



# Annual Report 2019

# Letter from the Chairman of the Board



It's hard to understate just how excited I am to report upon the excellent work of the MHz Foundation team in FY2019. This year, we launched the MHz Curationist project which we had in development for two years. MHz Curationist is a curated and searchable CMS database of Creative Commons, Open Access, and Public Domain content, which aims to communicate cultural narratives to foster curiosity, intercultural exchange, and dialog. In FY2019, we also took a more focused look at the community we want to serve, and met several partners that can help us get to the bright future we envision. Finally, we had a chance to put our ideas out there into the world with the soft launch of MHz Curationist, at the Creative Commons Global Summit in Portugal (May 2019).

To give you a full perspective on what a big shift this year has been, I need to remind many of you about our history. MHz Networks was founded as a Virginia-based 501(c)(3) corporation in 2015, and changed its name to MHz Foundation. However, the history of the organization that we steward goes all the way back to 2001, as a television network covering the Washington, D.C. marketplace with international television programming, namely Chinese, Russian, French, South African and Turkish programs.

Since its inception, MHz has been committed to bringing global content and perspectives to North American audiences. However, delivering that content to our audiences has been through a television broadcast platform, and for most of our history, focused on the local D.C. audience.

On May 9th, 2019, all of that changed. With the launch of our new flagship Curationist.org website, our ambitions now go well beyond broadcast, and well beyond the D.C. market, by using the internet to reach audiences all around the world.

Curationist.org is a global, collaborative platform for people to deepen their learning and transform their understanding of arts and culture from around the world.

We are targeting certain groups to be early adopters of the site we continue to build. We call these groups "young eclectics," "worldly learners" and "active patrons." But eventually, we want to touch everybody around the world with what we are doing. We are trying to rethink the way that people share arts and culture on the web, and what we seek to achieve is a resource for cross border, cultural exchanges.

We did a lot of long-term planning this year. I'm going to share with you our most ambitious parts of those sessions from our 10-year goals. Those goals envision that:

- Curationist is firmly established as the open platform for exchange of cultural heritage, with active communities from around the globe sharing their cultural perspectives.
- Curationist is used by most cultural and educational institutions around the world to present their content.
- The communities include a diverse array of interdisciplinary, international scholars, artists, thought-leaders and students involved in Curationist as active contributors, editors and users.
- The impact of Curationist on these communities, and the wider world, is measurable and demonstrable through clearly defined metrics and stories.

We are still at the start of those processes of achievement, and we continue to execute on our ten-year vision. The early feedback on what we have built so far has been overwhelmingly positive. Our voice is needed, and we already represent an important place in both the free knowledge and Creative Commons communities.

Finally, though we remain divested of for-profit activities so that MHz Foundation can focus on its non-profit mission to enrich and champion global content curation, we have remained stewards of our ownership stake in MHz Networks, LLC., which operates MHz Choice, a subscription-based streaming service that continues to offer access to international content. The LLC shares a mission-driven focus on spreading cultural awareness, and we are proud of their continued development and subscription growth as well.

We hope you find this Annual Report informative, and we look forward to another productive year in 2020.

Best regards,

Benjamin Rees, Chairman of the Board

# About

## The MHz Foundation



The MHz Foundation is a non-profit organization led by a Board of Directors, and operated under the Executive Directorship of Christian Dawson, augmented by consultants, temporary and permanent staff, and a global team of curators for our flagship MHz Curationist website. MHz Foundation proudly operates in support of its mission, to enrich the lives of knowledge-seeking individuals with curated content that broadens their understanding of the world.



The annual report documents the work of MHz Foundation during the 2019 calendar year.

### The MHz Foundation Board

Benjamin Rees, Chairman  
Kevin Karjala, Director  
Casey Rea, Director  
Ben Hall, Director  
Dr. Agnieszka Chalas, Director  
Dr. Manu Samriti Chander, Director

### The MHz Foundation Staff

Christian Dawson, Executive Director  
Hilary Osborne, Sponsorship Director  
Virginia Poundstone, Content Curation Director, Curationist  
Bree Dodd, Programming and Marketing Project Manager  
Vaunda Davis, Operations Coordinator and Bookkeeper  
Brandon J. Roy, Global Community Manager

# Our Mission

is to bring global culture and perspective to U.S. markets via digital programming

Our growing team’s continued dedication to our mission has produced several notable highlights - events & accomplishments - to reflect upon from 2019:



## Launch of Curationist.org

MHz Foundation completed the BETA launch of MHz Curationist in Spring of 2019, a project that will continue to be the flagship program in Fiscal Year 2020 and beyond.



## Bridges built in the Open Knowledge Ecosystem

Through participation in global events, 2019 was a year of cultivating relationships with open knowledge advocates and thought leaders to learn from, share in best practices and collaborate. Notably, MHz Foundation proudly formalized a strategic partnership with the Creative Commons.

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# Notable Events & Accomplishments

## *2019 in Review*

Work has continued this year, on the 2017 Board of Directors approved strategy, to fund the development of MHz Curationist. In accordance with the terms of that strategy, the MHz Foundation Board is providing up-front investment to bring MHz Curationist to the market as a public good, and the Board intends to fund its base operations in total, until May 2022, at which time the Board expects fundraising to augment and eventually replace MHz Foundation investment. In FY2020, we will continue to work toward that strategy, so that MHz Curationist can be a growing asset to the Foundation as quickly as possible.

MHz Curationist completed its public soft launch in May 2019, at the Creative Commons Global Summit in Lisbon, Portugal. As a direct success from that launch event, MHz Foundation signed an MoU detailing a formal strategic partnership with the Creative Commons global nonprofit organization. Both organizations are working closely together on both fundraising and API development.

Virginia Poundstone received her Creative Commons certification in 2019. Moreover, she has put together an impressive team of young global contributors to the Curationist project. Contributors include:

- Mayur Tekchandaney, Global Editor-At-Large
- Shana Lutker, Advising Editor
- Sonja Solvang, Digital Archivist
- Kimi Hanauer, Digital Archivist
- Bomin Jeon, Digital Archivist
- Valentina Cabezas, Digital Archivist
- Amber Vanterpool, Digital Archivist



# MHz CURATIONIST

## An Expanded Overview

MHz Curationist is an emergent, distilled and searchable CMS database of Creative Commons, Open Access, and Public Domain content. It serves as an interdisciplinary and ever-growing library, platform, publisher, and 21st century museum. It aims to communicate and liberate global cultures narratives, in order to foster curiosity, intercultural exchange, and dialog.



# MHz CURATIONIST

## Reframing the world we share.

The backbone of MHz Curationist is a search tool that discovers Creative Commons, Public Domain and Open Access artifacts. All content links to their original sources, but can be collected by users in a platform that allows for engaged and useful interaction with MHz Curationist.

In January 2019 we launched our incipient library and museum components. Our library is a searchable database of quality, culled cultural content from collections and archives from around the world. In our library, we curated mini-collections, exhibitions and position projects for our museum. This work is presented in the form of editorial style short and long-form articles, image essays, videos, audio projects, stories and dialogs.

As MHz Curationist continues to grow, we will be expanding our efforts to develop a robust platform that will allow users to assemble various collections from our search tools, and share them publicly or privately. In an effort to present a more accurate, enriching global culture, we will also expand our publishing efforts to include commissioning new works for the Creative Commons, by leading cultural producers from the global majority.

MHz Curationist is not a single center, but an intersectional hub of many cultures: a collaborative global exchange comprised of many dynamic, grounded places worldwide talking to one another. It is a tool for inclusion, integrated value creation, and innovation. Just as public parks, libraries, and museums are our commons, the Internet is also a commons, and does not have to be limited by copyright laws. MHz Curationist is a networked fulcrum supporting the free exchange of culture by all, for all.

Since launching the beta site, much has been learned about our audience and the potential functionality of the site. The original hypothesis of a target audience composed of people from the art and culture world, as early adopters, was quickly understood to not be a productive first path forward. Instead, the exciting potential paths within the Open Knowledge movement and academia, were identified and pursued. Creative Commons and Wikimedia Foundation have both been welcoming. Their excitement about Curationist is sustained through ongoing conversations about technology, community building and partnership possibilities. With the expert counsel and guidance of Garrett Graddy-Lovelace, and support from board member Agnieszka Chalas, we have entered into academia by launching a fellowship program in partnership with the University of Toronto's School of Digital Curation. These fellows are working on a diversity of projects related to Curationist: experimenting with the possibilities of content curation, taxonomy, metadata research and analysis, user experience and user interface potentialities.

# MHz CURATIONIST

## Reframing the world we share.

(continued)

The original marketing research has been applied to the vision of Curationist.org, as a site that invites people to learn about, engage with, and situate themselves in a global arts and culture world that is diverse, dynamic and expanding. Two primary user segments were homed in on: conscientious art consumers and conscientious creatives. As part of our methodology, a small team of freelance curators from these user segments were scouted and hired. This intergenerational content curation team represents the two primary user segments and come from a wide diversity of backgrounds. They are instrumental in helping to understand how the future of Curationist.org needs to be developed.

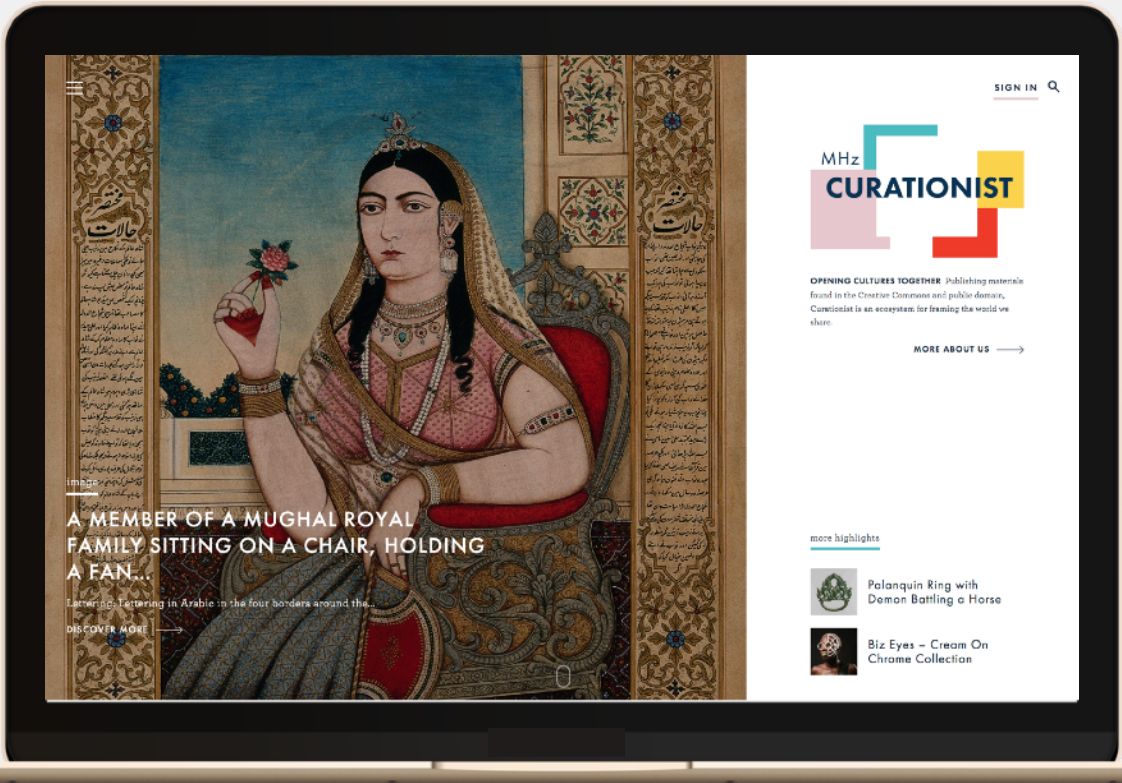
The website was delivered with a functionality based loosely on an indexed blog model. The process of content curation is multifaceted and begins with content searching on openGLAM institution's websites, through CC search, Wikimedia Commons, and Google search (filtered for licensing). Items are then manually hot-linked into Curationist's backend through URLs, additional tags are added, items are submitted for review, and finally they are posted to the site. Visitors can navigate the site in a few undefined ways, favorite items, and share things they find via Facebook and Twitter. The content curation team has also experimented with the beta version of the API search tool that is currently coupled to the WordPress site.

It has been an incredibly productive year in terms of learning outcomes. We have learned that without a thumbnail repository, hot-links to and from other sites, slows down our site overall. We now know that because the site was designed to be used as a single individual's blog, there are many pain points in the workflow of publishing for the content curation team. We also learned that there is not equitable representation in the available Open Knowledge content from the global majority of the world. There is now a known need to clearly establish our risk levels by writing a policy on copyright and fair use, for digital objects and the metadata they carry with them. We know user testing and iteration for front and back-end use needs to be more of our focus, as we continue to build out the site. From our internal user testing, we know that in order to align to our vision and engage our target users for repeat visits, there needs to be a more useful method of contribution, and better feedback tools developed. Finally, the API search tool needs to be developed as a separate project of MHz Foundation, so the functionality can be iterated and improved without impeding the development of curated content, so the product can become an open-source content curation tool available to the field.

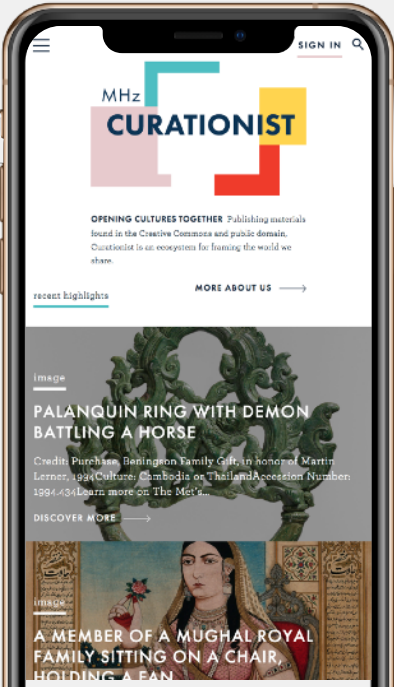


# MHz CURATIONIST

Visit us online at: [curationist.org](http://curationist.org)



- ✓ Weekly content updates
- ✓ Version 2.0 in development
- ✓ Optimized for desktop & mobile



# MHz CURATIONIST

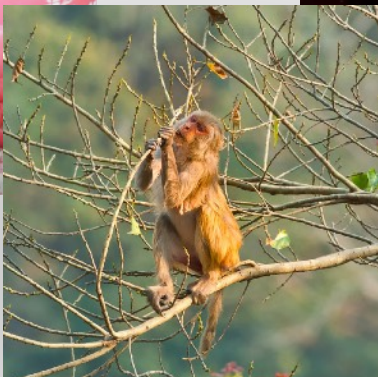
## Grants, Partnerships & Sponsorships

### Grants

In addition to this being the year that we launched the MHz Curationist website, we also launched our grant generation initiative. As of late FY19, we are active grant applicants, engaged in an ongoing process of targetting grant opportunities that align with our social mission-driven work.

Grant coordinator, Hilary Osborne, has been working with grant expert, Jo-Anne Saunders, who holds a reputable track record of researching and successfully winning many of the grants she assists applicants in applying for. With Jo-Anne's assistance, a FY20 grant schedule has been developed, and is receiving regular updates through Grants.gov to augment and expand the opportunities already identified. General grant request materials are developed, and ready for us to customize as we expand our grant search. In the early part of 2020, the MHz Foundation will be applying for grants in alignment with our mission, alongside an ongoing exploration of funding opportunities.

If you have any interest in helping MHz Foundation in its mission-driven work, we have currently scoped out development projects between \$40,000 and \$650,000 in size that require grant funding in order to get off the ground. Please connect with [hilary@mhzfoundation.org](mailto:hilary@mhzfoundation.org) for details.





## Partnerships

Creative Commons has been a big supporter of Curationist from the beginning; they graciously shared their summit with us in Lisbon, in May 2019, to assist with our announcement of our launch. In 2019 we were successful in cementing that relationship with the signing of an MoU that detailed our ongoing partnership in an official capacity. Though no direct financial assistance is coming through this partnership, the deep relationship with Creative Commons has become a fundraising alliance that we hope will help us in our grant search process.

We garnered a breadth of knowledge from two other Open Knowledge conferences: Wikimania and Mozfest. At Wikimania, we gleaned information regarding their various communities and how they operated. We think there is a possibility for their Wikimedians in Residence to be Curationists, or at the very least, trumpet Curationist at the universities they're residing in.

At Mozfest, we were able to participate in the creation of requirements for Grant for the Web, in which Mozilla is a major contributor; as well as, learning how important it is to include youth or young people's voices in your organization. Curationist has the opportunity of fitting into Mozilla's sphere by applying for Grant for the Web when they open it up later in 2020.

We'll continue to keep up-to-date with any Open Knowledge conferences taking place in 2020 that would assist in Curationist partnerships, as well as any other event that would enable Curationist to expand its reach.

## Sponsorships

It has been on the roadmap for some time to explore the sale of sponsorship positions on the Curationist.org website. While we are committed to not accepting straight advertising, we have spent time determining how to build promotional slots for our financial sponsors.

Sponsorships of any kind did not take place in 2019, mainly because Curationist wasn't functioning in its full capacity; it remained in its initial launch phase, which does not include sponsorship positions as a component. As we work towards the more fully-featured 2.0 version, where there will be user functionality when users get the chance to interact with the site and to establish a community that will be the time to approach organizations for sponsorships. Though we expect sponsorships to be an important part of our future, it is possible that they will not begin to play a key role until FY21.

Once our 2.0 website is funded, developed and launched, sponsorships can take a few different forms. One option is for an organization to sponsor a predetermined feature by having their name associated with it; another option would be for sponsors to curate their own feature. In either case, it will be clearly marked that content is sponsored, and by whom. An event page that lists current art and cultural events could be another way of generating revenue; organizations could pay to have their event listed on Curationist.

A close-up photograph of a classical marble statue depicting two figures. The figure in the foreground is a male torso with curly hair, looking upwards and to the right. The figure behind him is also a male torso, looking upwards and to the left. The statue is set against a dark, textured background.

# 2019 Financial Report

This last fiscal year was a year of development. In February 2019, MHz Foundation received \$1,000,000 from Commonwealth Public Broadcasting Company (CPBC). These funds were guaranteed as part of the separation agreement with CPBC in 2013. The funds were generated through the sale of CPBC spectrum to the FCC (Federal Communications Commission). Upon receipt of funds, \$250,000 was transferred to the operating account to cover the day-to-day operational expenses of the foundation. An additional \$250,000 was transferred in February, May, and September, to cover operating expenses as the foundation launched and supported Curationist.

A statement of work for outsourced management was executed on October 1, 2018, between MHz Foundation Inc. and Open-i Advisors. The activities and objectives outlined in the SOW included ensuring the successful launch of Curationist, leadership and strategic planning, and managing the day-to-day operations of the organization. Payments have been made throughout this fiscal year to cover these services.

In 2019, all activities have exclusively been associated with the organization's mission-driven work with no investments made for any for-profit endeavors. The largest expense has been the final phase of technical development for the BETA launch of MHz Curationist. This work has led to the creation of a premium, public, and collaborative global arts and culture platform online.

( Financial Statements follow )



## Statement of Activity

January - December 2019

	TOTAL
<b>Revenue</b>	
4001 Donation from AmazonSmil	23.04
4055 Spectrum Revenue	1,000,000.00
<b>Total Revenue</b>	<b>\$1,000,023.04</b>
<b>GROSS PROFIT</b>	<b>\$1,000,023.04</b>
<b>Expenditures</b>	
5000 CMS Program Marketing	97,418.62
5001 CMS Development Fees	121,612.50
6400 Postage / Shipping	161.55
Marketing	
5005 Professional Burst Resource	1,235.34
6710 Ad Buys / Content Boosting	6,500.00
<b>Total Marketing</b>	<b>7,735.34</b>
<b>Operating Expense</b>	
6005 Office Supplies	945.59
6000 Directorship Agreement Exp.	8,500.00
6015 Telephone Expense	150.00
6200 Donations	10,000.00
6299 Rent Expense	12,180.00
6300 Storage Rent	406.00
6301 Insurance-Corp Liability	3,457.50
6302 E&O Insurance	4,261.99
6303 Worker's Compensation	1,404.92
6308 Dues & Subscriptions	370.00
6500 Taxes & Licenses	547.75
6700 Prof Fees Legal	15,059.01
6703 Prof Fees-Accounting & Audit	91,033.75
6705 Prof Fees Talent	220,647.58
6830 Training, Seminars, and Classes	500.00
7002 Computer Software	4,436.43
7003 Website Development	116.83
7900 Bank Charges	518.44
<b>Total Operating Expense</b>	<b>374,535.79</b>
<b>Personnel Expense</b>	
6100 Salaries Expense	135,000.00
6111 Payroll Fees	4,857.58
6115 Payroll Taxes	10,975.52
6120 Employee Benefits	6,774.28
6121 Freelancers	37,821.00
<b>Total Personnel Expense</b>	<b>195,428.38</b>
<b>Platform</b>	
6707 Hosting	8,367.14
6708 Improvements / Feature Requests	66,499.75
6709 Support Contract	10,975.52
<b>Total Platform</b>	<b>153,616.89</b>
<b>Sponsorship / Grants</b>	
6711 Grant Generation	18,361.50
<b>Total Sponsorship / Grants</b>	<b>18,361.50</b>
<b>Travel</b>	<b>23,709.08</b>
6800 Travel - Hotel & Lodging	7,033.10
6805 Travel - Airfare, Train, etc.	4,284.00
6810 Travel - Taxi, Parking	1,630.12
6811 Travel Meals	3,749.02
<b>Total Travel</b>	<b>40,405.32</b>
<b>Total Expenditures</b>	<b>\$1,009,275.89</b>
<b>NET OPERATING REVENUE</b>	<b>-\$9,252.85</b>
<b>Other Revenue</b>	
4900 Interest Income	2,156.71
4999 Other Income	101.62
<b>Total Other Revenue</b>	<b>\$2,258.33</b>
<b>NET OTHER REVENUE</b>	<b>\$2,258.33</b>
<b>NET REVENUE</b>	<b>-\$6,994.52</b>

## Statement of Financial Position

As at December 31, 2019

	TOTAL
<b>ASSETS</b>	
Current Assets	
Bank Accounts	
1000 UBS Bank	404,274.05
1012 Operating - Bank of America	168,701.60
<b>Total Bank Accounts</b>	<b>\$572,975.65</b>
Accounts Receivable	
1212 Accounts Receivable	1,000,000.00
<b>Total Accounts Receivable</b>	<b>\$1,000,000.00</b>
Other Current Assets	
1225 Rent Security Deposit	1,000.00
1800 Prepaid Expense	7,524.70
<b>Total Other Current Assets</b>	<b>\$8,524.70</b>
<b>Total Current Assets</b>	<b>\$581,500.35</b>
Other Assets	
1125 Investment MHz Networks LLC	\$3,715,181.00
<b>Total Other Assets</b>	<b>\$3,715,181.00</b>
<b>TOTAL ASSETS</b>	<b>\$5,296,681.35</b>
<b>LIABILITIES AND EQUITY</b>	
Liabilities	
Current Liabilities	
Credit Cards	
2200 Bank of America CC #5938	2,044.96
<b>Total Credit Cards</b>	<b>\$2,044.96</b>
Other Current Liabilities	
2210 Accrued Expense	85,199.20
2260 Due to/from NVPTV	-30,100.00
<b>Total Other Current Liabilities</b>	<b>\$55,099.20</b>
<b>Total Current Liabilities</b>	<b>\$57,144.16</b>
<b>Total Liabilities</b>	<b>\$57,144.16</b>
Equity	
Retained Earnings	5,460,697.13
Net Revenue	-221,159.94
<b>Total Equity</b>	<b>\$5,239,537.19</b>
<b>NET LIABILITIES AND EQUITY</b>	<b>\$5,296,681.35</b>

# MHz CURATIONIST

## Content Curation Director

**Virginia Poundstone** is the Content Curation Director at the MHz Foundation, leading the emergent vision for Curationist. Based in New York City, she is a visual artist, educator and community organizer. As a faculty member at Maryland Institute College of Art (MICA) from 2013-2016, she taught core classes as well as courses she designed: Publishing as Form was a course that critically examined publishing, or making ideas public and disseminated; Objects of Networks, considered the functional purpose of connection and how objects in networks shape our world and thinking.



As a part-time lecturer from 2009-2013 at Parsons The New School of Design, she taught across the School of Design Strategies and the School of Art History and Design History and Theory. In addition to core courses like Critical Reading and Writing and 3D Studio courses, she also proposed and designed NYC: Food, a class that explored the food systems of the city. In 2011, she was a visiting professor at Columbia University's School of the Arts in the visual arts program where, in 2009, she earned her MFA. She was a founding board member and Co-Executive Director of the Bed Stuy Parents Committee, a volunteer grassroots non-profit advocating for school equity. She is also a member of Brooklyn's Community Board 3 Youth & Education Committee and Community School District 16's Diversity Alliance. She was awarded a Pollock-Krasner Foundation grant, Agnes Varis Fellowship, Howard Foundation Fellowship and has had numerous residencies at fantastic places like Pioneer Works, the Banff Center for Art and the MacDowell Colony.

# MHz CURATIONIST

## Board of Directors

### **Ben Rees, Chairman**

Ben Rees has twelve years of experience in partnerships and business development in broadcast, VOD and professional services industries. He is currently an Assistant Director at Ernst & Young, in the northeast business development group, and serves as an account manager for three public companies based in the Washington, D.C. area. Responsibilities include strategic account operations; such as revenue planning, sales strategy, pipeline development, and pursuit support. From 2005-2008, Ben was Director of Partnerships and Business Development at IMAKE Software and Services, which specializes in open-source, highly scalable, content management and entitlement software. He was responsible for managing partnerships with OEMs and system integrators.

### **Kevin Karjala, Director**

Kevin Karjala is an experienced senior program delivery Principal Consultant, with 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.

### **Casey Rae, Director**

Casey Rae is 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, D.C.-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 opportunity for media makers in all 50 states and around the world. His book *William S. Burroughs & the Cult of Rock 'n' Roll* will be published by the University of Texas Press in 2019, followed by *Music Copyright in Practice: An Authoritative Guide* (Rowman & Littlefield, 2019). Casey also runs the D.C.-based label Lux Eterna Records and is the proud dad to two highly musical daughters.

## **Ben Hall, Director**

Ben Hall is a chef/organizer/artist based in Detroit. Hall's work revolves around the forms community takes particularly at the Russell Street Deli, a 30-year-old heritage restaurant in Detroit's Eastern Market, which Hall owns and operates as a long-term, sited project dealing with labor structures, how capital routes itself and hierarchical power structures.

As a chef Hall produced the first fully integrated, serially repeated, chef-driven school meal in a major municipality producing a vegan, soy-free, gluten-free soup, at cost, for children at Detroit Public Schools where 55,000 students eat for free and 88% are financially eligible for school lunch. Hall is in the process of repeating this in Houston, Texas where 165,000 children will eat three different soups every two weeks under the federally mandated nutritional and financial guidelines. Hall worked specifically on those guidelines as an active grassroots lobbyist for the Child Nutrition Re-authorization Act. Additionally, he has been repeatedly active as a lobbyist primarily working on wage rights for low wage workers including giving congressional briefings and also lobbying on the Global Food Security Act with Oxfam.

As an artist Hall most recently presented a solo exhibition at the Museum of Contemporary Art Detroit and performed at the Moers Jazz Festival as a core member of Nate Wooley's Seven Storey Mountain orchestra project. As a music producer and organizer, he produced over 300 performances in Detroit for visiting artists at Entropy Studios, a performance project for experimental sound artists. Using the recording studio there he also produced 60 recordings for numerous artists and performers on the brokenresearch record label. Hall also founded and organizes Bap-tizum.com, the largest Black/AfAm spiritual music archive in the world. He is a member of the American Folklore Society.

## **Dr. Agnieszka Chalas, Director**

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 is an Assistant Professor in the Museum Studies program within the Faculty of Information (iSchool) at the University of Toronto.

## **Dr. Manu Samriti Chander, Director**

Dr. Chander is Associate Professor of English at Rutgers University-Newark. He holds an MFA from the University of Michigan and a PhD 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, *Art Fights: Aesthetic Controversy and the Lessons of Modernity*, which traces a trajectory from the controversial poems of Wordsworth and Coleridge to the films of Griffith and Kubrick and the novels of Nabokov and Rushdie.



# Looking Forward /

We are working diligently towards the following FY20 goals:



Developing and leveraging a strong Curationist Board of Advisors, to finalize and publish a 1.0 version of curatorial principles that are actionable, and can serve as community thought leadership.



Completing fundraising materials to match with Foundation targets for raising capital, and receiving initial feedback and small successes sufficient to fund initial scoping exercises.



Exploring opportunities that exist in academia to determine a clear course of action for how academic engagement fits our long term vision.



Finalizing a staged technical plan to transition Curationist to an open-sourced, globally curated platform that includes high-quality editorial contributions.



Ensuring that the work can be done in the subsequent year, for a 2021 'fully formed' 2.0 version of Curationist.



Laying the strategic groundwork necessary to build a Curationist community that can take an active role in curation, through the development of an action-oriented marketing and curatorial needs plan.



Closing grant opportunities with early funding partners sufficient to fund the 2.0 platform, and the outreach necessary to initiate community building requirements.



Developing the framework for a Curationist Partners Working Group.



Exploring and implementing additional working groups.





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We see Curationist, and its collective vibe of different mindsets and energies, generating powerful thinking and creative collaboration. Everyone deserves to see themselves reflected on the internet.