

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**

Music in Common

*** PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE**

Prefix: * First Name: Middle Name:

* Last Name: Suffix:

* Title:

* SIGNATURE:

* DATE:

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="05/16/2022"/>	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" value="Georgia"/>	
8. APPLICANT INFORMATION:		
* a. Legal Name: <input type="text" value="Music in Common"/>		
* b. Employer/Taxpayer Identification Number (EIN/TIN): <input type="text" value="(b)(6)"/>	* c. UEI: <input type="text" value="(b)(6)"/>	
d. Address:		
* Street1:	<input type="text" value="PO Box 82014"/>	
Street2:	<input type="text"/>	
* City:	<input type="text" value="Atlanta"/>	
County/Parish:	<input type="text" value="Georgia"/>	
* State:	<input type="text" value="GA: Georgia"/>	
Province:	<input type="text"/>	
* Country:	<input type="text" value="USA: UNITED STATES"/>	
* Zip / Postal Code:	<input type="text" value="30354-0014"/>	
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: <input type="text" value="Mr."/>	* First Name:	<input type="text" value="Todd"/>
Middle Name:	<input type="text"/>	
* Last Name:	<input type="text" value="Mack"/>	
Suffix:	<input type="text"/>	
Title:	<input type="text" value="Executive Director"/>	
Organizational Affiliation:	<input type="text" value="Music in Common"/>	
* Telephone Number: <input type="text" value="(b)(6)"/>	Fax Number:	<input type="text"/>
* Email: <input type="text" value="(b)(6)"/>	<input type="text"/>	

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-22-TTP-132-00-01

* Title:

Fiscal Year (FY) 2022 Targeted Violence and Terrorism Prevention (TVTP)

13. Competition Identification Number:

Title:

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

Add Attachment

Delete Attachment

View Attachment

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

Music in Common's Black LP Experience features activities to extend and increase the original project's impact, both in the original communities and across the country with tours to 50 communities.

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="968,000.00"/>
* b. Applicant	<input type="text" value="50,000.00"/>
* c. State	<input type="text" value="50,000.00"/>
* d. Local	<input type="text" value="25,000.00"/>
* e. Other	<input type="text" value="75,000.00"/>
* f. Program Income	<input type="text" value="0.00"/>
* g. TOTAL	<input type="text" value="1,168,000.00"/>

*** 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:

**Targeted Violence and Terrorism Prevention 2022
ND Grants**

BLP Community Congressional Districts

Community	Congressional District
Berkshires	MA 1
Ozarks	AR 3
Denver	CO 1
Los Angeles	CA 28, 29, 30, 33
MS Delta	MS 2
Atlanta	GA 5
Boise	ID 2

Cover Page

Music in Common

Based in Atlanta, Georgia

Activities based in:

- Western Massachusetts
- Bentonville, AR
- Denver, CO
- Boise, ID
- Los Angeles, CA
- Clarksdale, MS
- Atlanta, GA
- 43 other communities to be determined

Innovation Track: The Black LP Experience speaks to Objective 2 and Objective 6.

Objective 2 - The local community has awareness of both the risk factors for – and the protective factors against - radicalizing to violence.

Objective 6 - The local community has a variety of programs (e.g., service activities, career centers, after-school groups, mentoring, inter alia) that address risk factors while also providing services supporting threat management approaches.

Funding Request: \$968,000

Project Abstract:

Racial hatred is pervasive, current, and can lead to violent extremism. Music in Common's theory of change contends that employing the power of music to inspire social cohesion and integration gives voice to Black and White youth expanding racial understanding and promoting a discourse of non-violence. The Black LP Experience extends the reach of the Black Legacy Project to promote lasting change through sharing its conversations and collaborations with Americans from all backgrounds and identities. The Experience provides opportunities for meaningful dialogue that ingrain these messages into new audiences.

ND Grants EMW# EMW-2022-GR-APP-00060

Needs Assessment

Experts on targeted violence and terrorism tell us that domestic threats are far more widespread than those from foreign agents. Threats can spring from extreme group ideologies or may be carried out by a lone assailant without any apparent motivation. Either scenario creates chaos and fear and causes severe damage.

According to DHS's own strategy document, violent white supremacy is prevalent. The Department notes a concerning rise in attacks including white supremacist violent extremism and hate crimes. 2020 FBI crime statistics report 8,052 bias incidents with 11,126 victims, but notes that most of these crimes go unreported. Of the crimes reported, 61.8% of victims were targeted because of their race, ethnicity, or ancestry. More than half of the perpetrators are white. The Southern Poverty Law Center (SLPC) currently tracks over 1,600 extremist groups across the United States including white nationalists, Ku Klux Klan, racist skinheads, neo-Confederates and more. In 2021, SPLC documented 1,221 hate and anti-government extremist groups across the United States.

Racial hatred can lead to violent extremism. The DOJ determined, "These offenders don't 'snap'—they decide." Targeted violence is planned and deliberate (DOJ, *Making Prevention a Reality*, 2017, p.18). Hate groups are known to inspire acts of violence. Just two months after the violent insurrection at the nation's capital, white nationalists and far-right extremists gathered at the second annual America First Political Action Conference stirring up the white nationalist crowd with speakers like organizer Nicolas Fuentes who cried, "White people founded this country. This country wouldn't exist without white people. And white people are done being bullied."

The SLPC's 2021 *The Year in Hate and Extremism* report shows a decrease in hate groups for the third straight year — from 1,021 in 2018 to 733 in 2021. Even so, the battle against hate is perhaps at its most active in the last 50 years, according to the report. Noting that much of the recruiting and radicalization has moved online, the decreasing number of active organizations belies a growing number of adherents. And with television pundits giving voice to white nationalist notions like White Replacement Theory, hate is shifting to the mainstream.

The Black LP Experience builds upon the success of the DHS-supported Black Legacy Project. Currently underway, the Black Legacy Project joins Black and White musicians and participants in seven American communities to discuss race-related themes and topics. From these conversations, songs central to the Black American experience are reimagined and recorded and new songs addressing the pressing calls for change of our time are composed. The process is one that Music in Common has used to repair fractured communities with great success. The Black LP Experience performs the music created in the Black Legacy Project and shows documentary footage of their creation. Participants are then asked to contribute to facilitated discussions about what they just saw and heard.

PROGRAM DESIGN

Problem Statement

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, Ahmaud Arbery, and others show 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 those from all backgrounds and identities, addressing Objectives 2 and 6 of Goal 3 in the DHS *Strategic Framework increasing* community knowledge of and access to protective factors against targeted violence and terrorism.

Program Goals and Objectives

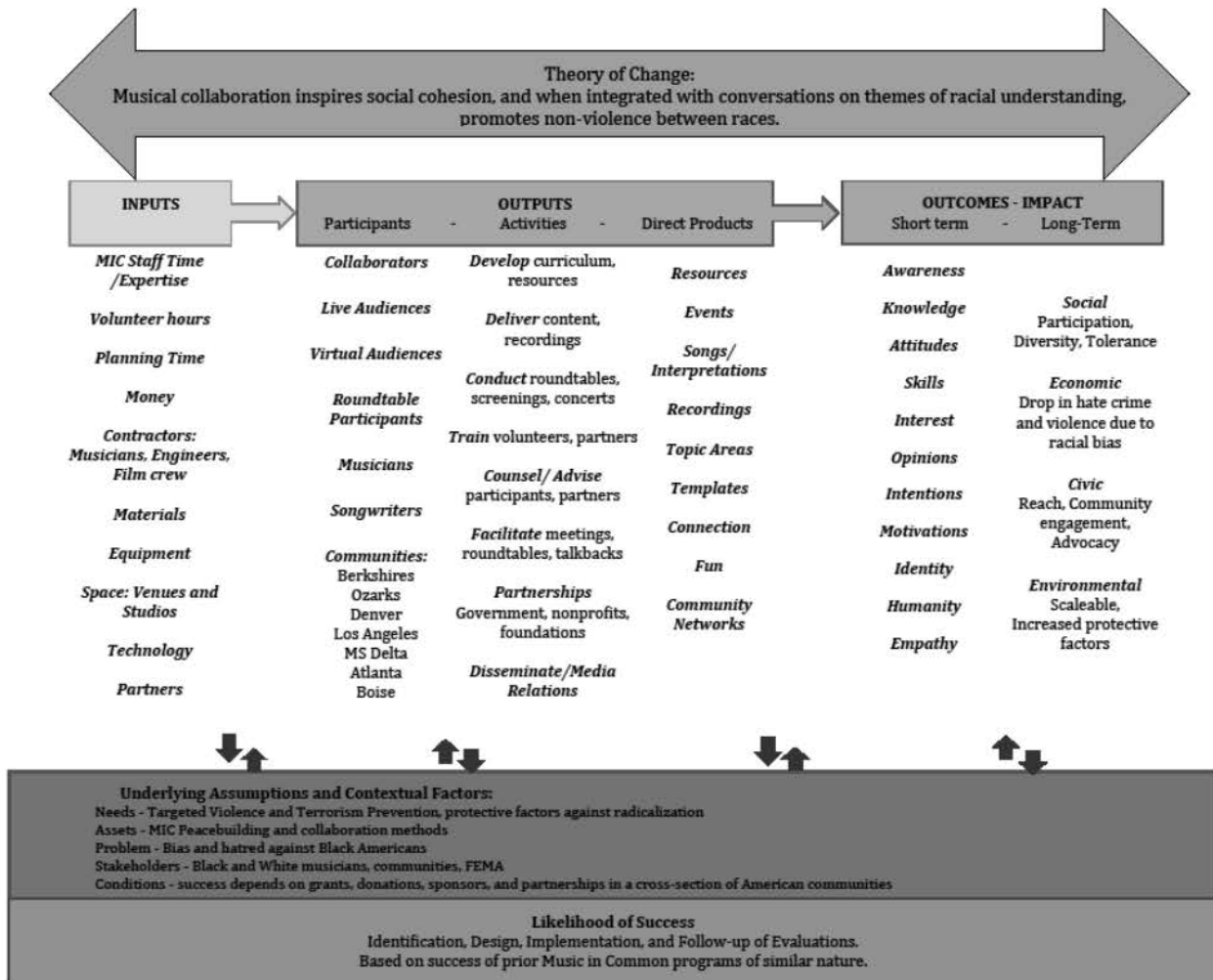
Music in Common started this journey in early 2021 to forge an initiative that would lead our organization out of the global pandemic while addressing the racial strife that was unmasked during this period in history. Our program is designed to address FEMA's Line of Effort 5: Counter Terrorist Radicalization and Recruitment and Goal 3: Preventing Terrorism and Targeted Violence. The Black LP Experience increases and enhances the protective factors that arrest racial bias and hatred before they take hold in an individual.

While the FBI emphasizes early detection as a prevention strategy, Music in Common's Black Legacy Project takes a step back in the chain of events that creates violence and terror, focusing on community cohesion, connecting Black and White Americans in shared humanity. In doing so, we support the federal government's efforts to combat radicalization by building resiliency, interrupting the violent messages from organized white supremacy groups and online forums. It is one thing to shut down the dark rabbit holes that fill the void for so many alienated and isolated individuals; the Black Legacy Project aims to step into the breach to foster the hope, understanding, and empathy that leads to connection and builds peace.

We do this through partnerships with local agencies and nonprofits that share our mission to spread peace. In each Black Legacy Project community, Music in Common finds nonprofits, universities, and individuals that value our goals and show commitment to the project. These local ambassadors sign on to connect us to musicians, venues, funding partners, and other resources. Also, they help to get the word out locally to audiences. Our alliances form the local prevention framework as the base for future programs that sustain the Black Legacy Project.

The Black LP Experience follows the psychological theory of Musical Group Interaction that interacting in a musical group setting can enhance the capacity for emotional empathy (Rabinowitch, Tai-Chen et al, April 2012). In the Black Legacy Project, roundtable discussion and musical collaboration bonded Black and White artists with a shared goal and produced social cohesion. Likewise, Musical Group Interaction entrains Black LP Experience participants in the same mindset as they experience the Project as witnesses.

Logic Model



Target Population

The Black Legacy Project is the first installment in a series we call Past. Present. Forward., a groundbreaking conflict transformation initiative that works from the ground up to deepen understanding around conflict and to address and alter the structural and systemic elements that underlie conflict. Because bias and violence against Black Americans is implicitly part of our society, the target population is all 330 million Americans.

Music in Common envisions the Black LP Experience as the natural next step in the Black Legacy Project's goal to promote understanding and respect between races. The Experience will revisit the seven Black LP roundtable host communities and an additional 43 tour communities, chosen to reflect the fullness of American cultures and backgrounds. The Experience also involves video and audio recordings to be distributed on social media.

With an average attendance of 500 projected for the 50 concerts, the live portion of the Black LP Experience will reach an estimated 25,000 Americans. Livestreaming and social media posts expand the reach even more. We expect an exponential increase in the number of Black Legacy Project audio and video recordings and the Black Legacy Project docuseries as a result of the large increase in the number of people being exposed to and interacting with the Black Legacy Project through the Black LP Experience. We estimate a (minimum) additional 50,000 streams or views a year based on our experience with previous projects.

We know of no other organization that is working to bring Black and White citizens together in conversation about race that involves deliberate collaboration on musical projects based on those discussions. It is a unique process, but one that is based on evidence and best practices combining applied social psychologies such as Gordon Allport's Intergroup Contact Theory and Elliot Aronson's Jigsaw Classroom with innovative educational philosophies such as 21st Century Learning.

Filling the Gaps

There are very few non-profit organizations that use music to connect cultures nationally and internationally like Music in Common does. The Black Legacy Project and Black LP Experience use music to draw Black and White Americans together with an understanding of and respect for each other. This first project of the *Past. Present. Forward.* initiative will be repeated with other out-groups, building personal resilience and societal cohesion.

In nonprofit organizations across America, music is used as a medium for therapy, learning, entertainment, and culture. Preservationists curate collections by genre, artist, place, and period of significance. Mental health professionals use everything from dance to drumming circles to process trauma and forge an identity in their patients. Numerous organizations focus on conflict resolution, peacemaking, and mediation, and the DHS holds Community Engagement Roundtables in communities around the country based on local issues. Cultural exchange, music education, and character development nonprofits abound in child and youth programming. An example would be the Nashville Proactive Engagement to Achieve Empowerment, a community-led resilience building program for the public.

Music in Common has a unique approach that combines music, peacebuilding, musicianship, and youth leadership. We focus on youth because they have the energy, drive, and inclination to work towards a greater purpose because it affects their future. Research identifies youth as vulnerable to radicalization to violence (DHS, Strategic Framework, 2019). But research also supports youth as effective change agents (United Nations, *Youth, Peace and Security: A Programming Handbook*, 2021). The Black LP Experience fills the gap by providing protective factors against radicalization while bolstering the natural motivation young adults possess.

The Black Legacy Project and Black LP Experience fulfill a variety of needs:

- Creating the connection to community and others that promotes social cohesion

- Connection between Black and White residents and community members of all backgrounds
- Creating a network of mission-aligned local organizations that extend the reach and longevity of the project.
- More visibility for Blacks in the arts

PROGRAM DESIGN AND IMPLEMENTATION AND MEASUREMENT PLAN

The Black LP Experience

Part concert, part screening, part interactive discussion, the Black LP Experience encapsulates the songs created in the Black Legacy Project in tours that expand their reach. Audiences will enjoy new creations and new takes on older works as they are performed live. Viewing screenings of the Black LP docuseries, audiences will witness roundtable theme discussions, learn about the communities, and experience the creative process. After taking it all in, the public is invited to talk about the music and themes presented.

Funded in part by a DHS Targeted Violence and Terrorism Prevention grant, the Black Legacy Project is an innovative musical collaboration with a goal of strengthening 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 and education to build resilience. Local partners will work with Music in Common to hold ongoing events and programs including roundtable discussions to provide a reliable resource that enhances protective factors well beyond recording. This process is already underway in the Berkshires of Western Massachusetts, where the Project launched in 2021 and where six follow-up programs are confirmed for 2022. Audio and visual recordings provide the same resources as far as the internet will travel.

Black LP Experience Goals:

1. To provide a platform that fosters an exchange of perspectives about race and racism in America among Black and White Americans and Americans of all racial, religious, cultural, ethnic, socioeconomic, gender, and sexual orientation backgrounds and identities.
2. To build sustainable resilient communities of belonging.

The Black LP Experience visits new communities and revisits the seven Black Legacy Project roundtable communities. Fifty four destinations were selected to reflect a wide cross section of Americans: urban and rural; northern, southern, and midwestern; east coast and west coast; affluent and working class; conservative and liberal; racially diverse and homogeneous. The partnerships forged in these communities enable us to build networks for continued Black LP programming and new projects for other marginalized groups that will be the subject of future *Past. Present. Forward.* installments.

The Experience comprises three 2-3 week tours a year in 2023 and 2024 to 50 communities in total. The seven Black Legacy Project communities will be used as jumping-off points for each tour, which includes an average of eight communities each. In each community, The audience hears the songs, watches the documentary footage, and participates in discussions about the themes and their portrayal.

The Implementation and Measurement Plan outlined in Appendix A builds upon the approved IMP that Music in Common follows for the Black Legacy Project with milestones and performance measures based on the original IMP.

Innovation

The theory of change expressed in our logic model is that musical collaboration inspires social cohesion, and when integrated with conversations on themes of racial understanding, promotes non-violence between races. The Black LP Experience extends this theory to interactive audiences. None of the three activities—viewing, listening, and discussing—can stand alone; it is the combination of witnessing and offering insight that is the catalyst.

Music in Common is innovative:

- Youth created and youth led programs
- Creative collaboration between people in conflict
- Unique, evidence-based facilitated dialogue method
- Youth participants learn music production and facilitation skills while healing fractures in communities.

Organization(s) and Key Personnel

Music in Common's Senior Fellow Trey Carlisle and Executive Director Todd Mack lead the Black LP Experience. Both seasoned musicians, the team has a combined 24 years' experience in using their facilitated dialogue method. They are assisted in this effort by Simone Alyse, Music in Common's Marketing and Development Coordinator. She is responsible for marketing each event through social media management, press release distribution, media appearances, print and digital ad management. She also works on musician recruitment, event bookings, and general marketing coordination.

Trey Carlisle is a graduate of Soka University of America. He is a peace and social justice educator and activist (artist & activist), with a liberal arts background in sociology, anthropology, ethnic studies, and African American history. Trey is passionate about music and peacebuilding, and exploring the intersection of the arts, education, and activism to transform conflicts, and to advance social justice and positive peace. He is experienced in producing films, giving presentations, and facilitating workshops and educational programs about transforming intergroup conflict, and advancing diversity, equity, inclusion, and belonging and his skills involve the media and performing arts of rapping, songwriting, street dance, and documentary filmmaking.

Todd Mack founded Music in Common in 2005 to honor his friend and bandmate, Daniel Pearl, the Wall Street Journal reporter who was abducted and murdered by terrorists in Pakistan shortly after 9/11. Todd has worked in the music industry for over 35 years as a singer-songwriter, producer, and touring musician. 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. His business and artistic experience are elemental to the project's success.

In her role as Marketing & Development Coordinator, singer-songwriter, musician, and dancer Simone Alyse is driven to bridge the relationship between music and social awareness. While being in the entertainment industry since a little girl and finding her voice in activism, Simone is dedicated to using any platform she is a part of, becoming a vessel for those who are silenced. Simone attended Berklee College of Music then transferred to Emory University, receiving her degree in African American Studies.

Music in Common collaborates with a long list of partners in each of the communities it works. These partners host Local partners thus far include:

Berkshires - Existing / working partners:

- The Guthrie Center - <https://guthriecenter.org>
- Studio 9 - <https://studio9porches.com>
- Berkshire Community College - <https://www.berkshirecc.edu>
- Berkshire Theatre Group - <https://www.berkshirecc.edu>
- Berkshire School - <https://www.berkshireschool.org>
- W.E.B. DuBois Middle School - <https://dbrms.bhrsd.org>
- Deep Red Studios - <https://www.deepredrecords.com/deep-red-studios>
- Housatonic Heritage - <https://housatonicheritage.org>
- Oral History Center - <https://www.theoralhistorycenter.org>
- Nonprofit Center of the Berkshires - <https://www.deepredrecords.com/deep-red-studios>
- NAACP Berkshires - <https://www.naacpberkshires.org>

Ozarks - Existing / working partners:

- Music Education Initiative - <https://musiceducationinitiative.org>
- Music Moves - <https://www.musicmovesar.com>
- House of Songs - <https://www.thehouseofsongs.org>
- Fayetteville Roots - <https://www.fayettevilleroots.org>
- Fayetteville Public Library - <https://www.faylib.org>
- FreshGrass Festival - <https://freshgrass.com>
- CACHE - <https://cachecreate.org>

Atlanta

Working / Existing Partners:

- Constellations - <https://www.constellations.community>

- Remerge Atlanta - <https://remerge.org>
- Westminster Schools - www.westminster.net
- AVPride - <https://avpride.com>
- Music on Main Street - <https://musiconmainstreetlilburn.com>

Potential Partners to be Confirmed:

- Atlanta Regional Commission - <https://atlantaregional.org>
- The King Center - <https://thekingcenter.org>
- The Carter Center - <https://www.cartercenter.org>

Denver

Potential Partners to be Confirmed:

- Green Spaces - <http://greenspaces.com>
- University of Colorado Denver - <https://www.ucdenver.edu>
- Swallow Hill Music - <https://swallowhillmusic.org>

Los Angeles

Working / Existing Partners:

- Guibord Center - <https://theguibordcenter.org>
- Laguna Beach Cultural Arts Center - <https://www.lbculturalartscenter.org>
- Soka University of America - <https://www.soka.edu/>
- Orange County Interfaith Network / Interfaith Youth Council of Orange County - <https://www.ocinterfaith.org>

Potential Partners to be Confirmed:

- Grammy Museum - <https://grammymuseum.org>

Mississippi

Potential Partners to be Confirmed:

- Delta Music Institute - <https://www.deltastate.edu/artsandsciences/delta-music-institute/>
- Riverside Hotel - <http://www.riversideclarksdale.com>

Boise

Potential Partners to be Confirmed:

- Idaho Black History Museum - <https://www.new.ibhm.org>

Sustainability

The Black LP Experience is designed to sustain and expand the Black Legacy Project. Local partnerships in communities across the U.S. leverage participation for live Music in Common events. With concerts across the country, the Experience builds a local structure to maximize the Black LP's scalability while bolstering the local prevention framework and resources to fight targeted violence and terrorism. Black LP Experience concerts in new communities open doors for local partnerships to launch the next round of Black Legacy Project roundtables and song interpretations in their

communities. Returning to the original roundtable communities nurtures these relationships, helping to establish regional strongholds from which to nourish growth. Concert tours will radiate from these hubs extending and enhancing the Experience.

Once Music in Common is established in these communities with strong partnerships, local fundraising becomes more feasible for the Black Legacy Project and for future projects of the *Past. Present. Forward.* initiative. In each of the communities the Black Legacy Project has debuted so far, the local community has invested more than \$35,000. We plan to increase the level of local support for ongoing program maintenance. Large federal grants are essential and appreciated in establishing such a large undertaking. As our program matures and our local presence settles, community ties will sustain this project.

Music in Common is investing much of our time and resources on constructing a firm basis for future programming. Large investment in touring is essential for the Black LP Experience to be successful, not only for the current plans, but for the future. The Black Legacy Project with its exploration of themes and song creation laid the foundation the Experience is built on. Likewise, the Experience is the framework for future projects and the structure on which more conversations will be fashioned.

The Black LP Experience is part of a larger program that includes virtual streaming opportunities for Black LP materials. The online presence we have built during the pandemic has become an important component of what we offer. Besides the tours, plans include songs on streaming platforms and our website and hosting the docuseries online. Through our Bridge Sessions program, we also can host virtual roundtables on the themes of these songs, removing geography as a barrier to participation.

Budget Detail and Narrative

The budget consists of the costs of touring including personnel, venue and equipment rental, lodging, transportation, and contracting musicians and engineers. The high cost of touring to 50 locations in two years means that our request is somewhat higher than the target award amount. These costs are estimated based on the expenses we are currently seeing in taking the Black Legacy Project on the road. The largest cost for these tours is travel, which includes renting tour or charter busses, lodging, meals, fuel, and local transit. We choose our transportation and lodging using the GSA travel and per diem allowances as guidance, considering lodging that is convenient to each venue and major transit corridors. We use public transportation when possible and access to transit is another factor in lodging and venue decisions. Tour stops are geographically planned to minimize fuel and lodging expense. While we try to locate close to our venues, we often choose lodging that puts us between two destinations if it will save money without causing undue inconvenience.

Other costs include the people who make the Black LP Experience happen. Contractor costs include musician and recording fees, documentary filmmakers, and production staff. Personnel consists of the two Music in Common project directors and marketing staff.

Appendix A: Implementation and Measurement Plan

Organization Name	Music in Common
Project Title	2022 DHS TVTP - MIC Black LP Experience
Grant Number	
Grant Implementation Period	10/1/2022-9/1/2024
<i>[Please state the overarching goal of the project as identified in your program design. This overarching goal can include language from the individual goals located within this DM?]</i>	Project Goal Statement Raise public awareness around the legacy of race-based violence and oppression in U.S., and the importance of racial solidarity & reconciliation, through the music created in the Black Legacy Project.
<i>[Please include an estimated size and demographic breakdown of expected and/or served program beneficiaries. Please include a brief description of why this particular target population has been selected.]</i>	Target Population An average audience of 500 in each of 50 communities throughout the grant period. Communities are chosen to reflect a wide swath of the American public--in geography, socio/economic status, race/ethnicity, and culture.

Goal 1: To provide a platform that fosters an exchange of perspectives about race and racism in America among Black and White Americans and Americans of all racial, religious, cultural, ethnic, socioeconomic, gender, and sexual orientation backgrounds and identities.

- Objective 1.1:** Hold events that combine a concert, docuseries film screening, and facilitated discussion that deepen understanding of the Black American experience and U.S. race-relations, advancing racial solidarity, equity, and belonging.
- Objective 1.2:** Extend the partnerships forged in the Black Legacy Project for continued collaboration as a Local Prevention Framework.
- Objective 1.3:** Create partnerships in new communities the Black LP Experience travels to, building a Local Prevention Framework to launch the Black Legacy Project across the U.S.

Goal 1 IMPLEMENTATION PLAN

Objectives	Status	Activity	Inputs/Resources	Time Frame	Anticipated Outputs
Objective 1.1:	Planned	Activity 1.1.1 Recruit 4 Black & 4 White musicians to serve as the Black LP band members.	MIC Team	October 1 - December 31, 2022 (Grant Q1)	A 8 Piece-Black LP band with 4 Black and 4 White Musicians
	Planned	Activity 1.1.2 Hire 1 tour manager for the Black LP Experience, and 1 booking agent to secure venues in each of the 50 communities the Black LP Experience travels to.	MIC Team	October 1 - December 31, 2022 (Grant Q1)	1 booking agent and 1 tour manager for the Black LP Experience.
	Planned	Activity 1.1.3 Select 50 communities across the U.S. to take Black LP Experience to.	MIC Team, tour manager, booking agent	October 1 - December 31, 2022 (Grant Q1)	A list of 50 communities that the Black LP Experience will travel to.
	Planned	Activity 1.1.4 Establish and build off of existing partnerships with local institutions, organizations, schools, and/or individuals in each of the 50 communities to co-organize Black LP Experiences in each community.	MIC Team, tour manager, booking agent	Ongoing from October 1, 2023 - September 30, 2024 (Grant Q1 - Q8)	A documented list of local partners we will collaborate with in 50 communities across the nation to bring the Black LP Experience to.
	Planned	Activity 1.1.5 Finalize tour dates and venues for the first set of 8-9 communities to take the Black LP Experience, as well as lodging and travel for the MIC team (2 Black LP Co-Directors and 1 MIC Marketing and Development Coordinator), 1 Black LP tour manager, and the 8 Black LP band members.	MIC Team, tour manager, booking agent, local partners	October 1 - December 31, 2022 (Grant Q1)	Flyers, press releases, social media posts, and other marketing materials promoting the tour dates and locations for the Black LP Experience. Confirmed tour dates and venues to run the Black LP Experience; confirmed lodging and travel for the MIC team, Black LP tour manager, and Black LP band members.
	Planned	Activity 1.1.6 Finalize tour dates and venues for the second set of 8-9 communities to take the Black LP Experience, as well as lodging and travel for the MIC team (2 Black LP Co-Directors and 1 MIC Marketing and Development Coordinator), 1 Black LP tour manager, and the 8 Black LP band members.	MIC Team, tour manager, booking agent, local partners	January 1 - March 31, 2022 (Grant Q2)	Flyers, press releases, social media posts, and other marketing materials promoting the tour dates and locations for the Black LP Experience. Confirmed tour dates and venues to run the Black LP Experience; confirmed lodging and travel for the MIC team, Black LP tour manager, and Black LP band members.
	Planned	Activity 1.1.7 Rehearse songs from the Black Legacy Project songbook for the Black LP Experience.	MIC Team, Black LP Band	January 1 - March 31, 2022 (Grant Q2)	A set list of up to 18 songs arranged, rehearsed, and ready to perform during the Black LP Experience tour.
	Planned	Activity 1.1.8 Craft curriculum/run of show for the Black LP Experience in each of the 50 communities.	MIC Team	January 1 - March 31, 2022 (Grant Q2)	A documented run of show and script for the Black LP Experience that will serve as a template for the events run in all 50 communities.
	Planned	Activity 1.1.9 Tour the first set of 8-9 communities across the nation providing the Black LP Experience (events including some combination of a concert, docuseries screening, and community conversation) to 500 people in each community.	MIC Team, tour manager, booking agent, Black LP Band, local partners	April 1, 2023 - June 30, 2023 (Grant Q3)	Black LP Experiences run for 500 people in 8-9 communities across the nation.

	Planned	Activity 1.1.10 Finalize tour dates and venues for the third set of 8-9 communities to take the Black LP Experience, as well as lodging and travel for the MIC team (2 Black LP Co-Directors and 1 MIC Marketing and Development Coordinator), 1 Black LP tour manager, and the 8 Black LP band members.	MIC Team, tour manager, booking agent, local partners	April 1, 2023 - June 30, 2023 (Grant Q3)	Flyers, press releases, social media posts, and other marketing materials promoting the tour dates and locations for the Black LP Experience. Confirmed tour dates and venues to run the Black LP Experience; confirmed lodging and travel for the MIC team, Black LP tour manager, and Black LP band members.
	Planned	Activity 1.1.11 Tour the second set of 8-9 communities across the nation providing the Black LP Experience (events including some combination of a concert, docuseries screening, and community conversation) to 500 people in each community.	MIC Team, tour manager, booking agent, Black LP Band, local partners	July 1, 2023 - September 30, 2023 (Grant Q4)	Black LP Experiences run for 500 people in 8-9 communities across the nation.
	Planned	Activity 1.1.12 Finalize tour dates and venues for the fourth set of 8-9 communities to take the Black LP Experience, as well as lodging and travel for the MIC team (2 Black LP Co-Directors and 1 MIC Marketing and Development Coordinator), 1 Black LP tour manager, and the 8 Black LP band members.	MIC Team, tour manager, booking agent, local partners	July 1, 2023 - September 30, 2023 (Grant Q4)	Flyers, press releases, social media posts, and other marketing materials promoting the tour dates and locations for the Black LP Experience. Confirmed tour dates and venues to run the Black LP Experience; confirmed lodging and travel for the MIC team, Black LP tour manager, and Black LP band members.
	Planned	Activity 1.1.13 Tour the third set of 8-9 communities across the nation providing the Black LP Experience (events including some combination of a concert, docuseries screening, and community conversation) to 500 people in each community.	MIC Team, tour manager, booking agent, Black LP Band, local partners	October 1, 2023 - December 31, 2023 (Grant Q5)	Black LP Experiences run for 500 people in 8-9 communities across the nation.
	Planned	Activity 1.1.14 Finalize tour dates and venues for the fifth set of 8-9 communities to take the Black LP Experience, as well as lodging and travel for the MIC team (2 Black LP Co-Directors and 1 MIC Marketing and Development Coordinator), 1 Black LP tour manager, and the 8 Black LP band members.	MIC Team, tour manager, booking agent, local partners	October 1, 2023 - December 31, 2023 (Grant Q5)	Flyers, press releases, social media posts, and other marketing materials promoting the tour dates and locations for the Black LP Experience. Confirmed tour dates and venues to run the Black LP Experience; confirmed lodging and travel for the MIC team, Black LP tour manager, and Black LP band members.
	Planned	Activity 1.1.15 Tour the fourth set of 8-9 communities across the nation providing the Black LP Experience (events including some combination of a concert, docuseries screening, and community conversation) to 500 people in each community.	MIC Team, tour manager, booking agent, Black LP Band, local partners	January 1, 2024 - March 31, 2024 (Grant Q6)	Black LP Experiences run for 500 people in 8-9 communities across the nation.
	Planned	Activity 1.1.16 Finalize tour dates and venues for the sixth set of 8-9 communities to take the Black LP Experience, as well as lodging and travel for the MIC team (2 Black LP Co-Directors and 1 MIC Marketing and Development Coordinator), 1 Black LP tour manager, and the 8 Black LP band members.	MIC Team, tour manager, booking agent, local partners	January 1, 2024 - March 31, 2024 (Grant Q6)	Flyers, press releases, social media posts, and other marketing materials promoting the tour dates and locations for the Black LP Experience. Confirmed tour dates and venues to run the Black LP Experience; confirmed lodging and travel for the MIC team, Black LP tour manager, and Black LP band members.
	Planned	Activity 1.1.17 Tour the fifth set of 8-9 communities across the nation providing the Black LP Experience (events including some combination of a concert, docuseries screening, and community conversation) to 500 people in each community.	MIC Team, tour manager, booking agent, Black LP Band, local partners	Occurring from April 1, 2024 - June 30, 2024 (Grant Q7)	Black LP Experiences run for 500 people in 8-9 communities across the nation.
	Planned	Activity 1.1.18 Tour the sixth set of 8-9 communities across the nation providing the Black LP Experience (events including some combination of a concert, docuseries screening, and community conversation) to 500 people in each community.	MIC Team, tour manager, booking agent, Black LP Band, local partners	July 1, 2024 - September 30, 2024 (Grant Q8)	Black LP Experiences run for 500 people in 8-9 communities across the nation.
Objective 1.2	Planned	Activity 1.2.1 Plan with local partners in the seven Black Legacy Project communities future events and initiatives to run during the grant cycle to cultivate solidarity, equity, and belonging between community members across racial divides.	MIC Team, tour manager, booking agent, local partners	Ongoing from October 1, 2022 - September 30, 2024 (Grant Q1 - Q8)	A tentative calendar and/or list of future events for the Black Legacy Project to run in partnership with local organizations in the seven communities during the grant cycle or immediately following.

Objective 1.3	Planned	Activity 1.3.1 Plan with local partners in at least six new Black Legacy Project communities follow up events to take during or immediately following the grant cycle.	MIC Team, tour manager, booking agent, local partners	Ongoing from October 1, 2022 - September 30, 2024 (Grant Q1 - Q8)	A tentative calendar and/or list of future Black Legacy Projects to run in the six new communities during the grant cycle or immediately following.
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Goal 1 MEASUREMENT PLAN

Activity #		Performance Measures	Data Collection Method and Timeframe
1.1.1	Planned	Number of band members hired.	Documented list of recurring band members. <i>October 1 - December 31, 2022 (Grant Q1)</i>
1.1.2	Planned	Number of booking agents and tour managers hired.	Documented list of hired booking agent and tour manager. <i>October 1 - December 31, 2022 (Grant Q1)</i>
1.1.3	Planned	Number of communities (locales across the U.S.) selected to take Black LP Experience.	Documented list of 50 selected communities to take the Black LP experience. <i>October 1 - December 31, 2022 (Grant Q1)</i>
1.1.4	Planned	Number of local partnerships formed, and the number of communities where partnerships have been formed.	A documented list of local partners in 50 communities across the nation. <i>Ongoing from October 1, 2023 - September 30, 2024 (Grant Q1 - Q8)</i>
1.1.5	Planned	Tour dates selected, venues confirmed, lodging secured, and transportation arranged for the first set of 8-9 communities.	Documentation of tour dates for the Black LP Experience. Documented venues, room arrangements, A/V, lodging, transportation (invoices, statements, payments, reservations established). <i>October 1 - December 31, 2022 (Grant Q1)</i>
1.1.6	Planned	Tour dates selected, venues confirmed, lodging secured, and transportation arranged for the second set of 8-9 communities.	Documentation of tour dates for the Black LP Experience. Documented venues, room arrangements, A/V, lodging, transportation (invoices, statements, payments, reservations established). <i>January 1 - March 31, 2023 (Grant Q2)</i>
1.1.7	Planned	Number of songs arranged, rehearsed, and organized into a setlist.	A set list of 18 songs arranged, rehearsed, and ready to perform during the Black LP Experience tour. Song sheets created for each song. <i>January 1 - March 31, 2022 (Grant Q2)</i>
1.1.8	Planned	Documentation of the run of show created for the Black LP Experience in each of the communities to which it travels.	Documentation of the run of show for the Black LP Experience. <i>January 1 - March 31, 2022 (Grant Q2)</i>
1.1.9	Planned	Number of communities to which the Black LP Experience travels, and the number of audience members in each community.	Photos, videos, flyers, and social media posts documenting each venue and community to which the Black LP Experience travels. Documentation of the audience members in each venue through ticketsales, number of eventbrite registrants, and/or attendance information provided by the venue host. <i>April 1, 2023 - June 30, 2023 (Grant Q3)</i>
1.1.10	Planned	Tour dates selected, venues confirmed, lodging secured, and transportation arranged for the third set of 8-9 communities.	Documentation of tour dates for the Black LP Experience. Documented venues, room arrangements, A/V, lodging, transportation (invoices, statements, payments, reservations established). <i>April 1, 2023 - June 30, 2023 (Grant Q3)</i>
1.1.11	Planned	Number of communities to which the Black LP Experience travels, and the number of audience members in each community.	Photos, videos, flyers, and social media posts documenting each venue and community to which the Black LP Experience travels. Documentation of the audience members in each venue through ticketsales, number of eventbrite registrants, and/or attendance information provided by the venue host. <i>July 1, 2023 - September 30, 2023 (Grant Q4)</i>
1.1.12	Planned	Tour dates selected, venues confirmed, lodging secured, and transportation arranged for the fourth set of 8-9 communities.	Documentation of tour dates for the Black LP Experience. Documented venues, room arrangements, A/V, lodging, transportation (invoices, statements, payments, reservations established). <i>July 1, 2023 - September 30, 2023 (Grant Q4)</i>
1.1.13	Planned	Number of communities to which the Black LP Experience travels, and the number of audience members in each community.	Photos, videos, flyers, and social media posts documenting each venue and community to which the Black LP Experience travels. Documentation of the audience members in each venue through ticketsales, number of eventbrite registrants, and/or attendance information provided by the venue host. <i>October 1, 2023 - December 31, 2023 (Grant Q5)</i>
1.1.14	Planned	Tour dates selected, venues confirmed, lodging secured, and transportation arranged for the fifth set of 8-9 communities.	Documentation of tour dates for the Black LP Experience. Documented venues, room arrangements, A/V, lodging, transportation (invoices, statements, payments, reservations established). <i>October 1, 2023 - December 31, 2023 (Grant Q5)</i>
1.1.15	Planned	Number of communities to which the Black LP Experience travels, and the number of audience members in each community.	Photos, videos, flyers, and social media posts documenting each venue and community to which the Black LP Experience travels. Documentation of the audience members in each venue through ticketsales, number of eventbrite registrants, and/or attendance information provided by the venue host. <i>January 1, 2024 - March 31, 2024 (Grant Q6)</i>
1.1.16	Planned	Tour dates selected, venues confirmed, lodging secured, and transportation arranged for the sixth set of 8-9 communities.	Documentation of tour dates for the Black LP Experience. Documented venues, room arrangements, A/V, lodging, transportation (invoices, statements, payments, reservations established). <i>January 1, 2024 - March 31, 2024 (Grant Q6)</i>

1.1.17	Planned	Number of communities to which the Black LP Experience travels, and the number of audience members in each community.	Photos, videos, flyers, and social media posts documenting each venue and community to which the Black LP Experience travels. Documentation of the audience members in each venue through ticketsales, number of eventbrite registrants, and/or attendance information provided by the venue host. <i>April 1, 2024 - June 30, 2024 (Grant Q7)</i>
1.1.18	Planned	Number of communities to which the Black LP Experience travels, and the number of audience members in each community.	Documentation of tour dates for the Black LP Experience. Documented venues, room arrangements, A/V, lodging, transportation (invoices, statements, payments, reservations established). <i>July 1, 2024 - September 30, 2024 (Grant Q8)</i>
1.2.1	Planned	Number of collaborative events scheduled, and the number of communities where events will take place.	A calendar documenting the collaborative events scheduled between Black Legacy Project and other local partners in communities across the nation. <i>Ongoing from October 1, 2022 - September 30, 2024 (Grant Q1 - Q8)</i>
1.3.1	Planned	Number of Black Legacy Project launches scheduled, and the number of communities where the project will launch	A calendar documenting the Black Legacy Project launches scheduled. <i>Ongoing from October 1, 2022 - September 30, 2024 (Grant Q1 - Q8)</i>

Goal 2: To build sustainable, resilient communities of belonging

- Objective 2.1:** Raise awareness among 500 people in 50 communities across the country of the drivers of racial conflict.
- Objective 2.2:** Cultivate empathy and understanding among 500 people in 50 communities across the country across racial divides.
- Objective 2.3:** Provide the tools and resources needed to build sustainable resilient communities in 50 communities across the country.

Goal 2 IMPLEMENTATION PLAN

Objectives	Status	Activity	Inputs/Resources	Time Frame	Anticipated Outputs
Objective 2.1:	Planned	Activity 2.1.1 Showcase during every Black LP Experience one episode of the Black LP docuseries and the 18 Black LP songs to 500 community members in 50 communities across the nation.	MIC Team, tour manager, booking agent, Black LP Band, local partners, venues, A/V, lodging, transportation	Occurring from April 1, 2023 - September 30, 2024 (Grant Q3 - Q8)	Increased awareness among 500 people in 50 communities across the country towards the drivers of racial conflict and violence. <i>Occurring from July 1, 2023 - June 30, 2024 (Grant Q4 - Q7)</i>
	Planned	Activity 2.1.2 Survey audience members after every Black LP Experience about the impact the event had on their understanding of the drivers of racial conflict and violence.	MIC Team, tour manager, venues, local partners, technology (e.g. digital survey platforms, qr codes)	Occurring from April 1, 2023 - September 30, 2024 (Grant Q3 - Q8)	Data showing increased awareness among 500 people in 50 communities across the country towards the drivers of racial conflict and violence. <i>Occurring from July 1, 2023 - June 30, 2024 (Grant Q4 - Q7)</i>
Objective 2.2:	Planned	Activity 2.2.1 During every Black LP Experience, facilitate a community conversation for audience members to reflect upon and discuss the docuseries episode, the Black LP songs, and the impact these works have on audience members' understanding of the lived experience of others across racial divides.	MIC Team, tour manager, Black LP Band, local partners, venues, A/V	Occurring from April 1, 2023 - September 30, 2024 (Grant Q3 - Q8)	Cultivate empathy and understanding among 500 people in 50 communities across the country towards the lived experience of others across racial divides. <i>Occurring from July 1, 2023 - June 30, 2024 (Grant Q4 - Q7)</i>
	Planned	Activity 2.2.2 Survey audience members after every Black LP Experience about the impact the event had on their empathy and understanding towards others across racial divides.	MIC Team, tour manager, venues, local partners, technology (e.g. digital survey platforms, qr codes)	Occurring from April 1, 2023 - September 30, 2024 (Grant Q3 - Q8)	Data showing increased empathy and understanding among 500 people in 50 communities across the country towards others across racial divides. <i>Occurring from July 1, 2023 - June 30, 2024 (Grant Q4 - Q7)</i>
Objective 2.3:	Planned	Activity 2.3.1 To distribute to local partner institutions, organizations, and schools educational modules and curriculum that they can integrate into work, to advance racial equity, solidarity, and belonging within their organizations and in the community at large.	MIC Team, Black LP Band, local partners, digital & media technology (e.g. powerpoints, educational videos, computers, website, blog)	Occurring from April 1, 2023 - September 30, 2024 (Grant Q3 - Q8)	Local institutions and organizations in 50 communities across the nation integrating our Black LP curriculum with their community work, to launch initiatives that advance racial equity, solidarity, and belonging within their local community.
	Planned	Activity 2.3.2 To form a virtual network among our local partners across the nation, that can serve a resource for local partners to collaborate with and learn from each other when creating endeavors to advance racial solidarity, equity, and belonging in their local communities.	MIC Team, Black LP Band, local partners, digital & media technology (e.g. powerpoints, educational videos, zoom, website, blog, computers)	Occurring from April 1, 2023 - September 30, 2024 (Grant Q3 - Q8)	Local institutions and organizations in 50 communities learning from and collaborating with each other to launch initiatives that advance racial equity, solidarity, and belonging within their local community.

Goal 2 MEASUREMENT PLAN

Activity #	Status	Performance Measures	Data Collection Method and Timeframe
2.1.1	Planned	Number of communities to which the Black LP Experience travels, and the number of audience members in each community.	Photos, videos, flyers, and social media posts documenting each venue and community to which the Black LP Experience travels. Documentation of the audience members in each venue through ticketsales, number of eventbrite registrants, and/or attendance information provided by the venue host. <i>Occurring from April 1, 2023 - September 30, 2024 (Grant Q3 - Q8)</i>
2.1.2	Planned	Number of surveys completed and the post-event survey responses.	Digital post-event surveys made available to audience members via a scannable qr code at the event. <i>Occurring from April 1, 2023 - September 30, 2024 (Grant Q3 - Q8)</i>
2.2.1	Planned	Number of communities to which the Black LP Experience travels, and the number of audience members in each community.	Photos, videos, flyers, and social media posts documenting each venue and community to which the Black LP Experience travels. Documentation of the audience members in each venue through ticketsales, number of eventbrite registrants, and/or attendance information provided by the venue host. <i>Occurring from April 1, 2023 - September 30, 2024 (Grant Q3 - Q8)</i>
2.2.2	Planned	Number of surveys completed and the post-event survey responses.	Digital post-event surveys made available to audience members via a scannable qr code at the event. <i>Occurring from April 1, 2023 - September 30, 2024 (Grant Q3 - Q8)</i>
2.3.1	Planned	Number of educational modules and curriculum created, and the number of local partners and local communities to which the modules have been distributed. Number of local partners launching endeavors that utilize our Black LP curriculum.	Documentation of educational modules and curriculum. Documentation of local partners to whom we've distributed our educational modules and curriculum. Flyers, press releases, and/or written documentation of endeavors that our local partners are launching in their local communities. <i>Occurring from April 1, 2023 - September 30, 2024 (Grant Q3 - Q8)</i>

2.3.2	Planned	Number of local partners and number of communities a part of our national network. Number of times our local partners have connected with each other virtually.	Documentation of local partners a part of our national network, documentation of the frequency of our meetings. Occuring from April 1, 2023 - September 30, 2024 (Grant Q3 - Q4)
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Organization and Key Personnel

The Black Legacy Project is produced by Music in Common under the artistic direction of MIC Senior Fellow, Trey Carlisle, and MIC Executive Director, Todd Mack, in partnership with local co-directors.

The core MIC Team that will be involved in all of the above activities is composed of the following members:

Todd Mack: Black LP Co-Director
Trey Carlisle: Black LP Co-Director
Simone Alyse: Music in Common Marketing and Development Co-Director
Elizabeth Schroeder: Music in Common Business Administrator and grant co-administrator
Stefanie Dye is supporting the MIC team as our grants administrator.

Risk Mitigation

The primary risk or challenge that could impede the progress of the Black LP Experience are any restrictions around

Appendix B.—Resumes/CVs of Key Personnel

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

Peace & social justice educator and activist (artist & activist), 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 transform conflicts, and to advance social justice and positive peace. Experienced in producing films, giving presentations, and facilitating workshops and educational programs about transforming intergroup conflict, and advancing diversity, equity, inclusion, and belonging. Skilled in the media and performing arts: rapping, songwriting, 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) *Atlanta, GA*

Black Legacy Project Co-Director July 10, 2020--Present

- Co-designed, curate, promote, and facilitate MIC's 10-12 day racial reconciliation and conflict transformation initiative for Black and White Americans in communities across the U.S.

Senior Fellow and JAMMS Program Facilitator 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.

L.O.V.E is the Answer *Stafford, VA*

Youth Development Director December 2020—October 2021

- Co-facilitated conflict transformation workshops at schools, afterschool programs, churches, companies, and community organizations, using L.O.V.E is the Answer's conflict transformation methodology.
- Initiated partnerships and collaborations between L.O.V.E is the Answer and youth development organizations
- Designed a workbook to train community members in how to utilize L.O.V.E is the Answer's conflict transformation methodology to serve their community.

Simone Alyse Senibaldi

(b)(6)

EDUCATION

Emory University, Emory College

Bachelor of Arts Degree in African American Studies, Minor in Dance

Atlanta, GA

Graduated, December 2018

Berklee College of Music

Bachelor of Arts Degree Candidate in Music Business, Minor in Production and Engineering

Boston, MA

September 2014 – May 2016

PROFESSIONAL EXPERIENCE

Music in Common

Marketing & Development Coordinator

Atlanta, GA

November 1st 2021-present

- Management of Music in Common website and all social media pages, keeping up to date and current, and making aesthetic and functional changes as needed
- Development and management of local, regional, national, and global media and advertising campaigns built around MIC programs, events, and news
- Writing and distribution of press releases, stories, and email blasts.
- Cultivating ongoing relationship with press and media leads for story placement
- Direct outreach to sustaining donors to ensure continued support and expanded giving
- Immediate outreach via email, phone, or written thank you note to donors to thank them for their donation
- Development and implementation of new fundraising events
- Identify and research potential programmatic and organizational funding sources including grants, sponsorships, and donors.

YMCA

Program Coordinator

Malden, MA

December 2019-February 2020

- Implemented educationally based programs for 3 separate locations for the YMCA
- Ran the music studio for the youth, which included songwriting, recording sessions, making beats, and working with logic and splice.
- Under a budget, ordered materials and other needs for the community centers, decorated the center to be a safe space for the youth and made sure it reflected those who attend.

City Hall of Everett, Human Resource Department

Human Resource Manager (Previously: Human Resources Generalist)

Everett, MA

June 2017 – September 2019

- Oversaw full onboarding process for 150 new employees for the City of Everett, encompassing coordinating and conducting interviews, external hiring communications, and internal data collection management
- Develop civic partnerships and relationships with other city governments, local businesses, and community organizations
- Served on the Mass in Motion committee for the City of Everett, contributing to strategy for enhancing cultural programs, healthy eating access, and adequate living space for cities across Massachusetts

Generalist

June 2017- August 2018

- Worked on the City's summer job youth program. Hired over 140 new hires to the youth job program. Activated them onto payroll and processed new hire paperwork
- Made over 150 City Employee ID's and worked with city employees from the Mayor to code enforcement on updating their personal info, date of hires, and job titles.
- Worked with processing the longevity amounts for non-union employees
- Worked extensively with excel spreadsheets, including processing the funds that came in for the summer program from city owned businesses

City of Malden, Public Schools

After School Teacher

Malden, MA

March 2019-June 2019

- Developed lesson plans and extra-curricular activities for the after school program and the students
- Taught and worked with students from kindergarten to sixth grade
- Worked along with staff to create the most efficient and engaging after school program for the students

The Michael Carlos Museum

Student Assistant

Atlanta, GA

September 2018- December 2018

- Planned a tour, at least one or two a day, for student groups from preschool up to college students, worked with both students and teachers, while also executing arts and crafts activities with student groups two to three a day, preschoolers up to fourth graders
- Coordinated with other student groups on campus to become new student tour guides
- Worked with staff to figure out the best market strategies for the museum to try and get word about upcoming events spread across the campus and the communities outside. Came up with ideas, and planned events to hold at the museum that correlated with the exhibits, art, and culture.

Emory Black Student Union Intern

Atlanta, GA

Emory University

September 2017- May 2018

- Developed content and a digital strategy for the social media channels of the Emory Black Student Union, As a result of developing content, for example content for Black History Month, Women’s Month, Pride month etc. While running the page, engagement on the BSU Instagram increased by 2 times, it drove awareness about our events all over campus.
- Planned and lead events that celebrated the black community on campus and involved the culture that was trending at the time around the Atlanta community
- Created the bookcase in the Black Student Union that allowed students to donate and borrow books, promote any type of event that would be happening in the BSU, and decorating it according to the month while correlating it to the Instagram content.

LEADERSHIP & ACTIVITIES

National Association for the Advancement of Colored People (Emory Chapter)

Atlanta, GA

Political Action Committee Chair

September 2016 – 2017

- Ensured voter empowerment through providing awareness, training, and programmatic support
- Launch political advocacy initiatives to generate equity within the Emory University and Atlanta communities
- Helped planned and organized the “Lyrical Justice” event that brought together a bunch of Black artists on campus to share their work
- Performed at the NAACP Image awards and helped find other artists to perform at the event as well

Glory Project

Boston, MA

Black Student Union Coordinator

February 2015 – September 2016

- Connected with over 20 schools in the metro Boston area to develop cost share agreements for programming that brought our schools closer together and lead on of the cities biggest student rallies about Black Lives Matter
- Served on 4 panels to bring awareness to and gain support for contemporary issues regarding racial inequality

Trap Music Orchestra

Boston, MA

Manager, Performer

October 2014- August 2016

- Managed a 21 piece live big band, booked shows, like Bean Town Fest in Boston, college shows at St. Johns University, Dartmouth College, MIT, Tufts and many more
- Worked with each band member to schedule rehearsals, recording sessions, photo shoots
- Ran the social media platforms for the band, came up with the best marketing and content to put out that coincided with the band

Student Diversity Leadership Conference for National Association for Independent Schools

Washington, D.C.

Student Facilitator

February 2015 – May 2015

- Governed student organizations and presided over meetings which fostered safe spaces for group discussion
- Participated in training programs that aimed to increase sensitivity to various identities such as race, gender, disability, age, socio economic class, etc. and learned how to educate others on all of them in the most efficient ways.

SKILLS & INTERESTS

Skills: Policy Analysis, Customer service, Program Management, Event planning, Relationship Building, Management, Microsoft Office and Excel, Marketing, Social Media, Songwriting, Dance, Beat production.

Interests: Music, Community Engagement, Arts & Entertainment, Digital Media, and Social Advocacy

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)

Atlanta, GA

Cinematographer & Editor

July 7, 2019 – Present

- Edit promotional videos for various Music In Common programs, fundraisers, and initiatives.
- 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 Semi-Finalist (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

- Level 1 Improv Comedy Graduate at Dad's Garage (Atlanta, GA)
- Proficient in Mandarin, Chinese
- Video Editing (Final Cut Pro, Adobe Premier Pro, and 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)

LINKS TO RELEVANT FILMS & ARTICLES PRODUCED

Films

- [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](#)

Articles

- [Attorney Bryan Stevenson](#)
- ["The Role of Women and Community Building in Using Music & Dance to Promote Cross-Cultural Understanding"-Page 29](#)
- [Walking While Black: L.O.V.E is the Answer Trailer](#)

Musical Works

- [HEROES WANTED](#)
- [History Will Be Repeated](#)
- [Bravado](#)
- [Broken Wings](#)
- [Summer Vibes](#)
- [Shine Through](#)
- [Addicted 2 Change](#)
- [Shalom Salaam](#)

EMW-2022-GR-APP-00060

Application Information

Application Number: EMW-2022-GR-APP-00060

Funding Opportunity Name: Fiscal Year (FY) 2022 Targeted Violence and Terrorism Prevention (TVTP)

Funding Opportunity Number: DHS-22-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: 0000

Congressional District: Congressional District 05, GA

Physical Address

Address Line 1: (b)(6)

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

City: (b)(6)

State: (b)(6)

Province:

Zip: (b)(6)

Country: UNITED STATES

Mailing Address

Address Line 1: PO Box 82014

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

City: Atlanta

State: Georgia

Province:

Zip: 30354-[Grantee Organization > Mailing Address > Zip 4]

Country: UNITED STATES

SF-424 Information

Project Information

Project Title: Music in Common's Black LP Experience features activities to extend and increase the original project's impact, both in the original communities and across the country with tours to 50 communities.

Program/Project Congressional Districts: Congressional District 05, GA

Proposed Start Date: Mon Jan 01 00:00:00 GMT 2024

Proposed End Date: Wed Dec 31 00:00:00 GMT 2025

Areas Affected by Project (Cities, Counties, States, etc.): Entire United States with hubs in western Massachusetts; Atlanta; Bentonville, AK; Mississippi Delta; Denver, CO; Los Angeles, CA; and Boise, ID.

Estimated Funding

Funding Source	Estimated Funding (\$)
Federal Funding	\$983000
Applicant Funding	\$50000
State Funding	\$50000
Local Funding	\$50000
Other Funding	\$50000
Program Income Funding	\$25000
Total Funding	\$1208000

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
Trey Carlisle	(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	\$240000
Fringe Benefits	\$0
Travel	\$400000
Equipment	\$0
Supplies	\$0
Contractual	\$243000
Construction	\$0
Other	\$50000
Indirect Charges	\$50000
Non-Federal Resources	Amount
Applicant	\$50000
State	\$50000
Other	\$50000
Income	Amount
Program Income	\$25000

How are you requesting to use this Program Income? Cost Sharing or Matching

Direct Charges Explanation:

Indirect Charges explanation: Operations and fundraising staff, grant management

Forecasted Cash Needs (Optional)

	First Quarter	Second Quarter	Third Quarter	Fourth Quarter
Federal	\$122875	\$122875	\$122875	\$122875
Non-Federal	\$25250	\$25250	\$25250	\$25250

Future Funding Periods (Years) (Optional)

First	Second	Third	Fourth
\$122875	\$122875	\$122875	\$122875

Remarks:

SF-424C

Budget Information for Construction Programs

Assurances for Non-Construction Programs

Form not applicable? false

Signatory Authority Name: Todd Mack

Signed Date: Wed May 18 00:00:00 GMT 2022

Signatory Authority Title: Executive Director

Certification Regarding Lobbying

Form not applicable? false

Signatory Authority Name: Todd Mack

Signed Date: Wed May 18 17:22:59 GMT 2022

Signatory Authority Title: Executive Director

Disclosure of Lobbying Activities

Form not applicable? true

Signatory Authority Name: Todd Mack

Signed Date:

Signatory Authority Title: