

# 2022 Annual report



## Letter from MHz Foundation Executive Director

When Curationist launched in December 2022, one of my first searches using our new, Creative Commons-centered cross-institutional platform, was “butterflies.”

You can try searching for them, too. You’ll be amazed at what beautiful works exist on just about any subject you can think of, including these winged symbols of metamorphosis. Case in point: This charming marginal image from a 13th century French manuscript, showing two ladies, nets in hand, about to chase the elusive creatures.

I did that search in part, perhaps, because I had butterflies in my stomach. But butterflies were also on my mind because, lately, I’ve seen our organization emerge from its chrysalis. Together, we’re witnessing the first few movements of a long-gestating transition.

The MHz Foundation began as a public access television station bringing international programming to the Washington, D.C. market. When our strategic partners embarked on a plan to sell both the spectrum and the broadcast studio, we knew we needed a new way to continue our mission of cultivating cultural awareness through the arts. This unique predicament was also an opportunity, rare among small nonprofits, to re-envision who we were and what we wanted to accomplish.

The MHz Foundation team began to tune in to the communities we wanted to serve. We heard a need for free, open digital spaces that would expand cultural access while centering the needs of the people who create, care for, and love the art and objects. Together, we began to envision a platform that would aggregate publicly available gallery, library, archive, and museum content cross-institutionally in a single location. We imagined a search engine and database of significant open access materials that curious users could curate, present, and build on.



Unknown, *Catching Butterflies*  
Late 13th century, Walters Art Museum





Unknown, *Butterfly amulet*  
ca. 1981-1640 B.C., The Metropolitan Museum of Art

We quickly developed a proof of concept site and called it Curationist.org. This was our chrysalis. The first site taught us much about what worked and didn't work with our concept. For the next two years, we continued listening, with the goal of building a platform that would be genuinely meaningful to users and grounded in the integrity of our shared values.

In December 2022, we emerged with the new and improved Curationist.org. We have redesigned our new platform from the ground up. The newly launched site features the digitized collections of nine world-class institutions in the United States and Europe including The Metropolitan Museum of Art, the Art Institute of Chicago, the Smithsonian Institution, and the Rijksmuseum.

So what next? We're excited to continue connecting with new institutions, representing culturally and geographically diverse collections and traditions, in order to become a central platform for Creative Commons-centered cross-institutional collaboration. And we'll be eagerly working through the dozens of excellent suggestions for added features and enhancements brought to us by our ever-growing community of users.

In the midst of this emerging growth, we're also focused on fostering new leadership for our organization. Most of the Board members who guided us through this transition are taking a well-deserved step toward other work. We are seeking new Board members to help lead us as, inspired by works like this butterfly amulet from Ancient Egypt, we take our first flights in this newly metamorphosed form.

All the best,

A handwritten signature in black ink, appearing to read 'Christian Dawson'.

**Christian Dawson,**  
Executive Director, MHZ Foundation

# About MHz Foundation



# Since its inception, MHz Foundation's mission has been to bring global culture and perspective to the world via digital programming with Curationist.org.

## 2001

Founded as MHz Networks in 2001, the organization originated as an American broadcaster and project of the Commonwealth Public Broadcasting Corporation (CPBC). MHz Networks served the Washington, D.C. marketplace with international television programming from China, Russia, France, South Africa, and Turkey.

## 2013

In 2013 CPBC established MHz Networks as a non-profit. MHz Networks carried forward the mission of serving its local American market with rich cultural content from around the world. Within the exit agreement, MHz Networks would continue to broadcast on CPBC's spectrum, with a stipulation that if ever CPBC were to sell off their spectrum rights, MHz Networks would receive a portion of the proceeds.

## 2015

In 2015, MHz Networks changed its name to MHz Foundation. At the same time, a new independent for-profit entity was created under the name MHz Networks, LLC., which operates MHz Choice. This subscription-based streaming service continued to offer access to international content. Divesting for-profit activities allowed MHz Foundation to focus on its non-profit mission to enrich and champion global content curation.

Also in 2015, CPBC began the process of auctioning off under-utilized spectrum licenses with an incentive option of the U.S. Federal Communications Commission (FCC), which sought to reclaim under-utilized wavelengths in order to foster innovation within the space. Under the agreement with CPBC, MHz Foundation shared a portion of their auction proceeds. This served as the seed revenue for MHz Foundation's public interest activities moving forward.

## Today

Today, MHz Foundation expands its reach beyond the Metro D.C. area to the world through Curationist.org. MHz Foundation is a Virginia-based 501(c)(3) corporation.

## 2022: We launched!

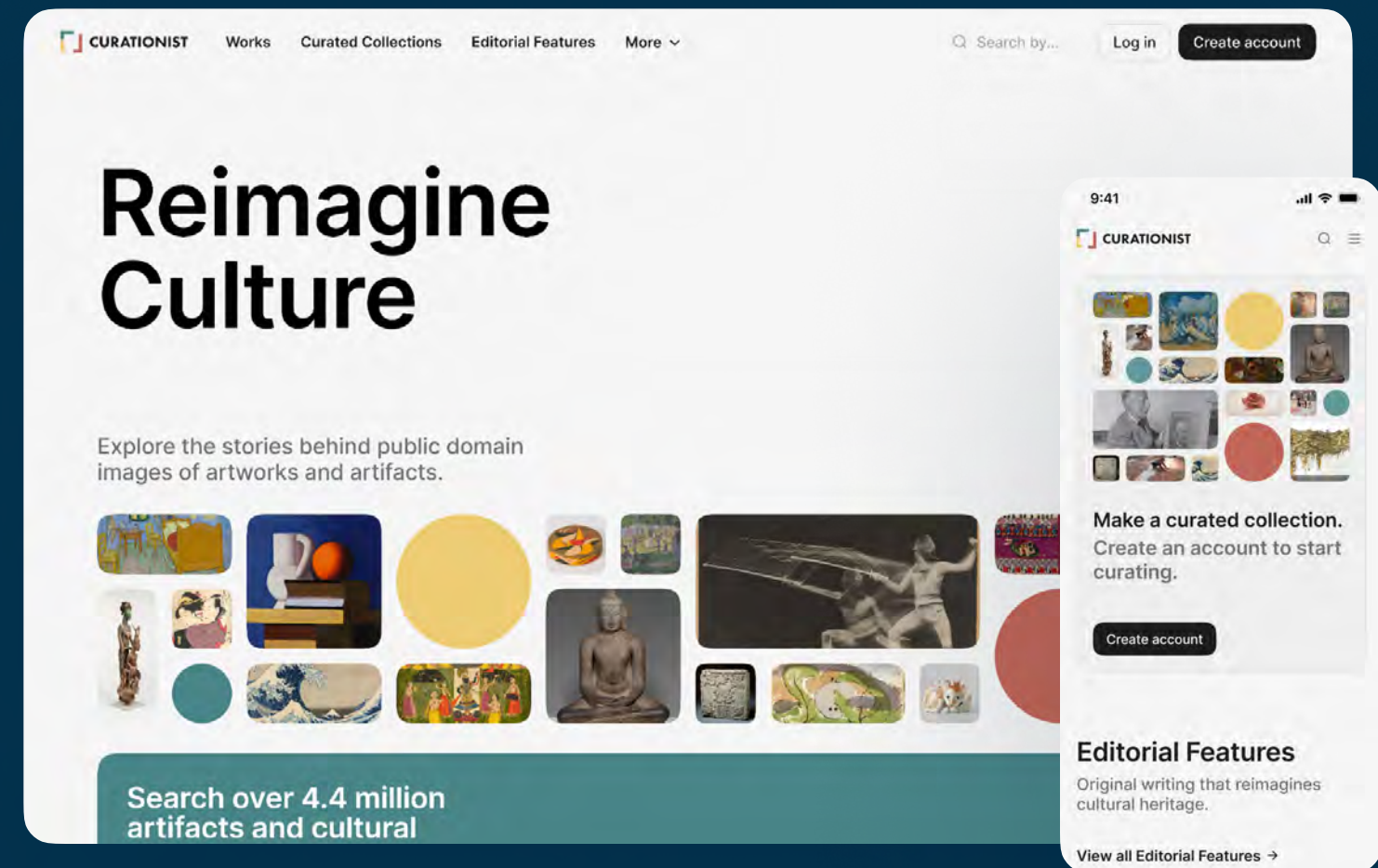
“What are the other ways of organizing and thinking about cultural texts that exceed the way we’ve traditionally thought about them?” asked Manu Samriti Chander, Associate Professor of English at Rutgers University and MHZ Foundation Board member.

Chander posed this question to the participants of “Reimagining Art and Culture,” the December 7, 2022 webinar celebrating the launch of Curationist. More than 150 members of the open-knowledge movement live-streamed the event from at least four continents.

Amanda Figueroa, Curationist’s Community Director, hosted the event and led a walk-through of our newly hatched website.

Executive Director Christian Dawson and MHZ Foundation Board Chair Ben Rees welcomed attendees, and Managing Editor Shana Lutker showcased the editorial features, curated collections, and Critics of Color program.

Chander spoke as part of a roundtable of open-source arts and culture experts, including Curationist’s DEI Metadata consultant, Sharon Mizota, and Corrie Roe and Felicia Garcia of Local Contexts. The panel discussed the potential for platforms like Curationist to open access to art and cultural heritage while centering the sovereignty of source communities.






CURATIONIST Works Curated Collections Editorial Features More

Search for... Log in Create account

## Curationist makes it easy to enjoy art and culture online.

Curationist is a free tool that makes millions of digital images of artworks and artifacts from around the world easy to access. We connect curious minds to the history, stories, and ideas these works inspire.



Princesses Gather at a Fountain, ca. 1770 Source: The Metropolitan Museum of Art

- Joyful**
  - Engaged curious minds
  - Supports new ideas
- Educational**
  - Open educational resources (OER)
  - Fellows program
- Interactive**
  - Search open access art & objects
  - Curate your own collections

The Curationist team couldn't be more grateful for the vibrant and engaged open-knowledge community.

CURATIONIST Works Curated Collections Editorial Features More

Search for... Log in Create account


← Editorial Features

## The Making of American Dance History

By Noa Rui-Piin Weiss • July 2022 • 9 Minute Read

+ Add to Collection

- Introduction
- Social Dance and Authorship
- Meet the Castles
- Setting Steps
- Respectability and Race
- Copyright and Image
- Loie Fuller: Dance Inventor
- Pursuing Copyright
- Ownership vs. Image
- Indigenous Dance, the Nation, and Extinction
- Colonial Control through Dance
- Interpretation by White Artists
- National Identity and Extinction
- Who Gets Remembered?
- Citations



George Catlin, *Dance to the Berdash*, 1835-1837, Smithsonian American Art Museum. The Fox tribe embraces and celebrates Two-Spirit people, or i-coo-coo-a, as sacred figures.

The early 20th century marked a time of changing

(continued from previous page) A central topic was the colonial history of many museum collections. “We don’t want to erase the history that these things were removed or taken illegitimately from their original context, and now they’re in this different, stripped-down museum context,” said Mizota.

“But what can we add back in digitally, from a metadata standpoint, that can provide some more of that original context – or at least point you in the direction of understanding what that original context was?”

“I think that Curationist offers a really great platform and opportunity for those marginalized communities that have been left out of so many of these cultural

institutions, stories, and databases to be reinserted and heard by a broader audience”, said Garcia of Local Contexts.

Garcia ended the panel with a call for future collaboration: “I’m just looking forward to more community-led projects and seeing you all support Indigenous data sovereignty and cultural authority through this initiative.”

Our friends at Creative Commons, Europeana, and Wikimedia came out in force to celebrate with us. The Curationist team couldn’t be more grateful for the vibrant and engaged open-knowledge community. We’re excited to keep this conversation going.



## Community

### By supporting peer organizations, we advance our own projects and goals.

In 2022, Curationist focused on building relationships with three key groups: the open knowledge community, the higher education and librarian community, and the digital asset management community.

Each of these groups has a unique depth of experience in creating engaging and inclusive systems of knowledge. With their input, we believe that Curationist has something special to offer in turn: a centralized digital platform where folks interested in culture and heritage can converge.

We were proud to attend and present at conferences and other gatherings to continue building relationships of shared learning in each of these areas. At the heart of our overall community strategy is our commitment to mutual forms of engagement in rich, ongoing conversations about open knowledge and cultural heritage. By supporting peer organizations, we advance our own projects and goals.

*Théodule Ribot, Conversation Piece: Three Heads*  
1872, Walters Art Museum







Alfred Stieglitz, *Georgia O'Keeffe – Hands and Thimble*  
1919, Art Institute of Chicago

## 1. **Open Knowledge and Cultural Heritage**

In 2022, we participated in events and conferences sponsored by Wikimedia, Europeana, and Creative Commons. We're excited about the role Curationist can play in promoting open collections while supporting digitization efforts at smaller institutions whose collections have historically been marginalized or underfunded.

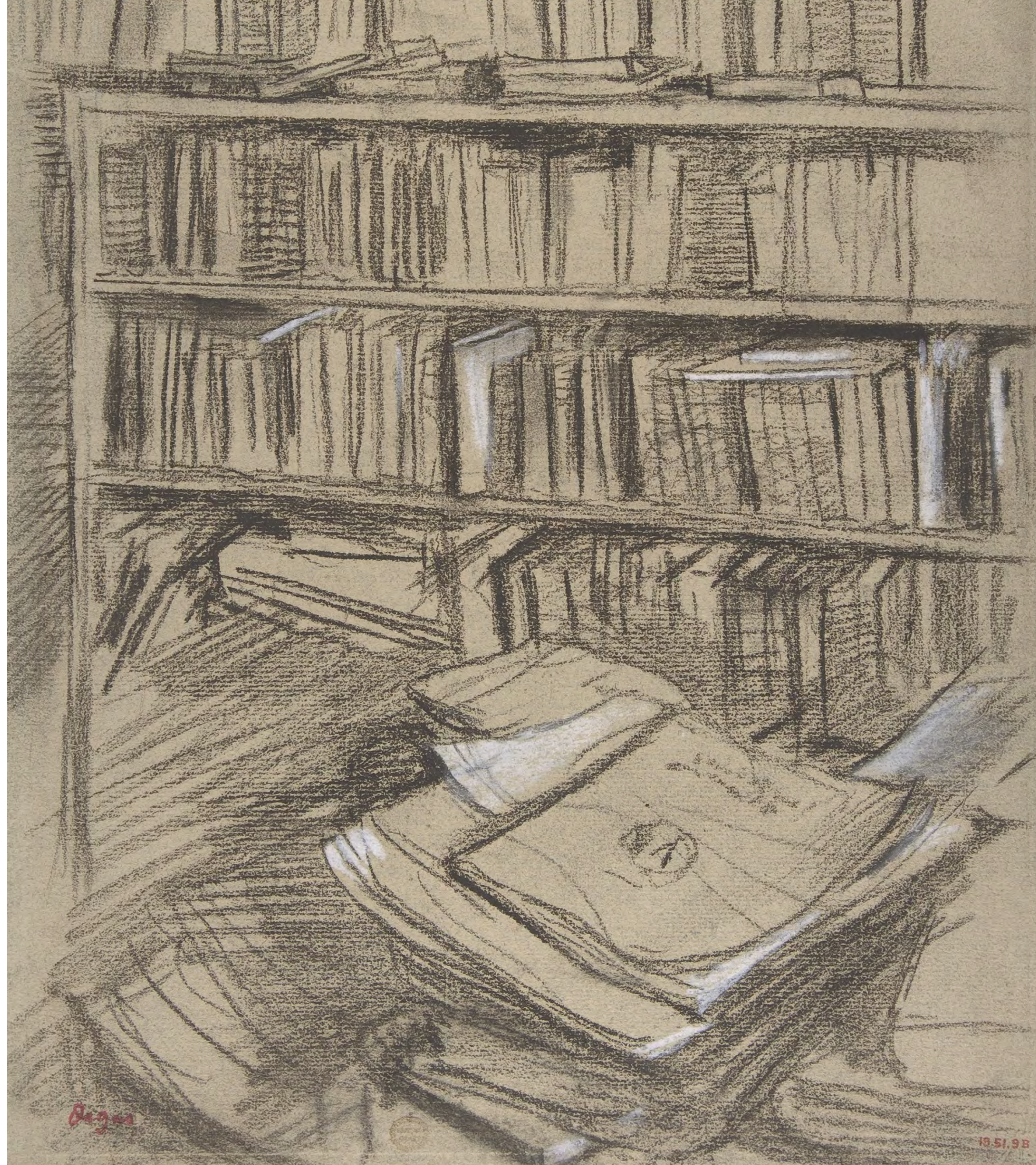


## 2. Higher Education and Libraries

At the 2022 Digital Library Forum, Open Education Conference, and other events, we heard educators' eagerness for new pedagogical resources. We're excited to continue to expand our open educational resource offerings in order to serve this community better.

We developed the Curationist Fellowship Program and Critics of Color Residency, particularly considering the needs of educators, researchers, and librarians for funding and resources that can better support their vital work. We're excited to learn from our 2023 Fellows' visions of inclusive, socially engaged research using the Curationist platform!

Edgar Degas, *Bookshelves, Study for "Edmond Duranty"*  
1879, The Metropolitan Museum of Art







### 3. Digital Asset Management

Thanks to the folks at the Festival of Digital Access Management (DAM) for inviting us to participate in 2022. Through community insight and engagement, we realized just how big an opportunity Curationist has to support digital asset management as part of a socially just commons. We're awed at the talent of so many people who helped make the Curationist platform the technical achievement it is today. In a landscape of rapidly developing new technologies that risk further encoding racism, sexism, and other forms of exclusion into the digital world, DEI approaches to metadata couldn't be more important.

Artist Unknown, *Chang E, The Moon Goddess*  
1345-1445, Art Institute of Chicago



## Education

**We seek to support talented, underrepresented writers and scholars doing the crucial, yet often underfunded, work of creating a more liberated cultural landscape.**



## Education

In December 2022, we announced our open call for the Curationist Fellowship Program and the Critics of Color Residency. The launch of both of these programs is an opportunity for Curationist to live out its vision of becoming a community-driven platform to advance open educational resources.

We seek to support talented, underrepresented writers and scholars doing the crucial, yet often underfunded, work of creating a more liberated cultural landscape.



Unknown, *Spinning Cloth, Preparing Tea Leaves, Preparing Silk*  
1801-1833, Art Institute of Chicago





Charles Ethan Porter, *Still Life with Roses*  
1847-1923, Smithsonian

### **Curationist Fellowship Program**

Drawing upon their original research, analysis, and design, Curationist invites graduate students, faculty, librarians, and community-based researchers to work across and beyond academic disciplines to situate and connect open knowledge for the public good. As public scholars, Fellows hone and actualize the critical and creative work of collaborative curation.

The Fellows program offers participants 6 months of funding, mentorship, and professional development opportunities to advance their existing community, scholarly, artistic, or educational projects using the Curationist platform and with collaboration and support from our team. Each Fellow is expected to publish their research on our editorial platform, with support from Curationist writers, editors, and archivists.



### Critics of Color Residency

The Critics of Color Residency is an opportunity for early to mid-career writers to engage with open-access digital collections on Curationist.org and to have their writing expand and diversify cultural discourse. Critics of color are underrepresented in the mainstream Global North arts writing. This residency will amplify underrepresented voices in arts and cultural content, provide direct support to writers of color, and result in groups of articles that challenge dominant discourse or reveal invisibilized cultural narratives.

Residents will be supported by the Curationist editors and a digital archivist as they research and write articles for publication on Curationist.org. The incoming Critics of Color will join the growing Curationist community; be nurtured as writers by our experienced editorial team; and gain experience in digital archival research, the editorial process, and metadata creation.

You can view past residents' insightful and engaging work on Curationist.org, including Muheb Esmat's reflections on Kabul's urban landscape and Cervanté Pope's piece on ritual dance practices among communities of color in the United States.



Suzuki Harunobu, *Love at the Brothel Gate*  
Late 1760s, Art Institute of Chicago



## Content and Editorial

**Users can engage with the millions of objects in our database.**



## Content and Editorial

The launch of the new Curationist.org provides users across the world with easy and immediate access to public domain cultural heritage content from partner museums and archives. This version lays the foundation for a more participatory, dynamic platform where users will collaboratively build collections of works and contribute to metadata for the aggregated art and objects.

Users can engage with the millions of objects in our database through three approaches: they can dive right into a targeted search with the faceted search tool; follow a more directed experience through our Curated Collections; or allow our Editorial Features to guide them through key works, themes, and critical perspectives. The three pillars of the site—Works, Collections, and Editorial Features—are interconnected, and users navigate between them as they follow their interests.



## Search

Curationist.org launched with a tool that enables users to search across Works from nine institutions with one query and then focus those results through a series of filters that include the material, source, geographical location, and the artistic technique. Users can quickly look through archives containing over four million digital assets, targeting specific types of Works. The site invites users to register with us, creating a profile where they can curate and save their own collections.

The screenshot displays the Curationist.org search results page. At the top, the navigation bar includes the Curationist logo, links for Works, Curated Collections, Editorial Features, and More. A search bar is present with a 'Search by...' prompt and buttons for 'Log in' and 'Create account'. The main heading is 'Search', followed by the text 'Millions of works, articles, and collections.' Below this is another search bar and a filter bar with 'flowers' and 'vase' selected, and an '+ Add Filter' button. A dropdown menu is open, listing filter categories: Topic, Artist, Technique, Material, Source of Location, Time Period, Cultural context, and Locations represented. The search results are displayed in a grid format, each with an image, title, and metadata. The results include:

- Chocolate Jar with Iron-locked Lid** by Talavera poblana, 1725/75.
- Plantage in Victoria (Kameroen) met spoorrails te midden...** by Anonymous, 1899.
- Stool with Cocoa-Pod Harvester** by Asante, 20th century.
- Dutch skate cocoa. Erven Caspar Flick** by Johann Georg van Caspel, 1897.
- Jug** by China, 1800-1810.
- Temple at Strawberry Hill, from "Sketches from Nature"** by Thomas Rowlandson, 1822.
- Terracotta fragment of a skyphos (deep drinking cup)** by Greek, Attic, 480-470 B.C.
- Beaded Wrist Ornament** by Chancay, 12th-14th century.
- Pair of Akwaaba Figures** by Unknown, Early 20th Century.
- Hat** by Artist, ca. 1829.
- Limestone statuette of a beardless male votary in Greek dress** by Cypriot, late 6th century or earlier.
- Build Your Own World. So Fast Will Disagreeable Things...Vanish (Illustration)** by Christopher Pearse Cranch, 1830-92.



← Home

# Works

Search, enjoy and discover millions of public domain images of artworks and cultural artifacts from around the world and dating back to the beginnings of civilization.



**Painted Textile Depicting Celestial Musicians**  
Metropolitan Museum of Art, New York, NY • 16th–17th century



**Vase**  
Metropolitan Museum of Art, New York, NY • 1368



**Girl Standing before a Mirror**  
Art Institute of Chicago • 1668



**Cup with Profile Head of the Maize God**  
Art Institute of Chicago • 800/400 B.C.



**Face Harvest Jug**  
Metropolitan Museum of Art, New York, NY • 19th century

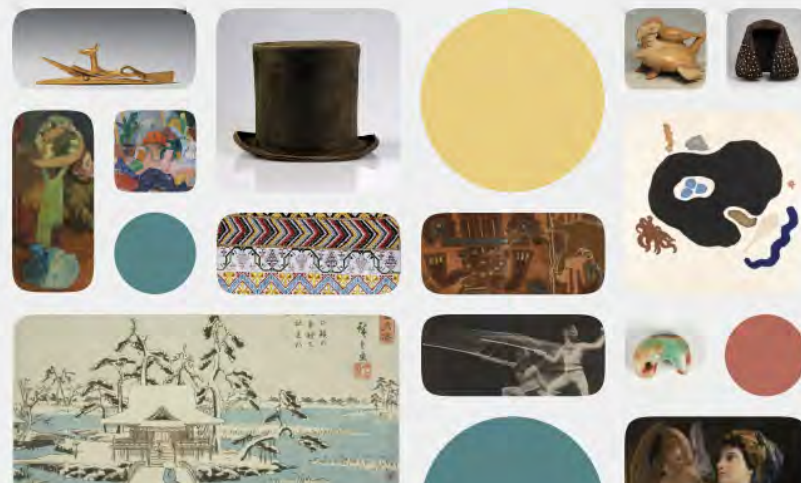
## Search works

Explore digital images from museums' open access collections.

Search for public domain artworks and artifacts

+ Add Filter

**Save this work.**  
Start an account to add this work to your personal curated collection.



## Works and Metadata

Our digital archivists and content writers expanded the metadata for more than 400 Works in the database, enhancing available knowledge about the objects' origins, provenance, creators, and subjects and correcting colonial inaccuracies and misrepresentations.



## Editorial Features

The editorial content team came together in January 2022 with a mission to write compelling essays that bring light to marginalized histories and put forward fascinating stories that grow out of Curationist's open-access archive of global art and cultural artifacts. By the end of 2022, we created 42 feature essays.

Our editorial mantra is "quirky expertise," and our goal is to deepen cultural awareness. These critical and expansive essays demonstrate what the Curationist tool can cultivate. Editorial topics for 2022 included the spice trade, weapons, fertility, Black American life, mirrors, jade as material, modern dance, human sexuality, extinct animals, labor made visible, and the Japanese art of the Edo period.

← Home

# Editorial Features

Editorial features critically investigate and expand on the Works in the open access archives. Writers build essays from the histories, narratives, and art of global cultures across time.

## Search editorial features

Search editorial features

### 20 Editorial Features



**Anna Atkins: Pioneering Botanist and Creator of the First Photo Book**  
Max Levin • July 2022 • 7 Minute Read



**Ritual Correlations in Subaltern Dance**  
Cervanté Pope • September 2022 • 10 Minute Read



**Industrial Optics: How We See Labor and Why It Matters**  
Blake Palmer • July 2022 • 8 Minute Read



**Monasteries and Brothels: Architectures of Control**  
Noa Rui-Piin Weiss • July 2022 • 11 Minute Read



**On Refusing to Be a Monument**  
Yasi Alipour • October 2022 • 9 Minute Read



**The Learned Courtesan in Edo Japan**  
Reina Gattuso • September 2022 • 12 Minute Read



**Murals on Blast Walls: Legacies of an Occupation Built on Shifting Truths**  
Muheb Esmat • September 2022 • 7 Minute Read



**The Birth of a Metropolis: Kabul's Urban Landscape in the Mid-Twentieth Century**  
Muheb Esmat • August 2022 • 3 Minute Read



**Maya Deities and Nobles in Living Jade**  
Reina Gattuso • July 2022 • 15 Minute Read



← Home

# Curated Collections

Our editorial team and collaborators curate collections from the archive to unearth and highlight connections between cultural objects across institutions.

Search curated collections

Q Search Collections

10 Curated Collections



**The Playful Menageries of Menuki and Tsuba**  
By Curationist



**Akuaba**  
By Curationist



**Colonial Allegories of The Dutch East India Company**  
By Curationist



**Albarelo Jars from the Medieval Apothecary.**  
By Curationist



**Flowers in Spring**  
By Curationist



**Dressed for Abundance: Fertility Ornaments and Talismans**  
By Curationist



## Curated Collections

Our content team created 31 Curated Collections in 2022. Each brings together a selection of Works from the database, framed with a short researched text, and draws attention to Works with layered metadata. We are most interested in exploring connections between works that hold meaningful cultural significance, can teach us about the complex intersections of culture and politics, and showcase Works from the archive that grab our attention as creators and learners.

## Looking Ahead

In the coming year, we'll continue publishing one to three new features per month and contribute to a growing archive of Curated Collections and annotated cultural objects.



## Fundraising and Grants

**We are committed to Curationist's sustainability.**



## Fundraising and Grants

MHz Foundation is committed to Curationist's sustainability as a project that enacts a significant, long-term shift in the open knowledge landscape. Genuine cultural transformation requires investing in the people and platforms that make up our shared open-knowledge ecosystem.

To do so, the foundation relies, with gratitude, on a development director, a team supporting grant writing, and many individual and institutional donors, partners, and grantmaking organizations. Submitting grants and proposals involves team formation, story-telling, and creating new relationships.

Ando Hiroshige, *Tororojiru Shop at Mariko* from the series *53 Stations of Tokaido*  
1797-1858, Cooper Hewitt, Smithsonian Design Museum





We began 2022 by establishing specific targets and goals for fundraising and creating new donor networks. We focused on establishing foundational measures for fundraising performance.

We crafted a strategic plan with fundraising goals and objectives. From there, we sourced profiles for possible donors, grantors, and corporate sponsors. The overall goal of our long-term funding strategy is to have a well-balanced and diverse set of supporters from foundations, grants, and major donors.

Tracking fundraising performance is key to success. Measurements established in 2022 include fundraising goals, overall income, number of potential donors contacted, and number of grant applications or donor proposals we produce. We are working to keep track of the total dollars raised and the number of donors, as well as their interests, visions, and current collaborations.



Unknown, *Wedding Ceremony with Brahma in Attendance*  
ca. 1680, National Museum of Asian Art



**We developed four focus areas for development: Arts and Education, Social Justice, Digital Tools and Open Access Innovation and Sustainability.**



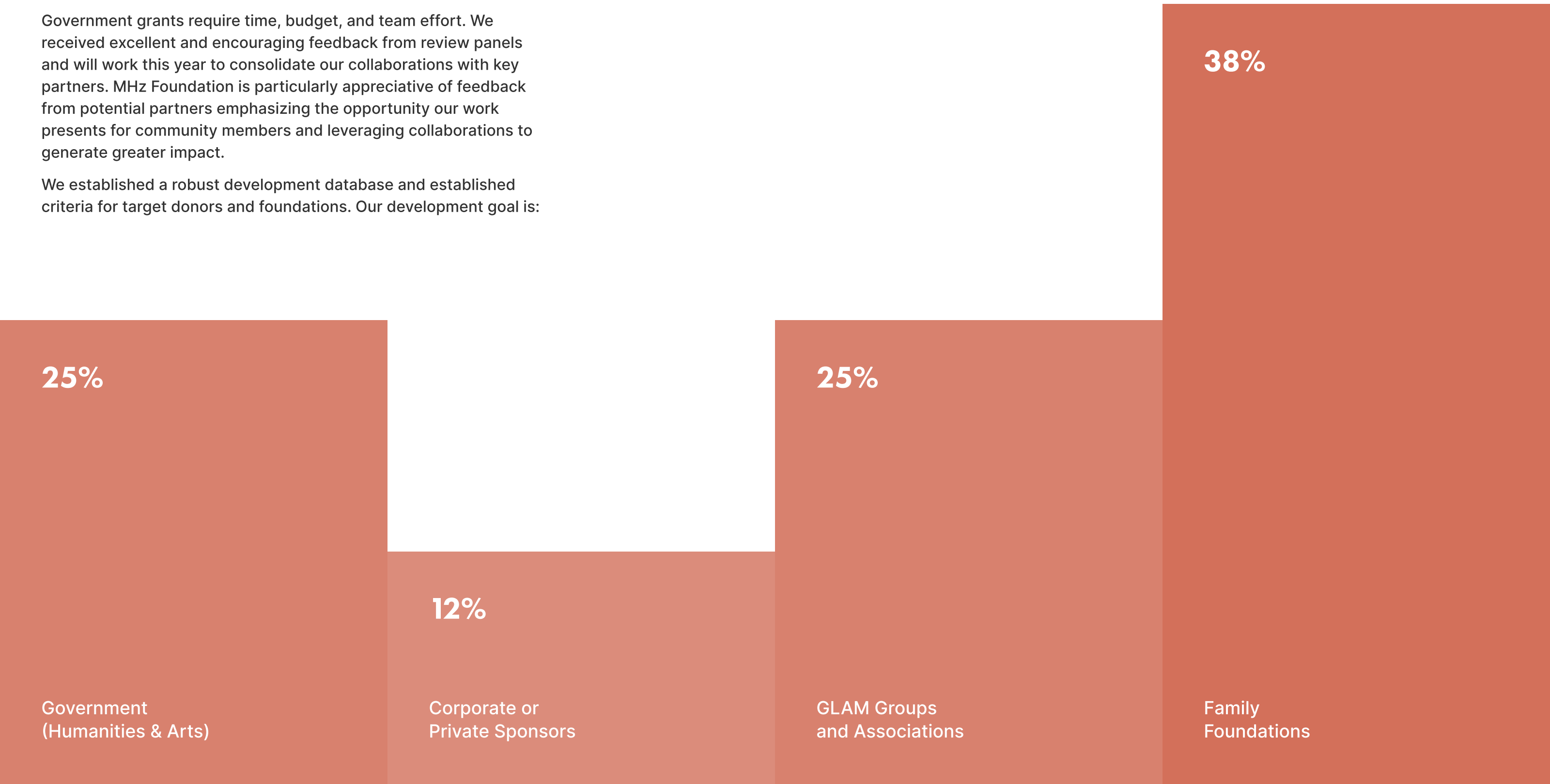
Artist Unknown, *Fragment - Peru*  
1100-1400, Cooper Hewitt, Smithsonian Design Museum



# Our strategy prioritizes family foundations due to accessibility and orientation to relationship building.

Government grants require time, budget, and team effort. We received excellent and encouraging feedback from review panels and will work this year to consolidate our collaborations with key partners. MHz Foundation is particularly appreciative of feedback from potential partners emphasizing the opportunity our work presents for community members and leveraging collaborations to generate greater impact.

We established a robust development database and established criteria for target donors and foundations. Our development goal is:



Government  
(Humanities & Arts)

Corporate or  
Private Sponsors

GLAM Groups  
and Associations

Family  
Foundations



# We strengthened our current network of collaborators and developed new relationships.

MHz Foundation connects this list of collaborative networks with our initial four funding category areas, referenced above. Networks include: Creative Commons, Local contexts, Interledger Foundation, Wikimedia Movement.



Artist Unknown, *Tweezer-Razor*  
ca. 1560-1479 B.C., The Metropolitan Museum of Art



# We created an online interface to gather and generate new donors.

The "Support Us" page on Curationist.org provides donors and supporters with more information on our vision and clear pathways to invest in our work.



Constantin Mitrofanovitsh Flórinisky, *Temple of Amour*  
1907, The Metropolitan Museum of Art



## Financial Report

# Financial Statements of MHz Foundation



## Profit & Loss Statement

October 1, 2021 – September 30, 2022

<b>Revenue</b>		Donation from AmazonSmil	5
		MHz Network	1,837
		Critics of Color Residency	30,000
		Sponsorship Revenue	25
<b>Total Revenue</b>			<b>\$ 31,867</b>
<hr/>			
<b>Expenditures</b>	Education & Community	Education Consultant	36,508
		Community Liaison & Advisory Board Lead	37,401
		Education & Community Educ. Program Mgr.	3,189
		Conferences	1,552
		<b>Total Education &amp; Community</b>	<b>\$ 78,649</b>
	Marketing	Marketing Expert	44,700
		<b>Total Marketing</b>	<b>\$ 44,700</b>
	Operating Expense	Office Supplies	315
		Directorship Agreement Expense	12,500
		Telephone	308
		Donations	10
		Rent Expense	15,398
		Insurance-Corp Liab.	1,704
		E&O Insurance	3,249
		Worker's Compensation	3,844
		Dues & Subscriptions	574
		Taxes and License	251



<b>Expenditures</b>	Operating Expense	Prof. Fees ~ Legal	4,652
		Prof Fees-Accounting & Audit	14,090
		Prof Fees Talent	448,096
		Training, Seminars and Classes	2,546
		Equity Investment Mgt. Fees	14,639
		Computer Software	15,565
		Website Development	90
		Recruiting	100
		Bank Charges	145
			<b>Total Operating Expense</b>
Personnel Expense	Salaries Expense	109,910	
	Payroll Fees	10,623	
	Payroll Taxes	8,831	
	Employee Benefits	5,449	
	Freelancers	165,967	
		<b>Total Personnel Expense</b>	<b>\$ 300,781</b>
Platform	SEO Contracting	2,031	
	Hosting	18,656	
	Improvements/Feature Requests	516,433	
	Technical Project Manager	56,794	
		<b>Total Platform</b>	<b>\$ 593,914</b>
Sponsorship / Grants	Grant Generation	1,499	
	Sponsorship Strategy	9,000	
	Partnerships & Corporate Fundraising lead	60,918	
		<b>Total Sponsorship / Grants</b>	<b>\$ 71,417</b>
Travel	Travel Hotel & Lodging	1,461	
	Travel Taxi / Parking	89	
	Travel Meals	387	
		<b>Total Travel</b>	<b>\$ 1,937</b>
<b>Total Expenditures</b>		<b>\$ 1,629,474.75</b>	



**Net Operating Surplus (Deficit)**

**-\$ 1,597,607**

Other Revenue

Dividend Income

38,005

Realized Gain / (Loss) on Investments

-41,347

Unrealized Gain/ (Loss) on Investments

-293,364

Interest Income

1,551

**Total Other Revenue**

**-\$ 295,155**

**Net Operating Income**

**-\$ 1,892,762**



Unknown, *Spinning Cloth, Preparing Tea Leaves, Preparing Silk*  
1801-1833, Art Institute of Chicago



# Balance Sheet

As of September 30, 2022

<b>Assets</b>	Bank Accounts	RBC	18,499
		BofA Ckg	90,282
		<b>Total Bank Accounts</b>	<b>\$ 108,781</b>
	Other Current Assets	Investments	2,589,876
		Rent Security Deposit	1,000.00
		<b>Total Other Current Assets</b>	<b>\$ 2,590,876</b>
		<b>Total Current Assets</b>	<b>\$ 2,699,657</b>
	Other Assets	Investment MHz Networks LLC	3,715,181
		<b>Total Other Assets</b>	<b>\$ 3,715,181</b>
		<b>Total Assets</b>	<b>\$ 6,414,838</b>

<b>Liabilities and Equity</b>	Current Liabilities	Accounts Payable	13,933
		<b>Total Accounts Payable</b>	<b>\$ 13,933</b>
	Credit Cards	Bank of America CC	6,433
		<b>Total Credit Cards</b>	<b>\$ 6,433</b>
		<b>Total Current Liabilities</b>	<b>\$ 20,366</b>



Long-Term Liabilities	Due to Related Parties	83,318.00
	<b>Total Long-Term Liabilities</b>	<b>\$ 83,318.00</b>
	<b>Total Liabilities</b>	<b>\$ 103,684</b>
Equity	Retained Earnings	8,203,916
	Net Operating Income ( Loss)	-1,892,762
	<b>Total Equity</b>	<b>\$ 6,311,154</b>
<b>Total Liabilities and Equity</b>		<b>\$ 6,414,838</b>



Narcissa Niblack Thorne, *A17: Pennsylvania Kitchen, 1752*  
1882-1966, Art Institute of Chicago



## **2022 Board Members**

# **Meet the MHz Foundation 2022 Board Members**



# 2022 Board Members

## Board Chair

### Benjamin Rees

Benjamin Rees has seventeen years of experience in partnerships and business development in professional services and VOD industries. Benjamin is a global citizen, born in Australia, obtained United States citizenship, and has traveled to over a dozen countries in Asia, the Americas, and Europe, making his worldview wide and inclusive. Benjamin brings that open worldview to Curationist.org and the MHz Foundation. He is currently employed at a public company accounting firm, and his experience includes account strategy, revenue planning, and business development. From 2005-2008, Benjamin was Director of Partnerships and Business Development at IMAKE Software and Services, which specialized in open-source, highly scalable content management and entitlement software. He was responsible for managing partnerships with OEMs and system integrators and provided financial analysis and due diligence resources.

## Vice Chair

### Kevin Karjala

Kevin Karjala is an experienced senior program delivery consultant with a focus on wireless technologies and expertise in leading business and technology-impacting initiatives. He has worked with clients in multiple industries, including cable, wireless, and media. Kevin excels in areas of large cross-functional program delivery, software development, application, and device testing, requirements gathering, and process design and execution.



## Board Members

### Casey Rea

Casey is the Director of Music Licensing at SiriusXM satellite radio, where he is responsible for licensing sound recordings for transmission to 35 million U.S. subscribers. Casey was previously CEO of the Future of Music Coalition, a Washington, DC-based education and advocacy organization for musicians and composers. He is also a musician, author, and music/media professor at Georgetown University and Berklee College of Music, where he has authored Berklee's first comprehensive course on music policy for its graduate degree program. Casey regularly speaks on issues such as emerging business models, creators' rights, technology policy, and intellectual property at worldwide conferences, universities, and in the media. He has testified before Congress on copyright and has written hundreds of articles on the impact of technology on the creative community in scholarly journals and other publications. Casey is an in-demand commentator in media outlets such as NPR, Washington Post, New York Times, Politico, Billboard, L.A. Times, CNBC, and more. Casey also serves on the board of the Alliance for Media Arts and Culture—an organization dedicated to expanding opportunities for media makers in all 50 states and around the world. His book *William S. Burroughs & the Cult of Rock 'n' Roll* was published by University of Texas Press in 2019, followed by *Music Copyright in Practice: an Authoritative Guide* (Rowman & Littlefield, 2019). Casey also runs the DC-based label Lux Eterna Records and is the proud dad to two highly musical daughters.



## Board Members

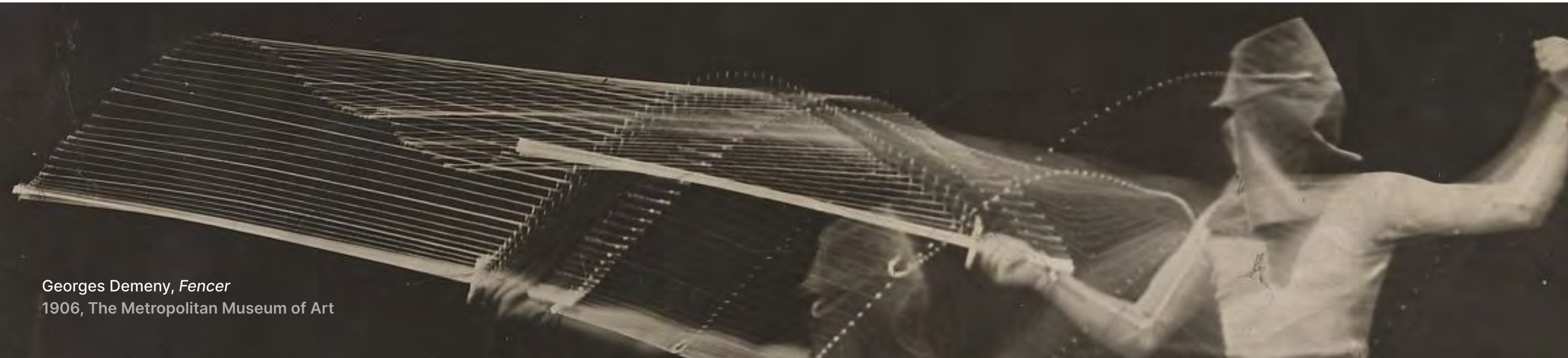
### Dr. Agnieszka Chalas

Dr. Chalas has over a decade of experience working in the arts and culture sector both in Canada and the United States, where she was responsible for educational and public program development and delivery, exhibition curation, as well as conducting and using research and evaluation information to improve teaching and learning. She currently teaches at the University of Toronto.

### Dr. Manu Samriti Chander

Dr. Chander is Associate Professor of English at Rutgers University-Newark. He holds an MFA from the University of Michigan and a Ph.D. from Brown University. His first monograph, *Brown Romantics: Poetry and Nationalism in the Global Nineteenth Century*, examined the appropriation of British Romantic tropes by colonial poets throughout the nineteenth century. He has also edited a collection of short fiction by the nineteenth-century Guyanese author Egbert Martin and co-edited, with Tricia A. Matthew, a special issue of *European Romantic Review* on generic experimentation in Romantic abolitionist literature. Professor Chander is currently working on *The Collected Works of Egbert Martin*, with the support of a Fulbright U.S. Scholar Grant, and developing a second monograph, *Browntology*, which considers the philosophical groundings of brownness in Enlightenment European thought in order to show how the figure of the model minority haunts foundational efforts to define the human.

Georges Demeny, *Fencer*  
1906, The Metropolitan Museum of Art





## **2023: What's next?**

# **What's next for Curationist and MHz Foundation?**





## 2023: What's next?

### New Leaders

This year, MHz Foundation is focused on electing new leaders. We plan to leverage the expertise of that next generation of leaders to rearticulate the broader impact we hope to have with Curationist and aligned projects, with the goal of fostering the public sharing of digital cultural objects.

If you wish to express interest in joining the MHz Foundation Board of Directors, please contact us. We particularly encourage interested leaders from communities historically underrepresented in arts and culture institutions.

Vilhelm Lundstrøm, *Two Female Nudes*  
1927, SMK.Open



### **Grants and Fundraising Efforts**

We will continue to focus on grants and fundraising efforts that will allow us to support the continued evolution of the Curationist platform as well as aligned projects, including projects under development that will aid GLAM institutions in digital capacity building.

Frederic Edwin Church, *Mount Chimborazo*  
1826-1900, Cooper Hewitt, Smithsonian Design Museum





## Acknowledgements

**Everything was possible thanks to the generosity of the community.**





Unknown, *Lima Woman*  
ca. 1890-1892, Smithsonian American Art Museum

## Acknowledgements from our Executive Director

To close our 2022 Annual report, we transcribe the notes of thanks we shared while closing our launch event for [Curationist.org](https://www.curationist.org) in early December 2022.

“Making Curationist has been hard work – none of which would have been possible without the generosity of the community.

Open Access policies and Creative Commons licenses make this project possible. Creative Commons is an American non-profit organization devoted to expanding the range of creative works available for others to build upon legally and share. Specific shout-outs to our friends from Creative Commons: Anna Tumadottir, Cable Green, Jane Park, Kriti Godey, Jami Vass, Jennryn Wetzler, Brigitte Vézina, Camille Francoise, Catherine Stihler, and Ryan Merkley, who introduced us to the openGLAM community.

The generosity of the openGLAM community in both their encouragement and very valuable constructive criticism has been essential to our process. We are particularly grateful for Evelin “Scann” Heidel, who spoke to the openGLAM community as a community member on our behalf to help us understand the community’s needs. Thank you all for taking the time to share your knowledge with us.

Thank you to the strategists who helped us gain focus and alignment: Jane Park, Neal Stimler, and Willow Ridge.

Thank you to all past staff and contributors. The learning curve has been steep, and continues to this day.



Thank you to the good folks who built our most impactful teacher; the original proof of concept site launched in 2019.

Two of our most visionary collaborators on this project, Virginia Poundstone and Garrett Graddy Lovelace, deserve a thanks all their own. The way our original platform has evolved past the earliest vision is a result of their keen eyes and ears. Both have helped build the heart of what you see today.

A very special thanks to the MHz Board of Directors, who took the seed of an idea and gave it time and resources to grow. To our first brave outside funders, Allied Media,

Critical Minded, and Grant for the Web thank you for taking a chance on a non-profit start-up. The effects of your generosity in supporting a new idea still taking root will continue to ripple out. We look forward to opportunities to continue to work together to make the internet a healthier place.

And last but not least, everyone who has donated to our fundraising campaigns shouted us out on social media, or told people about us IRL: Thank you."

**Christian Dawson,**  
Executive Director, MHz Foundation

**Thank You!**

Edward White, *Ruby Vase*  
c. 1936, National Gallery of Art





