



MARCH 2022

NEWS



GDMG LEADERSHIP CONFERENCE

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JASON PETERSON
CEO & CHAIRMAN OF GODIGITAL MEDIA GROUP

We're all heard of compound interest

The concept where a dollar yielding 10% compound interest only takes 7.27 years to double your money instead of 10 years under simple interest. Compound interest is an exponential paradigm. Simple interest is a linear paradigm. A linear and an exponential paradigm look about the same when the numbers are small. But they diverge quickly when the numbers become larger. For example: $2+2=4$ in a linear paradigm and $2 \times 2=4$ in an exponential paradigm. However, $2+2+2+2=8$ and $2 \times 2 \times 2 \times 2=16$. Within four iterations the exponential paradigm is twice as large.

WHY DOES THIS MATTER IN BUSINESS?

Business is intended to be an infinite game. The goal is to ensure that the game continues because numbers in business often follow an exponential paradigm. The numbers start small, but if business continues long enough the numbers will get very large very quickly once they pass a certain threshold. At the conference we quoted Bill Gates as saying: "most people overestimate what they can do in one year and underestimate what they can do in ten years." We're in business for the long exponential game.

Jason Peterson



{ THE EVENT WAS FULL OF LEARNINGS }

DOUG REINART
COO AMERICAS GODIGITAL MEDIA GROUP

It is hard for me to believe, but it has been over two months since our GDMG Conference in Bel Air, California. That was the first in-person event (at that scale) we held as a company in two years. And it would have been an even bigger event if not for the COVID restrictions that prevented many team members from traveling.

The event was full of learnings for me. I learned how NOT to clear a flooded garage floor (I slipped and fell head first into a pool of rain water as Jason and I tried to clear the area. Emma - amazing job containing your laughter!).

I learned that you better bring your A-game when you square up for a game of ping pong with Dr. Larry Kuhn. I learned that Steve Fisher can play a mean upright electric bass without removing the pipe from his teeth. I learned that Carlos Arata and Erick Varillas are master drone pilots (I'm sure they would be happy to provide lessons to the Belarus team!). I believe everyone in attendance learned that GoDigital is a truly unique and amazing company, filled with fun and interesting people. We saw wonderful videos produced by our teams in Belarus, Sri Lanka, Colombia, and South Florida that reminded us all of the quality people we have all over the world. This event marked the first time many of our business leaders met in-person their counter parts in other business units. Together we uncovered so many opportunities for collaboration. Our challenge is to make something of these opportunities. Rather than the usual business updates, this conference focused on individual leadership development and on a concept Jason spoke at length about – infinite gains. I believe everyone was energized by the experience came away enthused for what 2022 can bring for every GDMG business.

We are all very hopeful that in 2022, we can host more in-person events including a bigger and better GDMG Conference with many more participants.

{GDMG LEADERSHIP CONFERENCE}



CEO Jason Peterson kicks off the Conference.



As GDMG and its business units head into 2022, here's what we're focusing on regarding our three revenue generators Commerce, Networks and Music.

DiscussionGroups-The GDMG Leadership Conference featured numerous breakout sessions.



Like computing, be ready for exponential growth! According to all our models we're in for quite the rocket ride.



GDMG HR Director Abdiel Maldonado addresses Leadership Conference attendees.

GDMG wants to be in large and fast-growing markets.

ABOUT GDMG:

Over **3 MILLION** copyrights assets managed

Cinq Music has **GROWN** 114 percent in the last year.

24+ MILLION subscribers on our VidaPrimo network.

25 MILLION invested in Music intellectual Property.

25.5 percent IRR (Internal rate of return) on **DEALS** already closed.

{ GDMG LEADERSHIP CONFERENCE }

THE GDMG CONFERENCE

IN SESSION, BEL AIR, CALIFORNIA, DEC. 2021.



The GDMG Conference in session, Bel Air, California 2021



Carlos talked commerce to the crowd. Say that three times fast.



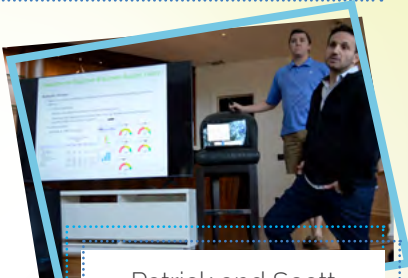
Dr. Larry Kuhn talks leadership at the GDMG Conference



The Conference covered the gamut of GDMG operations



Recently acquired Sound Royalties gives us a company overview



Patrick and Scott answer accounting questions at the Conference



YogaWorks presents their vision for 2022



mitú presents their way to growth through mitú studios.



Hunter Explains pay cycles to the audience



Lunch would soon be served



The latest footwear was shown at the Conference

HIGHLIGHTS

{GDMG LEADERSHIP CONFERENCE}



Group Leadership Therapy



Group Leadership Therapy



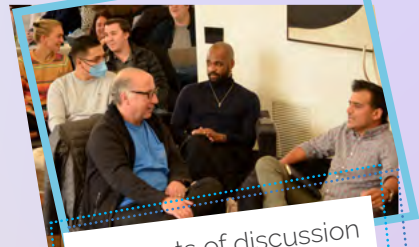
Mulvey and Barry Daffurn listen to a presentation.



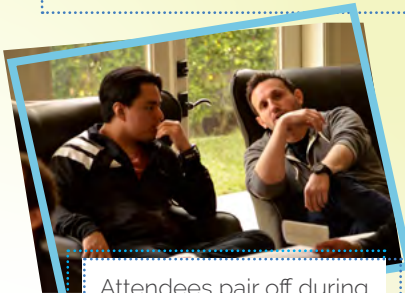
Day 3 of the Conference featured a team-building scavenger hunt in Beverly Hills during the holiday rush



Moments of Meditation



Moments of discussion



Attendees pair off during the Conference



Maya from YogaWorks leads Conference attendees in a morning stretch



COO Doug Reinart talks with Vanessa Vigil.



Moments of discussion



Moments of discussion



Moments of discussion



Emma Ryckebosch keeps people hydrated at the Holiday Party to conclude the GDMG Conference.



Casino Night was part of the Holiday Party. Some won, some lost, all had a good time.



How we fly drone

{ BREAKING IT Down }

Music

The Music Industry has been booming since 2016 and will continue to boom!

People Now WATCH their music.

Listening to Streams will continue to grow.

It's a great time to be in music and OTT video.

Commerce

Both mitu and YogaWorks offer substantial portals to grow a huge ecommerce biz.

Industry grew from 598B in 2019 to 861B in 2020

Networks

OTT TV and Video Revenue is exploding

The biz is expected to double in size between 2018 and 2024

HOW WE achieve GROWTH?

1

CONTINUE
TO RAISE CAPITAL

2

INCREASE
SOURCING AND REDUCE ACQUISITION TIME AND FRICTION

3

AUTOMATE
ALL WORKFLOWS FROM INGEST TO ACCOUNTING

4

BECOME GREAT
AT MANAGING BIG DATA

5

BECOME GREAT
AT ACQUIRING AND KNOWING OUR END USERS

BY THE

numbers

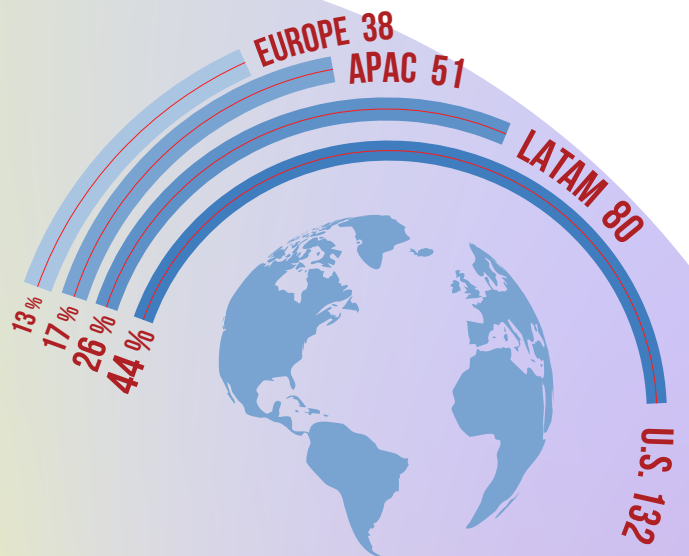
{Our GDMG Team}

Total Group Employees

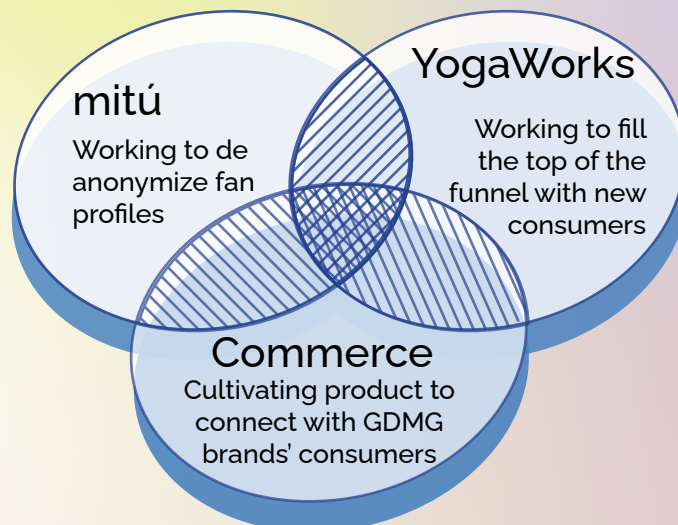
306

One way GDMG uses Data to grow its media company

Employees by region



{ Data Collaborations
A Symbiotic Partnership }



mitú

2022 - Key Strategies

- » Building product categories that align with consumer sentiment
- » Guacardo World - apparel, home, toys, books
- » Reduce Cost of Goods
- » Increase sell through on Product
- » Build and refine a team that is self-sufficient, self-reliant, and self-aware.
- » Enhance advanced product filtering.
- » Offer more payment options.
- » Leverage social proof.
- » Build loyalty programs.
- » Launch Market Place
- » Achieve Sales of \$500K.

mitú

2022 Vision



By proudly representing Latino culture in all we do, mitú will establish itself as the leading US Latino digital media company.

We aim to serve our communities by making sure all Latino voices are heard. Our goal is for mitú to entertain, inspire, and connect Latinos through culture.

mitú

Spotlight on mitú Studios

LOCATED IN LINCOLN HEIGHTS

- » Roots mitú in the community
- » Original Series
- » Latinos Talk (12 eps)
- » Laura's Corner (4 eps)
- » Street Food Diaries (8 eps)
- » Latinos Don't Do Basic Snacks/Cocktails (22 eps)
- » Judge Mirta (20 eps)
- » mitú Staff Picks (5 eps)



UNLOCKED TRUE SPONSORSHIP

- » McDonald's / Mama Rosa Knows Best
- » AT&T / LHM



\$120,000

- » Branded savings across 15 campaigns

mitú

Branded

ENTERING 2022 WITH \$17M PIPELINE

- » Re-orientation of our GTM strategy
- » Emphasis on frictionless media solutions
- » Roadshow



SPONSORSHIPS SOLD

- » Validated advertiser interest
- » Created new offering
- » Scalable for 2022 key moments

69 CAMPAIGNS

- » 31 Branded Productions across 20 campaigns
- » Marquee accounts: Target, State Farm, McDonald's, Sephora
- » New categories: Wine, Travel, CPG



DELIVERY PRECISION


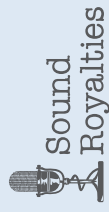



- » Excellent track record of not over or under-delivering
- » Campaigns
- » Media, trafficking, AM teams have great synergy

{ GODIGITAL }

in

Asia

APAC & Oceania represents more than half the world's population, and offers a deep and diverse mix of languages, cultures, and opportunities

BUSINESS UNIT	OPPORTUNITY	WHAT WE NEED
	<p>We are developing a new product line called piXel by AdShare™ (Sri Lanka's first profit center), creating high production quality UGC (lyric and long form compilation videos), at first for our own acquired content, eventually branching out to our AdShare clients in the region as a stand-alone product.</p>	<ul style="list-style-type: none"> » From Cinq: An understanding of which acquisitions we can execute the creative for this, product » Jettisoning and/or filtering out any full-service clients that may jeopardize our YouTube Tier A status
	<ul style="list-style-type: none"> » Offering SR's products & services to the various creator communities across the region » Creating USD capital base for creators in APAC 	<ul style="list-style-type: none"> » Training, understanding of the business model, collateral to be localized and tailored in multiple languages » Business cards and email addresses with SR corporate identity
	<ul style="list-style-type: none"> » SOURCING: We can help identify alternate supply sources ex-China for products » YogaWorks Korea / Taiwan / Singapore / Australia content consolidation » YogaWorks branded apparel and products across all regional e-commerce platforms. » Yoga is huge in this part of the world, and largely fragmented 	<p>Let's discuss! We already have a bunch of ideas</p>
	<ul style="list-style-type: none"> » K-everything content needs a way to get into households across the western hemisphere » Also, Taiwanese, Vietnamese, Japanese non-anime content 	<ul style="list-style-type: none"> » How do we make the economics of licensing work? » Is it a funding volume issue?
	<ul style="list-style-type: none"> » Co-investment opportunities for the SG Fund - western hemisphere pipeline, and APAC/AUS new pipeline (ongoing) » Creative structuring of other investment vehicles (SPACs, e.g.) 	<ul style="list-style-type: none"> » Focus and intention to leverage all capital markets » Singapore's SGX and MAS initiatives to become

{Cinq

Gets 100M

from GoDigital Media Group }

GoDigital Media Group, a media and technology holding company focused on intellectual property rights management, has infused Los Angeles-based music distributor, label and publisher Cinq Music with \$100mm in Series D funding. The announcement was made by GoDigital Chairman and CEO Jason Peterson. Cinq Music will use the funding to purchase music rights, both masters and publishing, and to further its international expansion. GoDigital's music portfolio is backed by Bank of America as lead lender, with East West and Union Bank rounding out the syndicate. Additional details of the funding were not disclosed.

“Our continued ability to fund Cinq Music for its acquisitions is grounded in music rights being a durable annuity-like asset,” says Peterson. “Across our business units the past four years, GoDigital has invested more than \$350mm through multiple capital vehicles. Our 2019 series C funding for Cinq helped acquire the iconic Beluga Heights record label and artist Jason Derulo’s catalog. Cinq is having great success scaling its label, distribution and publishing capabilities while executing GoDigital’s proven business model for global rights management.”

Says Cinq President Barry Daffurn, “The ever-increasing level of support we receive from GoDigital Media Group continues to help us move our label toward being the number one destination for music creators. We are excited for what the future holds, being a preeminent partner to rightsholders in large and fast-growing markets around the world. Today we have boots on the ground in 11 countries and territories including the U.S., Mexico, Colombia, Argentina and South Korea with more to come”.

Adds GDMG CFO Hunter Paletsas, “The whole GDMG family is proud of what Cinq continues to accomplish. Cinq is truly fulfilling GoDigital’s mission “to inspire happiness by sharing creativity.”



ABOUT GODIGITAL MEDIA GROUP:

GoDigital Media Group (“GDMG”) is a multi-national holding company focused on technology enabled intellectual property rights management across three verticals: (i) music, (ii) video, and (iii) brands. GDMG’s mission is to “inspire happiness through sharing creativity.” Its ‘digital first’ subsidiaries provide best-of-breed capabilities in IP acquisition, distribution, and collection marketing locally popular content to global audiences. GoDigital content is streamed more than 100 billion times per year. See godigital.com for a list of GDMG’s subsidiaries.

About Cinq Music Group: Cinq Music is a technology-driven music distributor, record label, and rights management company. Cinq’s repertoire has won Grammy awards, dozens of Gold and Platinum RIAA certifications, and numerous number one chart positions on a multitude of Billboard charts. Its repertoire includes culturally significant artists in Latin Music such as Anuel, Arc Angel, Bad Bunny, Daddy Yankee, Fuerza Regida, and Natanael Cano and English language Pop and Hip-Hop icons such as Janet Jackson, Jason Derulo, Sean Kingston, T.I., and many more.

{ CINQ MUSIC'S RUBEN SANTOS } on Being a Pioneer for Latin Trap

by Luciana Villalba



New year means new Music Industry Talks! This time around, we talked to Ruben Santos, VP of Artist and Repertoire (A&R) in Latin America for Cinq Music. Ruben has been instrumental in the boom of Latin Trap and has worked alongside Daddy Yankee, Natanael Cano, De La Ghetto, Natti Natasha and more artists. Ruben spoke with mitú about how he started his career in music and where he sees Latin music going in the near future.

HOW DID YOU START YOUR CAREER IN MUSIC?

Ruben Santos: My career in music started back in 2000 at Penn State University, where I was part of a worldwide known fraternity by the name of Sigma Lambda Beta. We organized events for the student community. Once I graduated some friends and I coordinated our first concert with bachata artist, Toby Love. This concert turned out to be a huge success not only because it was our first major concert, but it also placed our names in bigger venues that we had no idea were aligning for us all.

Our second concert followed a year later. We did it with an artist that, back then, I connected with his movement by the name of De La Ghetto. His style of music sounded different to me. Being born and raised in Puerto Rico and listening to Reggaeton, when I moved to the United States to attend high school and college in Pennsylvania, I immediately embraced the hip hop culture. When I first heard of his music, I connected with it instantly because it felt like both worlds came together, from the hip-hop, to R&B and reggaeton sounds. The style of clothing was a game changer in so many ways for a young kid living in Puerto Rico to now living in Pennsylvania. So we decided to reach for the stars in hopes that he would agree to perform in our stage and he did alongside Alex Kyza. They were in complete disbelief that a group of young men put together such a well marketed and organized event. Quickly after we all became friends, which led them to ask me to start helping them with their daily business opportunities and the rest was history.

WHAT DO YOU CONSIDER TO BE YOUR GREATEST ACCOMPLISHMENTS SO FAR?

Ruben Santos: My greatest accomplishments in the music industry was gaining full respect from major pillars of the industry, also known as the engines behind the artists. Such as Raphy Pina from Pina Records, Elias De Leon from White Lion Records, Jimmy Humilde from Rancho Humilde, Robert Fernandez from Mr. 305, Carlos "Spiff TV" Suarez, and Egbert "Fino Como El Haze" Rosa to name a few.

WHAT DOES IT MEAN FOR YOU TO BE PART OF THE RISE OF REGGAETON AND LATIN TRAP IN THE MUSIC INDUSTRY?

Ruben Santos: It's a vision come true to say the least, especially for Latin Trap. It was a genre that was truly never accepted at the beginning. To give credit where credit is due, Latin Trap, Latin R&B, and Reggaeton joined forces heavy with De La Ghetto and Alex Kyza. I vividly remember back in 2010 trying to get Alex Kyza's mix tape, "Traficando Man," played in a radio station was impossible, as well as De La Ghetto's "Boss of the Block" mixtape.

Radio stations were not fans of it at all simply because it was "too street." We also brought the Latin Urban R&B, where it became more accepted. As we toured worldwide, we never let go of performing the Latin Trap anthems such as Botin De Guerra, Jala Gatillo, and Muero Por Los Mios. Today we have seen so much worldwide growth and acceptance of the genre.

CAN YOU SHARE ANY ANECDOTES INVOLVING ARTISTS AND YOUR CAREER?

Ruben Santos: Early in my career working with De La Ghetto and Alex Kyza, I remember always talking about wild ideas back then such as creating merchandise, worldwide tours, bringing a camera guy everywhere in order to record our movement. Slowly but surely, these crazy ideas became a reality. We created the merchandise; we did two worldwide tours, YouTube and Instagram came along and we were able to move from MySpace to YouTube and upload our touring footages. This helped tremendously for us to connect with fans and grow the Latin trap movement.

While sitting down with Elias, Sinfónico, and Siggý when they presented me with their new artist Darell, I immediately told Barry, the President of Cinq that we needed to bring this project to Cinq. And now Darell is a globally recognized artist. His first album "La Verdadera Vuelta" is a certified Gold Album by the RIAA and it's distributed by Cinq.

When Raphy Pina called me telling me he wanted to prove to Natti Natasha that he could move her music like no one else, I told him to count on me and we immediately began to work on her YouTube channel with the release of "Otra Cosa" with Daddy Yankee, and then we put together the music video of her most decorated release worldwide hit "Criminal" featuring Ozuna. Pina Records and Natti's channel just recently received the Diamond Creator Award from YouTube. It's a testament of the good work our team has done inside of the YouTube space.

But the one that I will always hold dear to my heart was being in the green room at The Tonight Show Starring Jimmy Fallon in New York City alone with Raymond "Daddy Yankee" Ayala on the anniversary of my mom's passing and having him thank me for checking off one of his music bucket list items, which was the collaboration between Janet Jackson and himself. Knowing I did that was definitely a career highlight of mine.

WHAT CAN YOU TELL US ABOUT YOUR WORK WITH CINQ MUSIC?

Ruben Santos: Working for Cinq Music was truly destiny at its finest. Barry Daffurn and I crossed paths in Puerto Rico in 2016, after my departure from music from 2012 – 2016. It was all thanks to Siggý Vasquez for asking me to come to the studio and help him negotiate a project with Barry since I was fluent in English. Barry and I connected and after many conversations about what his vision was for the brand, I felt I could help bring that vision to fruition. Fast forward to 2021 and we've been able to accomplish things that major labels can't even fathom. Working at Cinq Music is a fun environment. I try to always enjoy the time working with the team. We all feel like we are a family, but when it is time to get serious and get things done, I will put my team against anyone in the industry.

WHERE DO YOU SEE LATIN MUSIC IN THE NEXT 5-10 YEARS?

Ruben Santos: As Latin Music continues to embark deeper into more territories worldwide, I see a fusion coming with other genres across the world, such as Guaracha, K-Pop, Afro-beats, Punjabi, among others.

ANY ADVICE FOR SINGERS THAT WANT TO MAKE A NAME FOR THEMSELVES IN THE LATIN MUSIC INDUSTRY?

Ruben Santos: First and foremost, my advice will be to learn the business side of the music industry. I like when an artist writes his/her own music with feelings and is able to tell a story. Is it very important to deliver a story that allows fans to instantly connect with the overall production from lyrics to the beat.



HEY U.S., WAKE UP AFROBEATS IS COMING TO A CLUB NEAR YOU

by Jean Terranova

PICTURE IT. ROME, 2019.

The DJ at the club is playing **Burna Boy's** previously released single “Ye” and the Italian crowd is moving and grooving and shaking their Italian patooties, even chanting along the “Ye, Ye, Ye’s.” I was impressed by their familiarity with Afrobeats given that only a few months prior, Burna Boy performed at Coachella, arguably one of the most popular American music festivals, to a relatively dismal and lackluster audience. While everyone was dancing I couldn’t help but observe in awe at how Afrobeats was being received across the Atlantic. That night in Rome would mark the first time I’d experience an Afrobeats song spun at a club. I gave the DJ a thumbs up in appreciation of his set, then left to catch my flight to Accra, Ghana.

A month after my arrival, Burna Boy released his fourth studio album, African Giant, which had everyone buzzing. I couldn’t leave my hotel without being asked what my favorite song off the album was. “How come no one is talking about this back home?” I wondered. “Well, Jean, you’re in West Africa and it’s an Afrobeats album,” one may retort. But no, that wasn’t it. Though it was an Afrobeats album, it wasn’t just limited to the continent of Africa, for it was being played everywhere from London to Dubai. How was it possible that while everyone across the Atlantic was jamming along to Afrobeats, the US, a supposed music trendsetter, was still so unfamiliar with it?

One could make the argument that geography plays a large role in America’s unfamiliarity with Afrobeats. The discrepancy in Afrobeats’ popularity could actually be attributed to the differences in cultural and societal values. Being Mexican, I related to the African values of family, community, and sense of hospitality, over those I grew up with in America— materialism, individualism, and independence. While Americans are accustomed to listening to music glorifying wealth and objectifying women, Afrobeats listeners are exposed to themes of dance, romance, and even political protest.

“Can you do this?” one girl asked me in Cape Coast, Ghana as she showed me the Gwara Gwara dance. And no, I could not “do this,” I realized that my body had stiffened after having lived in the US the last 15 years with no danceable music. We’ve got rock ‘n’ roll to bang our heads to, and hip-hop to bop our heads to, but not much else for the rest of our body, which has ultimately created a large demand for rhythmical music, aka Afrobeats. So much so that TikTok - a video sharing app with one billion monthly users- is riddled

with millions of viral dance videos, many of which feature African rhythms. Nigerian singer CKay's "love nwantiti" alone has been used in over three million TikToks amounting to a collective 15 billion views. Billion.

Social media has played such an important role in exposing Afrobeats to a global audience that another Nigerian artist, Mr. Eazi says it helps him gauge a song's success "For me, what gives me more joy is when I see those videos on Instagram, and I can tell it is a new audience," he says. "I remember a song I dropped early this year, it's called "Nobody," and then I saw people from Colombia dancing to the song on Instagram, on TikTok. The connection is there."

Rhythm is engrained in our DNA, and Americans are again putting on their dancing shoes, eager to move and groove and shake their patooties. So time to learn the Gwara Gwara and the Shaku Shaku. Time to get more acquainted with Afrobeats.

AFRO FUSION

THE JEANTERRANOVA · PLAYLIST · 69 SONGS



- 🎵 **"Ye" - Burna Boy.** Arguably one of the most popular Afrobeats songs since one need not speak Yoruba or Igbo to join in chanting along the "Ye, ye, ye, ye, ye, ye, ye, ye, ye, ye, ye, ye's."
- 🎵 **"Essence" - Wizkid ft. Tems.** The first Afrobeats song to reach the Top 10 on Billboard's Hot 100 chart, and the first Afrobeats song to be RIAA certified Platinum. Forever convinced that your summer must've been very uneventful if this R&B influenced jam wasn't on your playlist.
- 🎵 **"Mad over You" - Runtown.** Blend of Ghanaian Highlife and Pon Pon, gives this track a smooth yet rich, feel-good sound that you'll want to play on repeat.
- 🎵 **"Djadja" - Aya Nakamura.** Little bit of Soca with hints of dancehall and all in French. Pushed to an even larger audience with a feature from Maluma.
- 🎵 **"Fall" - Davido.** One of the first Afrobeats songs to gain mass popularity in the US, largely due to the mostly English lyrics, ultimately becoming the longest-charting Nigerian pop song in Billboard history.
- 🎵 **"Soundgasm" - Rema.** Does a song titled "Soundgasm" really need an introduction? Rema's on track to become the biggest artist coming out of Africa. Jump on this before the bandwagon's full.
- 🎵 **"Nobody" - DJ Neptune, Joeboy & Mr. Eazi.** Try to listen to this without at least nodding your head. I dare you.
- 🎵 **"Infinity" - Olamide ft. Omah Lay.** If this wasn't on your Summer 2021 playlist make sure it's on this year's.
- 🎵 **"Fever" - Wizkid.** Because who doesn't love cowbell.
- 🎵 **"Tetema" - Rayvanny ft. Diamond Platnumz.** Not even worth listening to sitting down. It's so catchy that Maluma sampled it in his recent "Mamá Tetema," which stands as a perfect example of how Afrobeats can so seamlessly mesh with other genres

TMAH'S JUMP AFRICA INSPIRES OTHERS TO ACTION

by Jean Terranova

Cinq's own Fotemah "Tmah" Mba knew he'd gotten his call to action after witnessing the stagnant literacy rates and lack of education in his native country of Cameroon. "I wanted to do my part," he said as he explained the inspiration behind his non-profit JUMP Africa, (Join Us Making Progress), which provides books, educational materials and medical supplies to different regions in Africa.

After a 20 year absence, he returned to Cameroon equipped with books and pencils to gift to the children at the school his mom had opened. These were to be their Christmas gifts and they were very excited as Tmah recalls, "I saw a kid clutching a pencil as if he were holding the latest toy. I was shocked to see these kids so moved by something as simple as a pencil." This experience motivated him to bring the sentiment of "Christmas" year round by opening a small library at the school.

Tmah's efforts with that first library did not go unnoticed. The school's enrollment jumped more than 200 students the following year and has since produced some of the nation's top academically achieving students, as well as placing as one of the region's top three schools in ac-



ademic performance. Accomplishments so great that he decided that his work wasn't close to finished.

In a world where education and literacy are important precursors to breaking poverty cycles and improving overall quality of life, there's no such thing as too many books. Access to books, however, greatly varies. To those born and raised in developed countries, books are easily accessible and even taken for granted. We ban them, burn them, and even use them for shade while sunbathing at the beach. But this is far from reality to those growing up in developing areas where food and other basic needs must be met before education and literacy. In order to live and compete in an ever-evolving, globalized world, children must continuously have access to educational materials.

Tmah's "one-man army," ensured that not even COVID would disrupt JUMP's efforts. Though the virus notoriously backlogged shipping all over the world and turned what would've previously taken 45 days into three to five months, the books still made it and shipments were still completed. Now as the world begins to open and catch the slightest glimpse of normalcy, JUMP is making up for lost time. 100,000 books will be shipped to Ghana this spring and more drives and fundraising is planned for additional shipments to Nigeria or Cameroon later in the year.

If you'd like to get involved and "JUMP" with Tmah visit: www.JUMPAfrica.org
All efforts from volunteers to one-time \$10 donations are appreciated.



Jump Africa is a Georgia nonprofit corporation founded in 2014 by Fotemah Mba. It is the mission of JUMP Africa to facilitate the building of libraries, development, and delivery of essential educational and medical supplies to African countries.