	Outputs	Short-term Outcomes	Long-term Outcomes
Local Community Ambassador Networks	Facilitated Roundtable Discussions	18 Songs (6 originals)	Exchange of perspectives about race and racism	Understand, address, and alter structural and systemic conflict
Participants including musicians and songwriters	Collaborative Songwriting	18 Performances	Highlight evolution of systemic and interpersonal racism and need for equity	A more just, equitable, and equal society and a world of belonging
MIC Fellows and Staff	Performing	18 Recordings	Honor/ memorialize civil rights heroes and victims of racial violence and oppression	Strategies and resources for racial justice, equity, and inclusion in stakeholder communities

Venues/Locations	Recording	A minimum of 6 discussion groups (racially mixed and separate)	Exchange of perspectives about race and racism	
Equipment: mics, instruments, A/V, computers.		Established structure for ongoing roundtables, presentations, and other programming	Remind listeners of the sacredness of human life stolen and oppressed by racism	

This logic model posits a theory of change that is supported by evidence of success in other arenas. MIC will measure performance with post-program surveys that we use in all our programming. These surveys indicate that 90% of MIC program participants report new learning about different faiths and cultures and resolve to reject stereotyping and increase respect for others going forward.

In January 2017, MIC was awarded a \$159,000 grant from the U.S. Department of Homeland Security’s Countering Violent Extremism (CVE) program. The grant was to support Music in Common’s work empowering young people of diverse faiths and cultures to overcome divides and discover common ground through collaborative songwriting and multimedia. Then, on June 26th, 2017, the Trump administration rescinded the grant along with 10 others.

We believe that the Black LP is an approach meeting Track 3: Innovation criteria. While the theory of change has been used in MIC’s successful programming, it has not been used for the express goal of preventing violent extremism due to white supremacy. The Black LP addresses Objective 2: “The local community has awareness of the radicalization to violence process and what the threat of targeted violence and terrorism looks like.” as explained in Appendix A of the NOFO. Our programs increase individual resilience to the risks of targeted violence and extremism, resilience to recruitment and radicalization narratives by challenging those narratives, increase conflict resolution, and reduce intergroup tensions. Members of Black and white communities join together in a sense of belonging and feeling of security as part of a group that is working towards a common goal.

OTVTP Implementation & Measurement Plan

Organization Name	Music in Common
Project Title	2021 DHS TVTP - MIC Black Legacy Project
Grant Number	
Grant Implementation Period	

Project Goal Statement

The Black Legacy Project is an innovative musical collaboration that builds solidarity between Black and white Americans to advance racial justice, equity, and inclusion and prevent race-based violent extremism.

Target Population

The targets are:

1. The American public—Black, white, young, old, all colors, all genders, all religions, who will experience the message through live performance and audio/visual recordings. Currently through our website, YouTube, and Vimeo channels our videos have over 69,000 views, and our songs have more than 40,000 streams.
2. Large, diverse groups of Black and white musicians and non-musicians for roundtable discussions, song interpretation, songwriting, recording, and performance.

Goal 1: To foster a multi-generational exchange of perspectives among Black and white Americans across religious, cultural, ethnic, socioeconomic, gender, and sexual orientation backgrounds and identities about race and racism in America.

- **Objective 1.1:** Assemble Community Ambassador Networks (CANs) in six American cities.
- **Objective 1.2:** Hold roundtable song discussions

Goal 1 IMPLEMENTATION PLAN

Objectives	Activity	Inputs/Resources	Time Frame	Anticipated Outputs
<i>Objective 1.1:</i>	<i>Activity 1.1.1 Select mission-aligned organizations and individuals in those cities to serve as CANs to help coordinate local participation and continue the Black LP as a local program.</i>	<i>MIC staff and Fellows, organizations and individuals with missions and capacity to act as CANs</i>	<i>October 2021 - March 2023</i>	<i>Six local CANs, local programming</i>
	<i>Activity 1.1.2 Finalize roundtables panel participants.</i>	<i>CANs, MIC staff and fellows, social media, press releases.</i>	<i>October 2021 - April 2023</i>	<i>Participation from a mix of Black and white community members including musicians</i>
	<i>Activity 1.1.3 Train roundtable discussion leaders in MIC's unique dialogue facilitation methods.</i>	<i>MIC staff, roundtable discussion leaders</i>	<i>November 2021-April 2023</i>	<i>Trained facilitators for roundtable discussions (1-3 per site).</i>
<i>Objective 1.2:</i>	<i>Activity 1.2.1 Racially mixed and separate Black and white affinity groups discuss songs and themes for interpretation and recording.</i>	<i>Black and white musicians, songwriters, and discussion participants, CANs, MIC facilitators, Black LP producers, venues, A/V, lodging, transportation.</i>	<i>November 2021-May 2023</i>	<i>Song interpretations and original compositions.</i>

Goal 1 MEASUREMENT PLAN

Activity #	Performance Measures	Data Collection Method and Timeframe
1.1.1	<i>Number of CANs established within 3 months of event date.</i>	<i>Documented date and time of event, documented CAN organizations and members for each of the six locations. One CAN established every 3 months. October 2021 - May 2023</i>
1.1.1	<i>Local arrangements made within one month of the event date.</i>	<i>Documented venues, room arrangements, A/V, lodging, transportation (invoices, statements, payments, reservations).</i>

		<i>October 2021 - May 2023</i>
1.1.2	<i>Number of participants in each roundtable - 16 participants (total 96 minimum) in attendance to include Black and white musicians.</i>	<i>Documented participation lists for each roundtable including race and whether the participant is a musician. Minimum of six roundtables from October 2021 - June 2023.</i>
1.1.3	<i>Number of roundtable discussion leaders trained in MIC facilitation methods.</i>	<i>Documented individuals trained by registration and attendance. One community every 3 months from October 2021 - June 2023. Training will occur within 1-3 months prior to the roundtable date.</i>
1.2.1	<i>Number of songs written and interpreted.</i>	<i>Documented notes from each roundtable session Zoom chat and computer screen capture. Zoom recording. November 2021-September 2023.</i>

Goal 2: To highlight to a wider audience the evolution of systemic and interpersonal racism, and the continued need for economic, civil, legal, and educational equity for Black Americans.

Objective 2.1: Revisit and reimagine songs central to and centered around the Black American experience.

Objective 2.2: Write new songs that speak to modern day issues connected to racism and the calls for change in our time.

Objective 2.3: Post production edits and releases

Goal 2 IMPLEMENTATION PLAN

Objectives	Activity	Inputs/Resources	Time Frame	Anticipated Outputs
<i>Objective 2.1:</i>	<i>Activity 2.1.1 Separate affinity groups develop musical interpretation</i>	<i>Black and white participants break out separately, collaborative writing and playing space and seating, instruments, writing tools.</i>	<i>Nov 2021-May 2023</i>	<i>Song arrangements, band musicians selected for each song.</i>
	<i>Activity 2.1.2 Rehearse and record</i>	<i>Instruments, sound system, recording equipment, space.</i>	<i>Within four weeks of the Roundtable.</i>	<i>Recordings of songs and performance footage</i>
<i>Objective 2.2:</i>	<i>Activity 2.2.1 Songwriting- selected Black and white artists collaborate to write a song that addresses the theme</i>	<i>Selected Black and white artists, collaborative writing and playing space and seating, instruments, writing tools.</i>	<i>Nov 2021-May 2023</i>	<i>Song lyrics and music, musicians selected.</i>
	<i>Activity 2.2.2 Rehearse and record</i>	<i>Instruments, sound system, recording equipment, space.</i>	<i>Within four weeks of the Roundtable.</i>	<i>Recordings of songs and performance footage</i>
<i>Objective 2.3:</i>	<i>Activity 2.3.1 Overdubbing, mixing, and mastering of songs</i>	<i>MIC producers, MIC recording studio in Atlanta, dubbing, mixing, and mastering equipment, original sound files.</i>	<i>Within 3 months of the conclusion of recording</i>	<i>Completed song masters for upload</i>

Goal 2 MEASUREMENT PLAN

Activity #	Performance Measures	Data Collection Method and Timeframe
2.1.1	# of songs arranged	Internal MIC data collection
2.1.2	# of songs recorded - audio # of songs recorded - video	Internal MIC data collection
2.2.1	# of songs written	Internal MIC data collection

2.2.2	# of songs recorded - audio # of songs recorded - video	Internal MIC data collection
2.3.1	# of songs completed post-production	Internal MIC data collection

Goal 3: To inspire and empower ALL Americans to work for a more just, equitable, and equal society and build a world of belonging for all.

Objective 3.1 Conduct live Project release events.

Objective 3.2 Create resources for local and national use.

Objective 3.3 Hold virtual roundtables

Goal 3 IMPLEMENTATION PLAN

Objectives	Activity	Inputs/Resources	Time Frame	Anticipated Outputs
<i>Objective 3.1:</i>	<i>Activity 3.1.1 Plan Project release events in each of the six communities.</i>	<i>Black LP producers, MIC staff and Fellows, local contacts (CANs and others), to choose venues and dates.</i>	<i>To be completed within 6 months of post-production</i>	<i>Publicity - increase public interest and awareness of the project and its goals.</i>
	<i>Activity 3.1.2 Develop racial justice, equity, and inclusion roundtables, workshops, and presentations</i>	<i>MIC staff and Fellows, CANs, press releases, social media, venues, video conferencing software, computer hardware</i>	<i>To be completed within 6 months of post-production</i>	<i>Increased awareness of the sources and impacts of racial strife, and of the resources and strategies that protect against hatred and violent extremism.</i>
<i>Objective 3.2:</i>	<i>Activity 3.2.1 Singles releases</i>	<i>MIC Staff and Fellows, CANs, streaming platforms (e.g. iTunes, Spotify, Amazon Music, YouTube).</i>	<i>Within 3 months of the conclusion of audio and video post-production</i>	<i>Music and videos uploaded to internet and made available to worldwide audience</i>
	<i>Activity 3.2.2 Release events and presentations</i>	<i>CANs, MIC staff and Fellows, venues, sound system, A/V equipment, lighting, event refreshments, transportation, lodging, publicity, social media, press releases</i>	<i>Completed by September 2023; and ongoing beyond grant period</i>	<i>Performance and presentation of songs and videos with q&a</i>
	<i>Activity 3.2.3 Virtual roundtables for a national and general audience</i>	<i>MIC staff, Fellows, interns, program participants, Zoom subscription, website, press releases, Zoom subscription, discussion leaders, schedule/plan, list of questions for each topic, run of show.</i>	<i>Beginning in January 2021 and ongoing beyond grant period</i>	<i>Peer to peer dialogue on racial justice, equity, and inclusion; distribution of educational resources.</i>
<i>Objective 3.3:</i>	<i>Activity 3.3.1 Post-mortem meetings to discuss the Black</i>	<i>Black Legacy Project team, CAN leaders, participant and audience surveys, writing</i>	<i>To be completed by September</i>	<i>Documented feedback on what worked and what didn't during the</i>

	<i>Legacy Project experience.</i>	<i>instruments, computer, whiteboard, recordings and video content, and Zoom subscription</i>	<i>2023</i>	<i>Black Legacy Project to inform virtual roundtable process and content.</i>
	<i>Activity 3.3.2 Document the process and results to create resources for continuing Project.</i>	<i>MIC staff, Fellows, interns, website, writing instruments. computers.</i>	<i>To be completed by September 2023</i>	<i>Reports, stories, process flow charts.</i>

Goal 3 MEASUREMENT PLAN

Activity #	Performance Measures	Data Collection Method and Timeframe
3.1.1	# of event locations and dates selected	Internal MIC data collection
3.1.2	Completed development of resources and future projects.	Documented post-concert and post-roundtable reports.
3.2.1	# of songs uploaded	Streaming platform and website documentation.
3.2.2	# of events produced # of attendees.	Media coverage and documented attendance numbers from venue.
3.2.3	# of online workshops held # of attendees	Zoom documentation
3.3.1	# of resources developed	Documented reports
3.3.2	# of songs downloaded # of videos liked # of views and hits # of resources made available to public	Streaming platforms Website documentation.

Organization and Key Personnel

The Black Legacy Project is the brainchild of Trey Carlisle and Olivia Davis, two members of the MIC Fellowship Cohort. Trey is MIC’s Senior Fellow and a recent graduate of Soka University of America. Trey has been involved in MIC programming since 2016 as a program participant, peer mentor, band leader, ambassador and facilitator. Olivia is a drummer who became involved with MIC after graduating from Simon’s Rock College as part of Amplify 2019. Both will produce songs, direct rehearsals, and facilitate song discussions. MIC program staff will support and gently guide their project leadership.

Music in Common staff consists of five professionals that includes three program positions. Executive Director and Founder Todd Mack is a 30-year career musician, songwriter, and producer who has toured extensively as a solo artist, band member, and with Music in Common. He has released seven CDs of music, and produced dozens of album projects for other artists. Program Director, Marisa Massery, is a musician who holds a Master's degree in Conflict Transformation emphasizing the connection between music and peace-building. Program and Marketing Coordinator, Avarie Cook, is a visual media artist with a BS in Visual Media Production. Todd and Marisa will support the Black Legacy Project with production and conflict resolution skills while Avarie will assist with video production.

Please see attached resumes.

Sustainability

The Black LP represents an evolution in MIC programming that has been carefully crafted to maximize sustainability. Built upon the structure of MIC's 15-year history of programs, the Black LP combines the songwriting of the JAMMS program, the performances of the Amplify program, and the virtual facilitated dialogue of MIC Fellowship-led Bridge Sessions.

MIC has taken several steps to ensure the sustainability of our organization and programs as we metamorphose from youth-serving to youth-driven. Beginning with the creation of the MIC Fellowship of MIC alumni and other youth ages 21-25, to the new MIC internship program for active MIC participants ages 14-21, our goal is to sustain MIC's future while promoting youth leadership. It is no accident that the Black LP sprouted from the Fellowship as did our popular Bridge Sessions.

The Black LP extends its reach and longevity through continued programming. The program is meant to be a template for future programs designed to scale into local communities through partnerships with the CANs. Building upon the Bridge Sessions virtual format, the Black LP will continue well beyond the grant's period of performance through virtual roundtables, recordings, and tours. We will promote these venues as antidotes for hatred and violence, fully encouraging public participation. As momentum builds through the CAN partnerships and tours, we will approach local and state government funding sources such as arts councils and local foundations for support, which will continue to sustain the program's continuation and growth.

Project Budget

The Black Legacy Project is budgeted at \$400,000 to include funding from federal, state, local, and private foundation sources. The budget includes staffing including four producers (2 MIC staff and 2 project leads from MIC Fellowship Cohort). There will be two lead ambassadors from mission-aligned organizations in the six cities where activities will take place. Four musical co-directors will be needed in each of the six cities. We will also hire eight session musicians in each city. Space needs include rehearsal space and studio time with recording engineers. Video and audio production and post production, and marketing will be contracted as well. Release events will take place following the post production work in each of the six cities where the roundtables take place. The travel item includes airfare, transportation, lodging and food for up to four of the MIC producers during the roundtables and the release events.

BLACK LEGACY PROJECT BUDGET

EXPENSE	Description / Quantity	Per unit cost	Total Cost
Musical Co-directors	4 per city x 6 cities = 24 MDs	\$2,500	\$60,000
Lead Community Ambassadors	2 per city x 6 cities = 12 lead Cas	\$1,000	\$12,000
MIC Project Producers	4 (2 MIC Staff and 2 Fellows)	\$30,000	\$120,000
Session musicians	8 per city x 6 cities = 24 musicians	\$500	\$24,000
Rehearsal space rental	1 per city x 6 cities = 6 spaces	\$2,500	\$15,000
Recording studio	1 per city x 6 cities = 6 studios	\$2,500	\$15,000
Video production	Filming sessions and interviews	Entire project	\$15,000

Audio post production	Mixing, mastering, uploads	Entire project	\$15,000
Video post production	Editing and uploads	Entire project	\$10,000
Release events	venue rental and production 1 per city x 6 cities = 6 events	\$10,000	\$40,000
Marketing	Publicist, paid advertising, etc.	Entire Project	\$10,000
Producer's Travel	Air, car, lodging, meals for 2 producers	Entire Project	\$40,000
Program Management	Grant reporting, book keeping, etc.	Entire Project	\$24,000
TOTAL EXPENSE			\$400,000

Appendix E: Budget Worksheet

Budget Category	Federal Request
Personnel	\$216000
Fringe Benefits	\$0
Travel	\$40000
Supplies	\$0
Contractual	\$104000
Other	\$40000
<i>Total Direct Costs</i>	\$400000
Indirect Costs	\$0
TOTAL PROJECT COSTS	\$400000

MARISA K. MASSERY

(b)(6)

EDUCATION

SIT Graduate Institute, Brattleboro, VT

December 2017

Master of Arts in Intercultural Service, Leadership and Management
Focuses in Peace and Conflict Transformation and Social Innovation

Coursework Included:

- Theory and Practice of Peace and Conflict Transformation
- Post War Development
- Arts for Social Change
- Training Design for Experiential Education
- Ethics of Training Design
- Social Identity
- Leading and Managing Social Sector Organizations
- Social Entrepreneurship

CONTACT Attendee and Certificate Recipient

June 2016

Conflict Transformation Across Cultures Program with a focus on Community Music by Musicians without Borders.

Providence College, Providence, Rhode Island

May 2009

Bachelor of Arts in Humanities, *Summa Cum Laude*, GPA 3.94
Business Administration and Spanish Linguistic Minors

University Of Granada, Granada, Spain

Fall 2007

Fulfilled academic requirements in a Spanish immersion curriculum and achieved proficiency in the language

PROFESSIONAL EXPERIENCE

Music in Common, Sheffield, Massachusetts

June 2016 to Present

Training Facilitator and Research Assistant

- Coordinated and implemented collaborative songwriting workshops with individuals of various faiths and cultures as a means to strengthen, empower and educate communities in conflict to work for peace.

Three Angels Children's Relief, Port au Prince, Haiti

November 2013 to June 2014

Education and Small Business Program Intern

- Created and implemented an English language simulation program for two-year old orphaned children
- Managed the production, design, and community engagement for the organization's "Bijou" jewelry making program, which uses fashion as a means to supplement income for fifty plus local Haitian artisans

Berkshire Life Insurance Company, Pittsfield, Massachusetts
Disability Claims Analyst

August 2009 to June 2012

- Managed claim files and ensured expeditious adjudication through the analysis of in-depth medical, financial, and occupational documentation
- Engaged with clients through the handling of complex and litigious claim scenarios

Cartus International Relocation Firm, Danbury, Connecticut
Language Training Specialist

January 2010 to June 2012

- Created and implemented English training programs to achieve proficiency in syntactic, semantic, and social aspects of oral and written language for native Arabic speaking students

COMMUNITY INVOLVEMENT

Vermont Haiti Project

- Former board member and active participant in cultural and service exchanges in Port au Prince and Duchity, Haiti that encourage relationship building amongst Haitians for the achievement of mutual goals

Berkshire County House Of Correction Visitation Program

- Participated in weekly meetings with female inmates to discuss the emotional and spiritual journeys faced during incarceration

Music Ministry

- Contributed musically in various capacities, including directing a children's chorus, organizing benefit concerts and singing for a Jazz Vespers Collective that uses jazz music as a form of meditation and prayer

LANGUAGE

Proficient in Oral and Written Spanish and Haitian Kreyol.

Avarie Cook

(b)(6)

EDUCATION

Framingham State University, Framingham, MA
Bachelor of Arts Degree in Communication Arts, May 2016

The Prague Film and Television School of the Academy of the Performing Arts, Prague, CZ

Awards, Honors, Certifications:

- Awarded by Framingham State University's Division of Inclusive Excellence for outstanding achievement and enrichment to the FSU community
- Teaching English as a Foreign Language certified

EXPERIENCE

Music In Common, Atlanta, GA

Program & Marketing Coordinator January 2018 - Current

- Facilitate multicultural, collaborative youth programs as program coordinator
- Produce promotional material (videos, photographs, graphics, flyers, brochures, etc.) for programs and events
- Manage social media accounts, calendar and website
- Connect with potential partners and collaborators

Primary School TGM Mnichovice, Mnichovice, CZ

English Language Assistant September 2016 - June 2017

- Organized classes, lessons, and presentations of British/American language and culture
- Held private lessons for adults, teenagers, and younger children

WayCAM TV, Wayland, MA

Intern January - May 2016

- Organized interviews and collected archival footage/photos to produce WayCAM's 30th Anniversary video
- Produced "Suzanne's Oral Histories" - a series documenting the stories of Wayland's elders
- Updated Highbrow Lowbrow's social media and website

Cutchin's Programs for Children and Families, Amherst, MA

ACT NOW July, August - 2015/16

Assistant Improv Coach

- Taught young girls attending an acting/film camp how to write, shoot & produce a short film in a week
- Premiered final cut shown to parents & family on last day of camp/ end of the week

Cindy Parrish

Production Assistant August 15 - 31, 2015

- Selected by Producer to help with research for documentary about the Springfield Children's Study Home's 150th anniversary
- Researched archived photos & documents to scan & create animations in the documentary

SKILLS

Computer: Microsoft Office, Adobe Premiere Pro, Adobe Photoshop, Adobe InDesign, Final Cut Pro, Google Suite

Languages: Basic Spanish, Basic Czech

Todd Mack

(b)(6)

EXPERIENCE:

1986 – Present: **Singer-songwriter, producer, speaker**

Todd Mack has built a 30+ year career as a singer-songwriter, producer, and touring musician based on his unwavering belief in the power of music to change the world. He has released 7 CDs, produced dozens of artists and projects, toured extensively throughout the US, Middle East, and Far East as a musician and speaker.

Duties: Responsible for content creation, organizing and promoting performances and speaking engagements, and managing recording projects

Skills: Job requires strong organizational, time management, and communication skills. Must be very self-driven, self-disciplined, and comfortable performing and speaking in front of an audience.

2005 – Present: **Founder and Executive Director, *Music in Common, Inc.***

Music in Common is a non-profit organization whose mission is to strengthen, empower, and connect communities through the universal language of music.

Duties: Oversee all aspects of the organization including programming, fundraising, staff and volunteer management and training, budget development, working with Board of Directors, and personnel hiring

Skills: Job requires strong leadership, organizational, time management, and communication skills. Must be able to delegate job tasks to staff and volunteers, work well under pressure, and meet fiduciary responsibilities. Must be comfortable traveling and leading trips domestically and abroad.

2013 - 2014 **Executive Director, *Dewey Hall, Inc.***

Dewey Hall is a 130 year old community, arts, and cultural center in Sheffield, MA

Duties: Oversee all aspects of the organization including programming, fundraising, facilities management, public relations, working with volunteers and Board of Directors, and managing Hall rentals

Skills: Job requires strong leadership, organizational, time management, and communication skills. Must be able to delegate job tasks to staff and volunteers, meet fiduciary responsibilities, negotiate contracts, plan, produce, and promote programming, and lead Board of Directors and volunteers.

2000 - 2015 **Owner / Producer, *Off the Beat-n-Track Recording Studio***

Off the Beat-n-Track was a privately owned commercial recording studio in Sheffield, MA involved with a large array of projects from artist albums to voice overs, sound tracks, TV and radio ads, and more. Clients included local, regional, and national independent artists, NYC and LA based ad agencies, film makers, and more.

Duties: Oversee all aspects of the the daily operations of the studio, outreach to artists, ad firms, and production companies for solicitation of business and projects, work closely with clients and studio engineer, manage all finances of the business

Skills: Job required strong organizational, time management, and communication skills, and the ability to think outside the box and balance creative and administrative duties. Ability to perform under pressure of fast paced environment, consistently deliver high quality finished product to clients on time, and help clients meet their artistic goals in a cost-effective manner.

2002 - 2012 **Producer / Host**, *Off the Beat-n-Track Radio Show*

The Off the Beat-n-Track was a nationally syndicated radio show and pod cast that showcased independently released music from around the world. The show originally aired as a two hour program with a local music hour on WKZE 98.1FM in Sharon, CT before going into syndication as a one hour show.

Duties: Review roughly 1,250 new independent releases each year, select music and make play list for weekly show, maintain airplay database, alert artists to play, book in-studio interviews and performances

Skills: Job required strong organizational, time management, and communication skills, as well as a trained ear for selecting high quality music for the program

1995 - 1999 **Owner / Agent**, *Muddycreek Productions Booking Agency*

Muddycreek Productions was a small booking agency representating a dozen Atlanta based artists at venues, festivals, and colleges throughout the southeast.

Duties: Manage all aspects of the business, work closely with artists and talent buyers to procure bookings and negotiate contracts.

Skills: Job required strong organizational, time management, and communication skills.

OTHER SKILLS:

Dialogue training; songwriting, production, and music business workshops;

HOBBIES & INTERESTS:

Hiking, traveling, reading, family

EDUCATION:

Bachelor of Arts in Political Science with Music minor
Emory University, Atlanta
1986

Arthur (Trey) Carlisle

(b)(6)

SUMMARY

Social justice educator and activist (artist & activist). Fulbright U.S. Student Award Recipient with a liberal arts background in sociology, anthropology, ethnic studies, and African-American history. Passionate about music & peacebuilding, and exploring the intersection of the arts, education, and activism to advance social justice and positive peace. Experienced in producing films, giving presentations, and facilitating workshops and educational programs for truth & reconciliation and advocacy around racial and social justice. Skilled in the media and performing arts: music, street dance, and documentary filmmaking.

EDUCATION

Soka University of America (SUA) Aliso Viejo, CA | BA in Liberal Arts: Social Behavioral Science, Class of 2020

Aveson Global Leadership Academy Altadena, CA | High School Diploma, Class of 2016

PROFESSIONAL EXPERIENCE

Music in Common (MiC):

Stafford, VA

JAMMS Program Facilitator & Senior Fellow

July 10, 2020–Present

- Co-facilitate week-long music & peacebuilding programs for high school and college students from diverse religious, racial, ethnic, and gender identities.
- Design, develop, and facilitate online arts and social justice programs for high school and college students across the country.

MY HERO Project

Laguna Beach, CA

MY HERO Reporter & Intern

March, 2016–Present

- Produce media advertisements for the MY HERO Project, and short films highlighting organizations that address social issues.
- Write articles about community heroes for MY HERO's multimedia website.
- Coordinate outreach with community organizations for partnerships with the MY HERO Project.

Equal Justice Initiative's Legacy Museum and National Memorial for Peace and Justice Opening

April 2018–August 2018

- Served as a reporter, interviewing civil rights activists, at the opening of the Equal Justice Initiative's Legacy Museum and National Memorial for Peace and Justice (April, 2018).
- Wrote, filmed, and edited a five-minute piece about the opening of the Equal Justice Initiative's memorial and museum (April, 2018).
- Wrote an article about Bryan Stevenson for the MY HERO Project (August, 2018).

Righteous Conversations Project

Studio City, CA

Teacher's Aid--Righteous Conversations Summer PSA Program

July 18, 2016–July 22, 2016

- Co-mentored middle and high school students in how to brainstorm, storyboard, and film an original public service announcement (about the dangers of stereotypes and discrimination).

LEADERSHIP EXPERIENCE

Research

Capstone: Music & Dance-Applications in Enhancing Peacebuilding & Social Justice Aliso Viejo, CA
Undergraduate Capstone Thesis September 2019—July 2020

- Conducted research studying the applications of using music and dance to foster awareness and empathy towards the oppression of marginalized communities.
- Facilitated interviews and engaged in participant observations at music & peacebuilding programs and activism organizations in Southern California.

Ghana Learning Cluster: Representing the Slave Trade

Accra, Ghana

Student Researcher/Filmmaker

January 8-January 31, 2018

- Conducted qualitative research at historic Trans-Atlantic Slave Trade sites in Ghana.
- Interviewed tour guides, scholars, and community chiefs in the cities of Accra, Salaga, Paga, and Cape Coast about the history and current representation of the slave trade in Ghana.
- Filmed and co-edited a short documentary which presented the research findings.

Education, Arts, and Workshop Facilitation

Music in Common (MiC): Amplify

Sheffield, MA

Peer Mentor/Band Leader

November 2016—Present

- Co-facilitated identity, social justice, and conflict transformation workshops for high school and college students from diverse religious, racial, gender, and ethnic identities.
- Co-wrote and produced songs with these diverse participants that brought light to social injustices affecting their respective communities.

Soka University of America's Dance For a Cause (DFC) Club

SUA Aliso Viejo, CA

President

September 3, 2019-May 2020

Vice President

September 3, 2018 – February 15, 2019

- Designed and facilitated educational workshops for university students, Laguna Beach community members, and youth at the Laguna Beach Boys and Girls Club and Project Kinship, which rooted the movement and culture of hip-hop dance in the history and experience of African-Americans.

Council On International Educational Exchange (CIEE) Nanjing Nanjing, China (Jiangsu Province)

Dance Teacher & Filmmaker

February 15, 2019 – June 1, 2019

- Facilitated dance & cultural exchange programs (in Mandarin) for over 40 community members across the city of Nanjing, China.
- Designed and taught workshops that used hip-hop dance to teach African-American history.
- Wrote, filmed, edited, and translated from Mandarin into English, a short documentary about the applications of dance in promoting cross-cultural communication.

Soka University of America's Y.E.S.G.I.V.E Club

SUA Aliso Viejo, CA

Co-Founder/ Community Outreach Coordinator

October 1, 2016–September 2018

- Designed and facilitated monthly identity, social justice, and empathy workshops for university students, and at SUA's Soka Education Conference.
- Organized and managed workshops which brought community activists and artists to campus to share their efforts in advancing social justice.

Advocacy & Organizing

Black Student Union & Students of Color Coalition

SUA Aliso Viejo, CA

Co-Founder & Lead Organizer

September 2019-May 2020

- Planned and organized protests where up to 2/3 of SUA's student body boycotted events, and staged sit-ins at university board meetings and open house tours, to protest institutional racism on campus.
- Facilitated teach-ins and film screenings for SUA faculty, staff, and students about a range of social justice topics including institutional racism, cultural appropriation, and ethnic studies pedagogy.
- Spoke at a campus-wide town hall about the institutional racism at SUA, and the manner in which it marginalizes black and brown students.
- Planned and managed the first annual Students of Color Coalition (SOCC) Conference at SUA, hosting workshops and panels for scholars and community activists to speak about student activism.
- Served as head of videography at the SOCC Conference, managing a team of students in filming the conference.
- Designed and collaborated with SUA faculty and administrators in the creation of a Critical Global Ethnic Studies Academic Concentration at SUA.
- Presented to university faculty, board members, and visiting scholars at faculty forums, board meetings, and the Soka Education Conference, advocating for the creation of a Critical Global Ethnic Studies Concentration.

Filmmaking

Walking While Black: L.O.V.E is the Answer (WWB)

Santa Monica, CA

Interviewee and Ambassador

October, 2016–Present

- Served as an interview subject (speaking about racial profiling and dehumanization) in the WWB documentary.
- Wrote a chapter for the *L.O.V.E is the Answer* book regarding frameworks to address the negative relationship between police and communities of color.
- Served as a panelist and ambassador at WWB screenings.
- Hosted and moderated documentary screenings at high schools, universities, and churches.

Music in Common (MiC): Amplify

Sheffield, MA

Lead Cinematographer

July 7, 2019 – July 21, 2019

- Co-wrote, filmed, and edited the music video for the Music in Common Amplify 2019 program.
- Served as the lead cinematographer for producing music videos, and in documenting program events.

Undocumedia & Coalition for Humane Immigrants' Rights Los Angeles (CHIRLA)

Carlsbad, CA

Filmmaker-- Don't Deport Gaston Media Campaign

March 11, 2017–September 28, 2017

- Co-filmed and edited a short documentary about a father seeking to stay in the U.S. to support his Autistic son.
- Conducted outreach and gathered petition signatures for the *Don't Deport Gaston* media campaign.

Righteous Conversations Project

Studio City, CA

Participant—Righteous Conversations Summer PSA Program

July, 2012–July 14, 2016

- Wrote and filmed four award winning public service announcements (PSA) about human trafficking, gun violence, bullying, and discrimination.
- Collaborated with Holocaust Survivors and high schoolers to create PSAs about present day injustices.
- Presented PSAs at schools, churches, police trainings, and the Los Angeles Museum of the Holocaust.

Harvard Westlake's Digital Storytelling Program: Cambodia

April 2015–February, 2016

- Produced an international award winning documentary in Cambodia, which compared the use of dehumanization during the Cambodian Genocide with its current use in carrying out modern day injustices.
- Interviewed survivors of the Cambodian Genocide and Chief Jacqueline Seabrooks of the Santa Monica Police Department.
- Collaborated with a team in filming, scripting, storyboarding, and editing the documentary (using Adobe Premiere).

HONORS & AWARDS

- Fulbright U.S. Student Award Recipient (Spring 2020)
- Jackie Robinson Foundation (JRF) Scholar & Alumni (2016-2020)
- JRF Award of Academic Excellence in the Social Sciences (Spring 2020)
- SUA Award of Excellence in Community Service (Fall 2019)
- Member of the Pi Gamma Mu International Honor Society in Social Sciences (Fall 2019)
- Gave the introduction for Attorney Bryan Stevenson at Soka University of America's *Critical Conversations* event (February, 2018).
- Panelist at TEDx Mission Viejo, Representing Music in Common (Fall 2016)
- Gave a motivational speech and performance to 80 children at the Boys and Girls Club of Greater Flint, and to community members at the Joy Tabernacle Church in Flint, MI, during the height of the Flint water crisis (Spring 2016).

ADDITIONAL SKILLS

- Proficient in Mandarin, Chinese
- Video Editing (Adobe Premier Pro & iMovie)
- Music Production (Logic Pro & GarageBand)
- Public/Motivational Speaking
- Microsoft Office
- Singing, Rapping, Spoken Word, and Playing Piano, Drums, and Bass Guitar
- Street Dancing (Hip-Hop, Popping, Locking, House)

LINKS TO RELEVANT FILMS & ARTICLES PRODUCED

- [Remembering History: EJL's Legacy Museum & National Memorial for Peace and Justice](#)
- [Us & Us](#)
- [Walking While Black: L.O.V.E is the Answer Trailer](#)
- [Attorney Bryan Stevenson](#)
- ["The Role of Women and Community Building in Using Music & Dance to Promote Cross-Cultural Understanding"-Page 29](#)

(b)(6)

in



Olivia Lee Davis

Professional copywriter and SEO manager in training. Experience in long and short-form content writing, market research, thesis writing, and campaign creation.

EDUCATION

B.A. LITERATURE; MUSIC. 2019.
Bard College at Simon's Rock Great Barrington, MA

CERTIFICATIONS

INBOUND MARKETING
HubSpot Academy

GOOGLE ANALYTICS
Google Certifications

KEY SKILLS

- Copywriting
- SEO
- Editing
- Research
- Formatting
- Google Analytics
- Campaign Reporting
- Campaign Creation

DISTINCTION

HONORABLE MENTION,
Leslie Sanders Writing Contest
2017

PROFESSIONAL EXPERIENCE

B2B Writer

OKIN Process * April 2021 – Present
Preparing sales and brand material for client acquisition

Digital Marketing Apprentice

Digital Creative Institute * January 2021 – Present
-Producing inbound marketing campaign projects
-Participating in coaching with digital marketing strategists.

Content Writer

The HOTH * March 2020 – Present
-Writing search-engine optimized web content for businesses and organizations.

Express Writers * September 2020 – Present

-Writing search-engine optimized web content for businesses and organizations.

Music in Common Fellow

Music in Common * July 2020 – Present
-Assisting with grant funding and producing musical projects

Writing Tutor * March 2016 – May 2019

Bard College at Simon's Rock, Great Barrington, MA
-Read and edited student papers. Provided constructive criticism on grammar, organization, and theoretical analysis.

COMMUNITY INVOLVEMENT

Music in Common

Sheffield, Pittsfield MA
July 2019 - Present

W.E.B. DuBois Information Privilege Project

Bard College at Simon's Rock
October 2017 - December 2017

Music and Identity Workshop Leader

Bard College at Simon's Rock
November 2017

Student Thesis Session Musician

Bard College at Simon's Rock
October 2018 - May 2019