

2022 ANNUAL REPORT.



TABLE OF CONTENTS

Die Jim Crow Records is the first record label in America for currently and formerly incarcerated musicians. We work to dismantle stereotypes around race and prison in this country by amplifying the voices of our artists. Through music and the arts, we strive to build a fairer justice system.

Mission & Vision.....	2
Table of Contents.....	3
Co-Director Transition!.....	4
Strategic Plan.....	10
Artist Contracts Finalized.....	12
Shows & Events.....	14
“Mello-D” Drop!.....	16
Who is Valerie Seeley?.....	18
We Expand the B. Alexis Universe.....	20
Masses - Philly Sessions.....	24
Masses - Many A Tongue One Sound.....	26
Instruments Into Prisons.....	30
Video Releases.....	34
Press.....	38
Financials.....	40
Pending Projects.....	42
Supporters.....	44



CO-DIRECTOR TRANSITION.

I felt a little
out of place until
I started realizing
my voice resonates
within my community.

BQ

2022 - The year of the Co-E.D. transition

On Juneteenth of 2022, Die Jim Crow Records made a historic pivot. The courageous move to transition into a Co-Executive Director model with Fury leading Operations and Creative Direction, BL leading Communications and Development, and the two splitting Programming duties.

Here's more on how the transition has been going for BL in Year One!

Wow... 2022 was a monumental, life changing year here at Die Jim Crow Records. As you know, this is my first year as Co-Executive Director and I would like to unpack that a little bit with you. I feel incredibly blessed, revitalized, and optimistic about my future which is a pretty new feeling. I feel great about where we're headed as an org and I'm more excited to discover new things on this journey, but dare I say I really bodied this first year! It's less about what I've accomplished and more about what I've learned; not only in my profession, but what these newfound skills taught me about myself. Being the Co-E.D. forced me to be more aware mentally, more in tune with when I'm feeling overwhelmed, how home life can affect work, or when my social battery needs a charge. It's been hella important for me to be conscious of what I'm feeling and share those feelings with my Co-E.D. Fury, which required some vulnerability on my part. I've had to be more selfish with my time and energy, which has affected my friend circle in a positive way. I can no longer be close with people who project fear and pessimism onto my goals and dreams.

Some of these realizations hurt, but in the end make me a better version of myself. Leading the Communications department of DJC has made me more confident in my voice.

I had a moment where I wasn't so secure because I didn't talk or type using a lot of the buzzwords in this industry. I felt a little out of place until I started realizing my voice resonates within my community. A community of artists, returned citizens, activists... we all bring something different and should revel in that. That's the point. Going through that process relieved a lot of pressure because speaking for an organization is much easier than speaking for yourself. I realized I kept a lot of my opinions to myself in fear of not agreeing with the majority at times, or in fear of disagreeing with the "cool kids."



The Communications department helped me realize how much I was dimming my own light. Like I always tell my Co-E.D.... words matter. Die Jim Crow is a bold statement. We believe in a radical idea. Our mission is not to “kinda dismantle stereotypes around race and prison,” right?... lol. It’s in your face with how it feels, and that taught me to try and do the same. And on to the reason why we’re all here... the Programming. This past year our releases have not been plentiful, as we focused most of our efforts on Development. As a small team everything is not going to click on all cylinders if you have a desperate need in the organization — and we indeed had a desperate need for funding.

However, our artists still have amazing work that needs to be amplified. Their stories are so powerful; it has to be represented in a worthy manner. With all the hats that we wear, preserving energy for the creative part is hard, but needed. That’s why we do what we do — give people who are directly or indirectly affected by the prison system information, hope, and inspiration, and generate deep and transformative conversations. I also see music as a liaison between the local grassroots organizations, activists, and organizers that are on the frontlines of social change, and the wider public that is interested



in changing how our society deals with justice. Through the music of our artists, we aim to uplift their daily struggles, rally people, make people politically aware, but also give a voice to the people impacted by the system.

In 2022 I wrote most of the songs on *SIGS on Seeley Street*, my first real R&B contribution as a songwriter, and I scored my first musical monologue with “Echoes of Attica;” (with more to come very soon) but what I took away from this year in terms of programming is how much training I need when it comes to recording, mixing, and engineering. I was born with the talent of being a poet/writer, and it’s now time to expand those talents into real technical skills. I executive produced my first project in B. Alexis’s *9th & Gasoline* last year and the only way I can ensure my constituents’ projects are the absolute best they can be is if I’m doing it my damn self, ya dig? No one can execute the vision like the most invested. I have been working with some of the most talented people I have ever met and it’s a delicate exchange when they hand over their work to you and expect you to elevate it. So in 2023 I’m looking to cut as many middlemen out as I possibly can between the artist and the world.

This past year has been incredible. It’s been scary and daunting, but if I only had one word to describe it I would say it has been FULFILLING. I am so excited for this year and eager to soak up more experience and life lessons. I would like to end by thanking my team: Fury, Royal, Lauren, Ted, gHST, and our Board. Thank you all for trusting me, teaching me, and riding for DJC with everything you have. Your drive forces me to reciprocate - thank you all so much.

Sincerely,

A handwritten signature in black ink that reads "BL Shirelle".

BL Shirelle
Co-Executive Director
February 2023

STRATEGIC PLAN

If Die Jim Crow was going to be the art powerhouse it deserves to be, we needed a new strategic plan. We needed a new set of values, a refined mission and concise vision; all of which was becoming more clear as we grew and learned more about the space we fill in society. With the help of DJC Board Chair Eddie Berg and tons of intention, we were able to roll out a full, comprehensive plan that so far has projected the future of the label. It sets out how we will scale our work over the coming years, consolidating our role in supporting prison-impacted musicians, and demonstrating how we will address historical inequities that continue to undermine their potential and capacity for success.

This plan was devised with input from our stakeholders and focuses on strengthening skills, building capacity, fostering allyship, and extending the reach of the company across new networks. Viewed in its entirety, the plan is an act of transformative justice. Along with the Strategic Plan, Fury created some impact graphics so people could see what we've done over time with VERY limited funds in hopes that an institution would take a chance on us! Truth is, the Co-E.D. transition put us in an "all in" position. All our chips were on the table, but what's that saying..?? "SCARED MONEY DON'T MAKE NO MONEY"!

I'M
FOCUSED
MAN...





ARTIST CONTRACTS FINALIZED.

**integrity >
income.**

In an effort to live up to our name, Die Jim Crow Records crafted an updated recording contract in 2022 that is unlike any other in terms of artist liberation. It's forward thinking, artist friendly, and crafted by our very own BL Shirelle - upholding our value of Representation. Special thanks to Kurt Dahl, Michael Lawrence and Fury Young for their extensive work on making it ironclad. Here are some of the highlights of our recording contract.

- Artists do not sign to us exclusively. Only their Projects are signed, leaving the artist free to work on other endeavors if they so choose.
- Artists own 100% of their masters. DJC has an exclusive license.
- Music royalty splits are 60/40, artist majority from gross profit.
- Profit from merchandise and other assets DJC creates are 50/50.

We hope to keep pushing the envelope for musicians to be compensated for their work fully, and we anticipate being the standard when it comes to artist support. Hopefully our future impact will lead to radical change in the music industry!

SHOWS & EVENTS



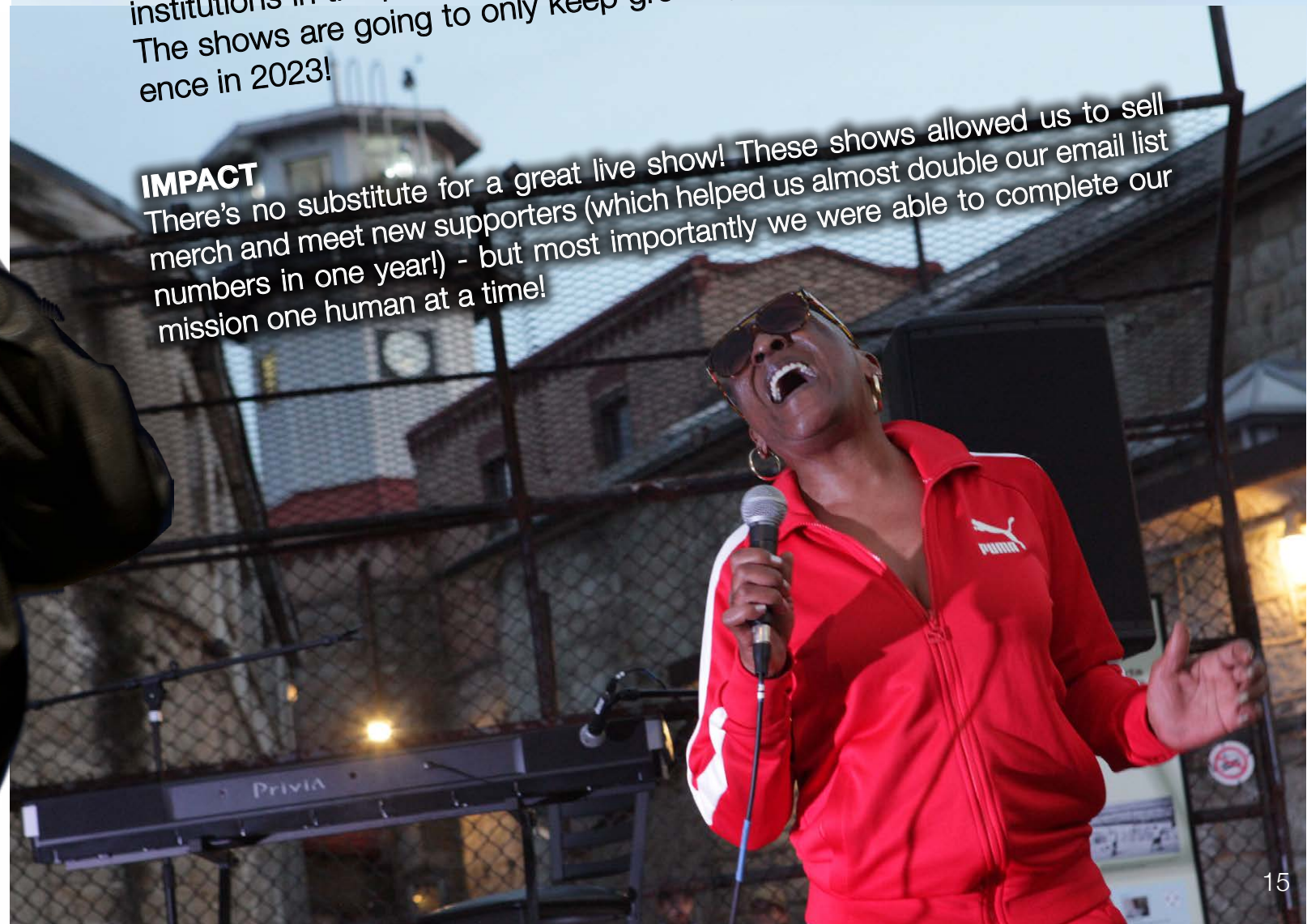
we back outside... we back outside...

Amidst the new normal of the pandemic, two of our most notable artists hit the road displaying their talents to a live audience. BL Shirelle and Simply Naomi have been performing their musical monologue "Echoes of Attica" (written with Professor Ronald Jenkins, featuring Attica survivor Carlos Roche) at Yale Law, Columbia U, Yale Divinity and Exodus Transitional Center. The text of the play uses federal transcripts from the 1971 Attica Uprisings, with BL and Simply Naomi supplying the score. Check it out if it comes your way!

Another notable show, Simply Naomi headlined Eastern State Penitentiary as part of their Night Tour series. Throughout her performance she told vivid stories of her 37 year incarceration, answered questions from the audience, and performed in honor of her fellow lifers and the victims of the Attica democide. At Haverford U, BL Shirelle was the first artist to kick off the "Imagining Abolitionist Futures" event, which showcased the role of the arts and humanities in the struggle to dismantle the carceral state and build reparative practices and institutions in the place of a system driven by racism, retribution, and violence. The shows are going to only keep growing so we hope to see you in the audience in 2023!

IMPACT

There's no substitute for a great live show! These shows allowed us to sell merch and meet new supporters (which helped us almost double our email list numbers in one year!) - but most importantly we were able to complete our mission one human at a time!



SIMPLY NAOMI DROPS MELLO-D

"Mello-D" by Simply Naomi, from the upcoming Lifers Groove album, is a song written out of, by, and for love.. Released February 1, "Mello-D" is a retro banger with a fully progressive message. Simply Naomi belts beautifully, declaring her love for her girlfriend while dismissing naysayers against their relationship. "We gon' make it, don't wanna let go, trying to keep things hidden, so others won't know." In the end love wins when she powerfully declares to "write their names across the sky..."

This record is a testament to our value of Free Expression. Yes, some of our elders are gay, they have sex, and they sound great singing about it!!

The video is a virtual trip into a wondrous land of hot air balloons and music notes for raindrops. A refreshing take on a classic sound that was shot and edited by Fury Young and directed by BL Shirelle.

Simply Naomi's DJC debut with Lifers Groove is slated for release in 2023 and her solo album is in the process of being funded by Executive Producer BL Shirelle via awards she received from The Forman Arts Initiative and Leeway Foundation.



"Just a fantastic video and song!"- Alizah Brozgold

"I don't know why I'm shocked! We all know Ms. Naomi has that voice. The visuals are amazing also. Love it!"
- Ms. Antonette

"Yess! That just hit my soul. Congratulations! That was awesome!"
- Yarira Torres-Morales

Simply Naomi's work has led her to be a grantee of The Leeway Foundation's 2022 Transformation Award for Outstanding Artistic Excellence! We salute you!



WHO IS VALERIE SEELEY?

Thanks to funding from NYC Women's Fund we were able to record Valerie Seeley's EP titled, *SIGS on Seeley Street*. A lifelong New Yorker and a formerly incarcerated spoken word artist and survivor of domestic violence, Valerie Seeley served eighteen years in NY state prisons before being granted clemency in 2016.

In 2014, she began corresponding with Fury Young, and the two became close during the last two years of her incarceration. Since her release, she has continued to write lyrics, perform at DJC events, and is currently contributing to the Lifers Groove album *Groove Therapy*.

SIGS on Seeley Street is a R&B/Soul project with a contemporary melodic style but classic substance. The vision for this project is to tell the story of her experiences with domestic abuse and her subsequent incarceration, and the trauma and loss experienced throughout. The lyrics explore the ways in which she found the strength to survive and thrive. This EP is a vessel and advocacy tool for incarcerated survivors of abuse, rooted in the desire for Val to use her voice to speak to the experiences of survivors of domestic violence, in particular those who are punished for defending themselves.

KEY OUTPUTS - STRENGTH ISN'T BORN... IT'S MADE.

First and foremost, it's always the music! This soulful R&B project is deep in the bag of reflection, upliftment, and triumph. We need a real dialogue about healthy relationships, confidence or the absence thereof, and the nuances of toxic abusive relationships. The musicality is subtle yet hard hitting, jazzy with a hip hop edge and a composer's touch (thanks to our mixer Warner Meadows).

What makes this project even more compelling is the introduction to a new artist named Dallas The Dove, who brought Ms. Val's story to vivid musical heights as the singer on this album. Dallas is a returned citizen and phenomenal singer/songwriter from Harrisburg, PA who currently resides in a domestic abuse shelter herself. These parallels of intergenerational healing are essential to the convalescence of this community. Through her company DoveLove, Dallas works to advocate the stories of other women and girls.

SIGS on Seeley Street was primarily written by BL Shirelle and Dallas The Dove, produced by Trvp Lvne, and is set to be released in early 2024.

IMPACT - MY MIRROR IS ALSO MY OPPOSITE.

In order to ensure that the album has a wide cultural impact and reaches the audiences that are most likely to relate to the music and story, we hope to conduct listening sessions and workshops with women and girls in prisons, shelters, and group homes. These sessions will be led by Valerie Seeley, Dallas the Dove and BL Shirelle.





WE EXPAND THE UNIVERSE

B. Alexis' first single dropped on June 28, 2022. "Black Barbie" is soulful, raw and honest, with beautiful instrumentation and captivating storytelling. If you haven't listened to it yet, shame on you. Our Founder and Co-Executive Director Fury Young shot, directed and edited the gorgeous lyric video only using a Black Barbie circa 1991 (which we affectionately call "B-91" - the number representing the year B. Alexis was born) and the box and accessories it came with. It has some really brilliant shots that make you FEEL, but essentially it's a blank canvas for a complete world to emerge from that our audience will be introduced to more of in future. "Black Barbie" is an example of our value of Artistic Excellence. The lyricism, the music, and the video all measure up to the highest standards of art.

In October, took a trip down south to B. Alexis' hometown and met her family and friends. We got a chance to play her music for her grandmother Marilyn and her son Jahmir and got to know them better. It was a very humbling expe-

rience to meet the folks she loves the most and a testament to our value of Consistency. It's very important for us to build strong and long-lasting relationships with lifers, long termers, returning citizens and recidivists. There is an element of public service involved in making our albums, which allows us to form a stronger community of artists.

Finally, we got a chance to see B. Alexis in December! We'd been attempting to get access all year; however, the pandemic has made it extremely hard for volunteers to be granted access which has led to minimal programming and non-existing recreation in many prisons across the country. Nevertheless, we got in and were able to film her music video for "Convict's Prayer." This song has obviously not been released yet, but "Convict's Prayer" is a beautiful hip hop ode to the power of faith. With touching delicacy, B. Alexis finally and fully accepts a higher power into her life to heal and to restore her compassion, while seeking forgiveness, peace, love, and blessings.



It was so heartwarming receiving messages from B.'s supporters... Black women in particular. Here's a few of them.

"This was so amazing! I love how I was able to get a glimpse of your story through your words and melody. Amazing work of art!" - Raquel Almazan

"This song is groundbreaking! The metaphor is a constant growing impact throughout the lyrics and images!" - Anne B

"The metaphor of it all. It's so good and raw! Listening to it took me on a journey like if I were watching a documentary." - Aleisha Gordon

"My friend listening to the song. It's amazing!! Tell her to keep up the great work. Her art is being appreciated." - Annie

"This song is filled with so many emotions, so painfully beautiful." - Miranda Ross

"For real. B. Alexis poignant. Black Barbie... It hurts. It hurts really bad to listen to. Her song resonates in a way that cuts through would-be judgements of incarceration and lays bare a connection to our collective basic humanity. It's an urgent message and perspective that needs to be heard throughout America. I would really like to hear what B. Alexis could say and sound like outside. She could be our next poet laureate. Her articulation could put her at the front of the movement."
- Matt Leimbach





THE MASSES

PHILLY SESSIONS

In May 2022, Fury, our Label Guru gHSTS & gUITARS, and BL linked up in Philly with DJC in-house producer Trvp Lvne and got tons of additional production done on The Masses project, *D.I.S. (Da Infinite Spectrum.)* During these sessions the team was able to edit, arrange and add additional instrumentation to the tracks selected for The Masses' first project.

THE MASSES



MANY A TONGUE ONE SOUND





“DA MOVEMENT” SHOOT

While we were in down south we also made a stop to see PC, a member of The Masses who was recently released after serving 25 years. We filmed with him, played him the finished “Da Movement,” and he gave Fury a haircut! We then went to The Masses’ prison to visit the remaining members. (Due to transfers and releases, only 3 out of 10 members still reside there.) We went over their contracts with them, met some new guys, ate together, cyphered, and had a very good time.

But the main attraction of this visit was to shoot the LEGENDARY, EPIC, BLOCKBUSTER video “Da Movement.” “Da Movement” is the first single off The Masses album “D.I.S.,” shot, directed and edited by Fury Young. In the video, “the voice of the voiceless” face a post-apocalyptic world in which they are called upon from behind the wall to venture to every corner of the universe to save humanity. “Da Movement” is a hip hop anthem that deserves to be amplified to the utmost degree. Much respect to these guys for making their voice count toward positivity.

To give an update on *D.I.S.*, we expect it to be mixed and ready for release by 2024, in concert with Co-Executive Producer/rapper/beatmaker Silent Jungle’s release from prison. We think it’s just as important to highlight that all the group members who have been released thus far (5) have been gainfully employed and doing well in adjusting to society.

IMPACT - THE SOUTH GOT SOMETHING TO SAY!!

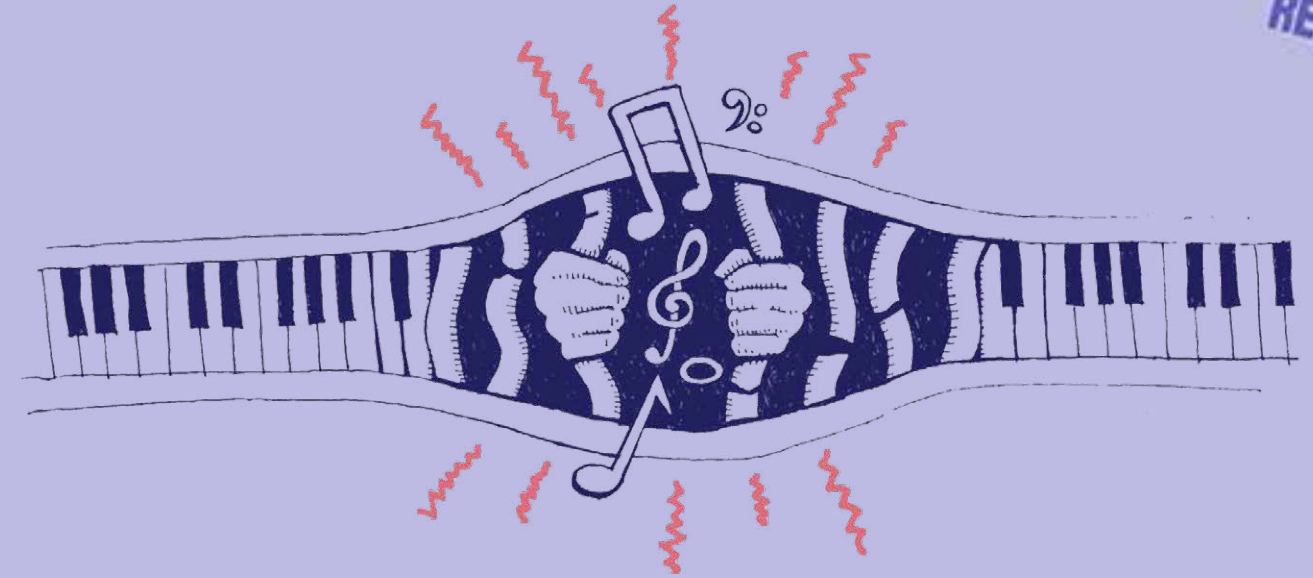
Being the first group album recorded in a Southern prison is a hell of a legacy to build upon within the context of history. It provides necessary input from a different perspective from what we’re used to hearing. As mature Black men who were present during the golden age of hip hop, it also speaks to an important demographic within the culture – a demographic which has been the most affected by mass incarceration.







DJC x UMAW: INSTRUMENTS INTO PRISONS



In 2022, the Instruments Into Prisons initiative maintained and progressed its primary objective: redistribute new and lightly used instruments and equipment from donors across the country to musicians in prison.

That said, 2022 was also characterized by lowering of covid-related restrictions and raised expectations for everyone to return to work, in-person commitments, and for bands and musicians to return to gig and touring schedules. As an all volunteer-run effort, IIP's pace slowed with the inevitable decrease in capacity that accompanied life opening back up. However, plenty of equipment still made its way into the hands of musicians inside through this initiative. Here are some of the highlights:

WOODBOURNE IN-PERSON DELIVERY

In January, DJC volunteer Cole C. drove from Manhattan to Woodbourne, NY, to deliver IIP's first full drum set donation to Woodbourne CF. With the help of Jessie Kilguss at Musicambia, we learned of a talented drummer at this facility named Shedrick Blackwell who expressed a need for a proper drum kit in their music program. Their previous drum set was in a significant state of disrepair.

After the successful donation, Shedrick was able to pass this message along to us: *"This is Shedrick, drummer extraordinaire, Musicambia Carnegie Hall alumnus, thanking you so much for your generous donation... I can't even speak highly enough of the importance of having good equipment for younger musicians who are trying to find their way to music... not just the drums but music in general... I'm sure this program that we have here that's not big, but growing, will benefit greatly from having this set. So I thank you very, very much..."*

STERLING MUSIC PROGRAM

We've continued our donation stream to the music programming at Sterling CF which is, in part, led by DJC artist Michael Tenneson. We consider this effort at Sterling to be a "pilot program" of what can happen when a facility and staffing is cooperative enough to support a resident-led music program.

Tenneson has been able to employ the four donated Casio digital keyboards in his music theory class that he conducts regularly with a group of residents in two different units. The class is also supplemented with donated educational resources/curriculum such as Will Barrow's Learn and Master Piano course and Gibson's Learn and Master Guitar course.

We also donated a Tascam 2488 multi-track recording unit, SM58 microphone, cables and headphones, which Michael has been able to employ in an in-cell studio. Tenneson has opened this studio to the collaboration of other musicians in his pod and has been composing and recording demos that he's very excited about. Unfortunately the Tascam 2488 (an older vintage unit) was irreparably damaged during a contraband inspection, but we were able to donate a Tascam DP-24SD to make up for it - a remarkable improvement, now allowing for digital recording and storage onto an SD card (as opposed to the analog-only restrictions prior). We paired this unit with a Tascam CD-RW900SX to allow for replication of recorded material onto CDs. Tenneson is facilitating scenarios in which musicians are able to record songs through this digital studio and burn them onto CDs which can be shared to folks on the outside.



Music is a salve that heals, it brings people together.

NFF GRANT FUNDS / LUCY DACUS / TERRITORIAL DONATION

On April 13, 2022, DJC was approached by Dan Swain of the Newport Festivals Foundation (NFF) a nonprofit that produces the Newport Folk and Jazz Festivals respectively, and supports music education programs around the country.

As part of the Newport Folk Festival's "Artist Gives" program, musicians on the lineup choose organizations to which NFF donates a \$500 grant. Indie rocker Lucy Dacus chose IIP to receive this very generous grant. We were able to initiate a new donation stream to Territorial CF in Cañon City, CO, where *Tlaxihuiqui* (2021) was recorded. With the guidance of reps from Territorial's music program, we assessed their needs and decided on the donation of a new Mackie ProFXv3 bundle.

We are infinitely grateful to Lucy Dacus for thinking of us for this grant and were excited to be able to give back and further support musicians at Territorial CF who have contributed their talents and energies to DJC Records in the past.



KEY OUTPUTS

There were a total of 36 pieces of gear redistributed between January 4th and October 18th 2022 amounting to a market value of over \$5,212.50. Gear was donated across seven different facilities including, Lansing Correctional Facility, San Quentin State Prison, Woodbourne Correctional Facility, Sterling Correctional Facility, Allendale Correctional Facility, Echo Glen Children's Center, Territorial Correctional Facility.

VIDEO RELEASES

IT'S
A
MOVIE!

MICHAEL TENNESON x TERRITORIAL - V

"V" is a song off Territorial's critically acclaimed album *Tlaxihuiqui*. Written and performed by Michael Tenneson, "V" is about the remorse and shame Tenneson feels for the victims of his crime. In 1987 Tenneson killed five people in a drug-fueled emotional collapse. With lyrics like "So you think you can imagine the hell inside my heart/The pain and loss I caused so many/Lord It's tearing me apart," Tenneson attempts to shed light on how he feels about the horrific acts he committed. Shot and edited by Fury Young, this video takes you on a trek of fire and brimstone, self-hatred and inner agony.

"V" is an opportunity for us all to evaluate how we feel about certain fundamentals like forgiveness and redemption. Does everyone deserve it? Are some crimes simply so horrendous there is no salvation? These are the questions that Michael Tenneson's music forces us to consider.

IMPACT

The "V" video release led to some in depth conversations when BL Shirelle interviewed Michael Tenneson and Fury Young about the song and video. It got really honest. We addressed Michael's past with being a racist, what led him to murder five people, and how he channels the remorse he feels by running a music program started with gear from our Instruments Into Prisons initiative. It was a very real interview, addressing things that the public normally doesn't work through amongst each other. We definitely recommend it!





BL SHIRELLE - EX BITCH

The second single/video off BL Shirelle's phenomenal *Assata Troi* was released September 28, 2022. Check it out if you haven't. The pandemic held this one up quite a bit, but it was a joy to finally get it out to the world. BL's wife is featured in the video as well as her former cellmate Annesha Campbell. This incredible work of art took a whole team that we would like to send a special thanks to... see opposite page!

IMPACT

This visual release ended up being the birth of our first published personal essay, "The Inspiration Behind Ex Bitch" written by BL Shirelle. It's a slightly salacious, very entertaining story that brings the reader into the world of prison love. We hope it is the first of many. Die Jim Crow is a multimedia company and we plan to build that out more with more stories, visual art, and of course, music.

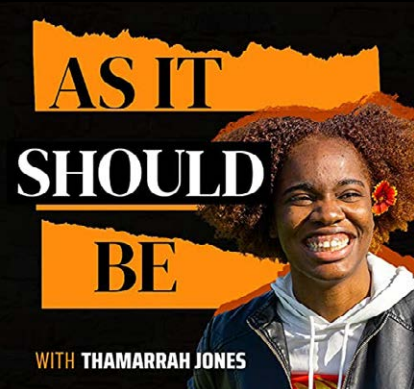


Some will never be exed.
Based on a true story.

EX BITCH

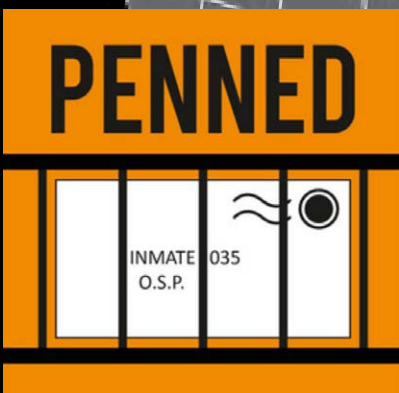
DJC RECORDS PRESENTS "EX BITCH" STARRING BL SHIRELLE LATOYA ROSS ANENESHA CAMPBELL

DIRECTED, EDITED & PRODUCED BY FURY YOUNG CO-DIRECTED BY BL SHIRELLE & MICKEY HOOVER CONCEPT BY BL SHIRELLE CO-EDITED BY KATYANN GONZALEZ & CONOR WILLIAMS
SHOT BY CARLOS GARCIA DE DIOS PRODUCTION DESIGN BY MICKEY HOOVER DRAWINGS BY ROYAL YOUNG ANIMATIONS BY JORDAN PAINE & CHELSEA PITTI-FERNANDEZ
ASSISTANT CAMERA: DAVE STEFFEY BL'S WARDROBE BY TRVP LVNE EDITING CONSULTANT: MICKEY HOOVER TECHNICAL SUPPORT & COLORING: KATYANN GONZALEZ



PRESS

The start of 2022 saw our album *Tlaxhulqul* from Territorial continue its radical press run, coming off major print features in *The Washington Post*, an interview slot on Colorado Public Radio, and international coverage in several German language media outlets, among other major placements in 2021.



We began 2022 with *Tlaxhulqul* receiving glowing features and critical acclaim in *Undrcurrents*, *Oxygen*, *Voyage Denver*, and *The Science Survey*, which named it "the most important album of the year."

We also began 2022 with a PR campaign to glow-up BL Shirelle and Fury Young as Co-Executive Directors of DJC and creative leaders of our label. To this end, we created a fashion forward and groundbreaking photoshoot, new bios, and press materials.



VoyageDenver



We began more intensive media training for BL and Fury, in conjunction with a mini-podcast media tour, which included placements in podcasts with national and international audiences such as a *PEN America* feature article, *Penned* podcast, *The Creative Process*, *As It Should Be* with Thamarrah Jones, *The Race 2 Social Justice*, *What's On Your Mind*, among others.



PEN AMERICA

This podcast tour also provided airplay for our DJC artists, including *Simply Naomi*, *B. Alexis*, *Michael Tenneson* and *Territorial* artists, social media assets and interview pull quotes for our own use, as well as a platform for BL and Fury to share our artists' stories with the world, and further DJC's goals of breaking down barriers around race and prison in America.

View at:
diejimcrow.com/press

FINANCIALS

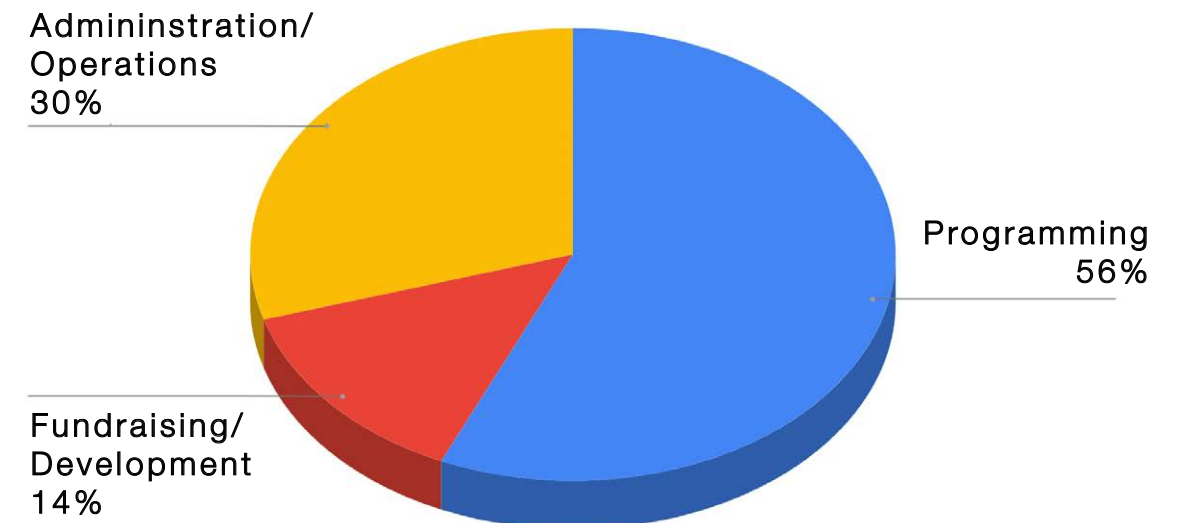
Statement of Activities		
For the year ending December 31,	2022	2021
Revenue		
Contributions, grants, and other income*	\$246,446	\$87,755
Government grants	\$0	\$12,000
Gifts in-kind and contributed services	\$0	\$16,295
Total Revenue	\$246,446	\$116,050
Expenses		
Program Services	\$45,120	\$38,594
Fundraising & Development	\$10,880	\$2,725
Administration & Operations**	\$23,595	\$45,120
Total Expenses	\$79,595	\$86,439
Excess/(deficit) of revenue over expense	\$166,851	\$29,612
Net assets or fund balances at beginning of year	\$55,652	\$26,041
Net Assets at End of year	\$222,503	\$55,653

*Our Art 4 Justice grant of \$150K more than doubled our revenue from 2021

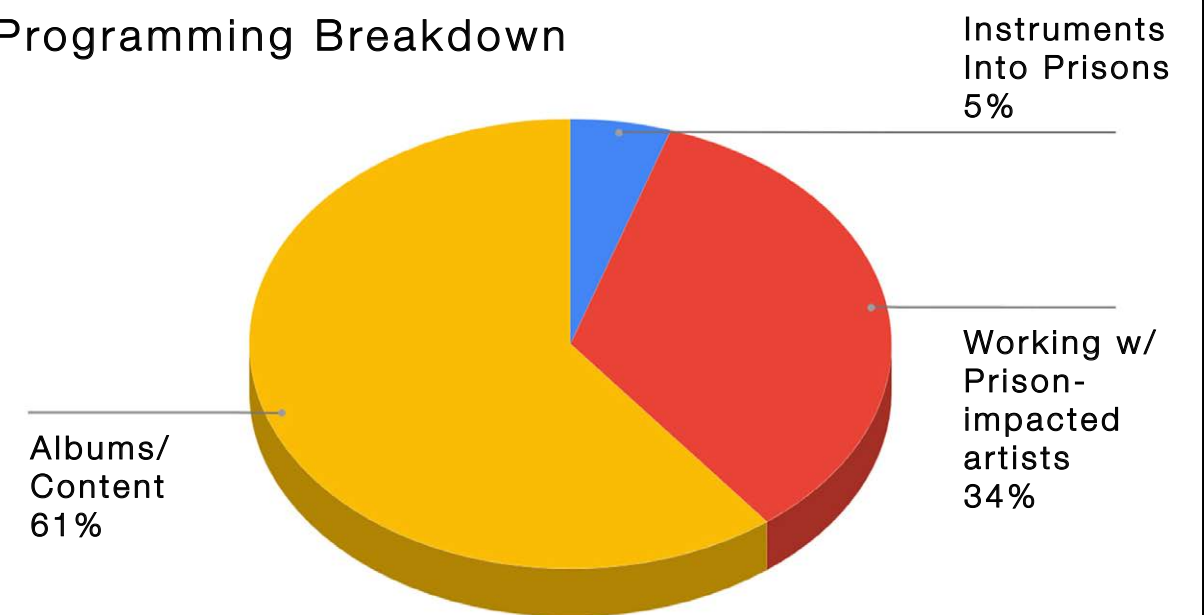
**We reduced our overhead significantly by leaving our office space in 2022

Balance Sheet		
For the year ending December 31,	2022	2021
Assets		
Cash and cash equivalents	\$222,503	\$57,756
Grants and contributions receivable	0	\$5,000
Fixed assets	0	0
Total Assets	\$222,503	\$62,756
Liabilities and Net Assets		
Accounts payable and accrued expenses and line of credit	\$7,092	\$7,104
Deferred revenue	0	0
Total Liabilities	\$7,092	\$7,104
Net assets		
Unrestricted	\$175,503	\$43,792
Temporarily restricted	\$47,000	\$11,860
Total Net Assets	\$222,503	\$62,657
Total Liabilities and Net Assets	\$215,411	\$55,653

Expenses Breakdown



Programming Breakdown



- 2022 was by far our biggest growth year thus far as a label, with an amazing 112% increase in revenue.
- \$206.4K in grant support from Art 4 Justice, NYC Women's Fund, New Music USA, The Marigold Project, among others.
- Increases in programming expenses and decrease in operational costs, with more funding going to the mission.



PENDING PROJECTS

cooking up the work....



DJC HAS MANY UPCOMING PROJECTS... THE FOLLOWING HAVE PRIORITY ON THE LABEL AND YOU CAN EXPECT TO HEAR THEM SOON!

EL BENTLY 448 - INNOCENT BORN GUILTY
Leon Benson, aka EL BENTLY 448, is a prolific rapper and lyricist from Flint, Michigan. Benson has been wrongfully incarcerated since 1999 for the murder of Kasey Schoen. He has been actively fighting for his freedom since his arrest; garnering the support of DJC Records, other organizations, and activists across the United States. EL BE also happens to be a skilled MC with advanced wordplay, great cadence, and an array of flows. This project is not only a fight for freedom, but a win, as he is CURRENTLY - FINALLY - PENDING EXONERATION!! Executive Produced by Fury Young - who has been rotating with Leon for nine years now - this project will be released after his release, which is TBD... but we pray it is soon! This project was funded by the Frank Family Foundation and our Virtual Volume 4 attendees.

LIFERS GROOVE - GROOVE THERAPY
Lifers Groove is a group of five former lifers with over 140 years of incarceration between them. Each artist has a different story, and with this album they finally have the opportunity to tell it through their art. Executive Produced by Fury Young and BL Shirelle and produced by multi-instrumentalist maestro Brian Lawlor, the Lifers Groove EP will be released in 2023. Thanks to New Music USA for helping fund this album.

MS. SEELEY x DALLAS THE DOVE - SIGS ON SEELEY ST.
This R&B project highlights the life and times of Valerie Seeley and her struggles with abuse, incarceration and grief. Vocally performed by Dallas The Dove & Executive Produced by BL Shirelle, this project is slated for release in late 2023. Thanks to the NYC Women's Fund for making this EP possible.



SUPPORTERS

Art For Justice
Bonaroo Works Fund
Forman Arts Initiative
Frank Family Foundation
New Music USA
NYC Women's Fund / NYFA
The Marigold Project
Resist.
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We were incredibly honored to join the Art 4 Justice community in 2022 as an organizational grantee!

**THE
MARIGOLD
PROJECT**



**NEWMUSIC
USA**

NYFA
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**Forman
Arts
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Annual Report written by BL Shirelle.
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IIP section written by Ted Jamison.
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