

**FY 2024**  
**Black Lunch Table**  
Annual Report

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To Our Community and Supporters,

As we reflect on the past year in our first-ever annual report, it's important to honor all that has shaped Black Lunch Table into what it is today. Black Lunch Table began in 2005, founded by artists jina valentine and Heather Hart in Skowhegan, Maine. From the start, BLT was rooted in the belief that archiving and documenting the work of Black artists is both an act of resistance and an essential form of empowerment. The project shepherded by jina, Heather, and the early community of artists, participants, and thinkers who supported them has grown into a vibrant organization that continues to honor those foundational values.

Our Why: Black Lunch Table is dedicated to celebrating and preserving the diverse and vital expressions of Black artists. Archiving isn't just about keeping records—it's about shifting how public histories are understood and recognizing that Black artists and their communities are essential to telling the whole of cultural history. At its core, Black Lunch Table exists to ensure the stories and contributions of Black artists are recognized and remembered.

Looking back on the past year's journey, we recognize 2024 as a year of transformation and growth for BLT. 2024 was a significant year in which we piloted a shared leadership model—our co-executive directorship structure. This new leadership framework has allowed us to foster a collaborative and inclusive approach to decision-making, strengthening our organization and deepening our commitment to our mission. Our collective leadership team is excited about the possibilities this model has unlocked, positioning BLT for an even greater impact in the years ahead.

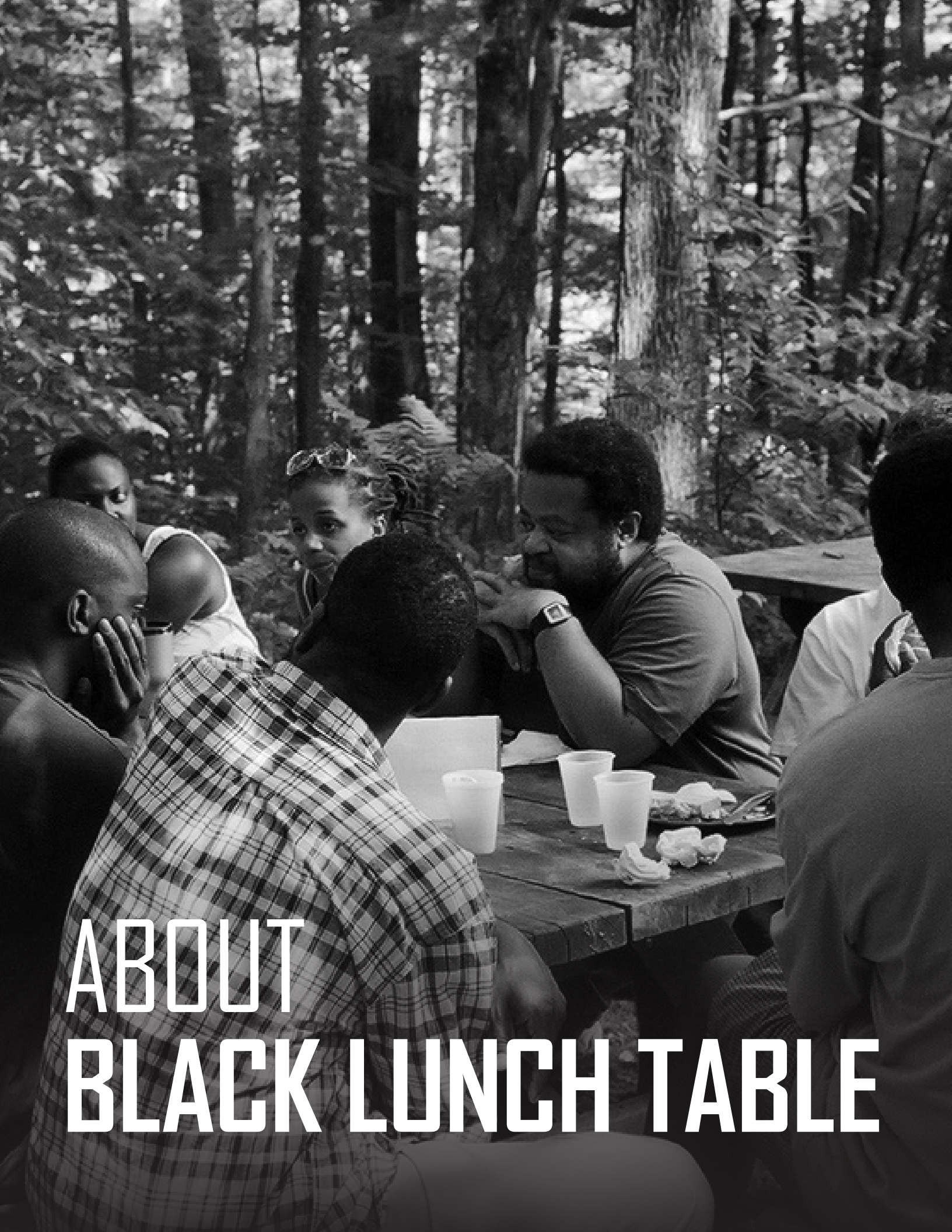
At the core of our work is the belief that archiving and platforms like Wikipedia play a crucial role in reclaiming narratives and strengthening cultural memory. By contributing to existing open-access archives and creating our own, we are actively preserving and bolstering stories that have been omitted. This work empowers communities by providing accessible knowledge and opportunities for greater representation. Through these efforts, we continue to affirm our commitment to the mission and vision of Black Lunch Table—to amplify the voices of Black artists and ensure that their contributions to art and culture are recognized and celebrated for generations to come.

We look ahead with determination, knowing that our work remains essential despite the challenges of an increasingly unfriendly political climate. While we are weary of the bald attacks on DEI and efforts like ours, we remain steadfast in our mission to archive, document, and empower Black artists, cultural workers, and their communities. With the continued support of our community, we will keep pushing forward. Thank you for being part of this journey.

With gratitude,

eliza, keondra, and Viva

Black Lunch Table Leadership



# ABOUT BLACK LUNCH TABLE

# MISSION

Black Lunch Table (BLT) is a vernacular history archiving project. Our mission is to build a more comprehensive understanding of cultural history as an organization that activates the stories of Black people and our shared stake in the world. We envision a future in which all of our histories are recorded and valued. We are excited to continue disrupting the dominant historical narrative and the systemic othering of Black voices. We continue addressing historical omissions by empowering marginalized voices to record, transcribe, archive, and publish their stories.

Building on our mission to illuminate the stories of Black people and challenge the systemic othering of Black voices, we focus on critical questions of authorship—Who writes the historical record? What is omitted? How is it accessed?—to confront the exclusions that shape dominant narratives.

Our programming provides digital and physical spaces wherein cultural producers and community members dialogue on critical contemporary issues. We animate discourse and initiate a democratic rewriting of contemporary (art) history around and among the people living this history, creating a more equitable narrative of our world. Our approach to cataloging the stories of Black artists and creative workers is nomadic, itinerant, and collective. BLT believes that following diasporic connections worldwide to local and specific communities can connect the common threads to a national and, ultimately, a global dialogue.

# LEADERSHIP TEAM



keondra bills freemyn  
**Co-ED Archives + Strategy**



eliza myrie  
**Co-ED Wiki + Public Engagement**



Viva Yeboah  
**Co-ED Finance + Administration**

# BOARD



Jina Valentine, Jan 2023  
**Co-Founder**  
Professor  
The School of the Art Institute of Chicago



Heather Hart, Jan 2023  
**Co-Founder**  
Assistant Professor  
Rutgers University



Alice Gray Stites, Jan 2022  
Museum Director and Chief Curator  
21c Museum Hotels



Hasan Elahi, Nov 2024  
Dean of College of Fine, Performing and Communication Arts  
Wayne State University

# FINANCIALS

We are presenting two years of our financials results. Over the years, our revenue and expenses have steadily increased and decreased respectively. These increases are attributed to a period of large grants awarded and the conclusion of grants intersecting.

We concluded two multi-year grants, Mellon Foundation and Wikimedia Foundation. Each grant was for a three-year period starting in the fourth quarter of 2021 and totaling \$500K and \$905K respectively. In 2024, BLT was awarded one multi-year, two substantial annual grants, and a yearlong residency totaling \$899K. Per our numerous grant agreements, specific funding will be recognized this year and other funding released from restriction in the medium term. A resulting cash infusion of \$147K will be reflected on financial statements for FY24 and \$752K reflected in upcoming years.

We can attribute our results to our program and development efforts. A realized program can take

years to achieve especially with many organizations navigating economic factors and dynamic challenges of the “post” pandemic. In 2024, we finalized our new leadership structure, and the whole organization focused on the development goal of increasing our grant submissions and building our fundraising expertise. Another important takeaway from our financial results is the restriction of our donations. There is no significant difference in the totals for restriction or without restriction. This balance has assisted in us achieving programming goals, capacity building, and flexibility with usage of funds.

The numbers and data included here are unaudited and may have minor changes. However, our CPA, Arts Financial Management Services has reviewed and approved these figures. Previous fiscal years have been audited and resulted in clean opinions each year. We will release our audited financials once they are available.

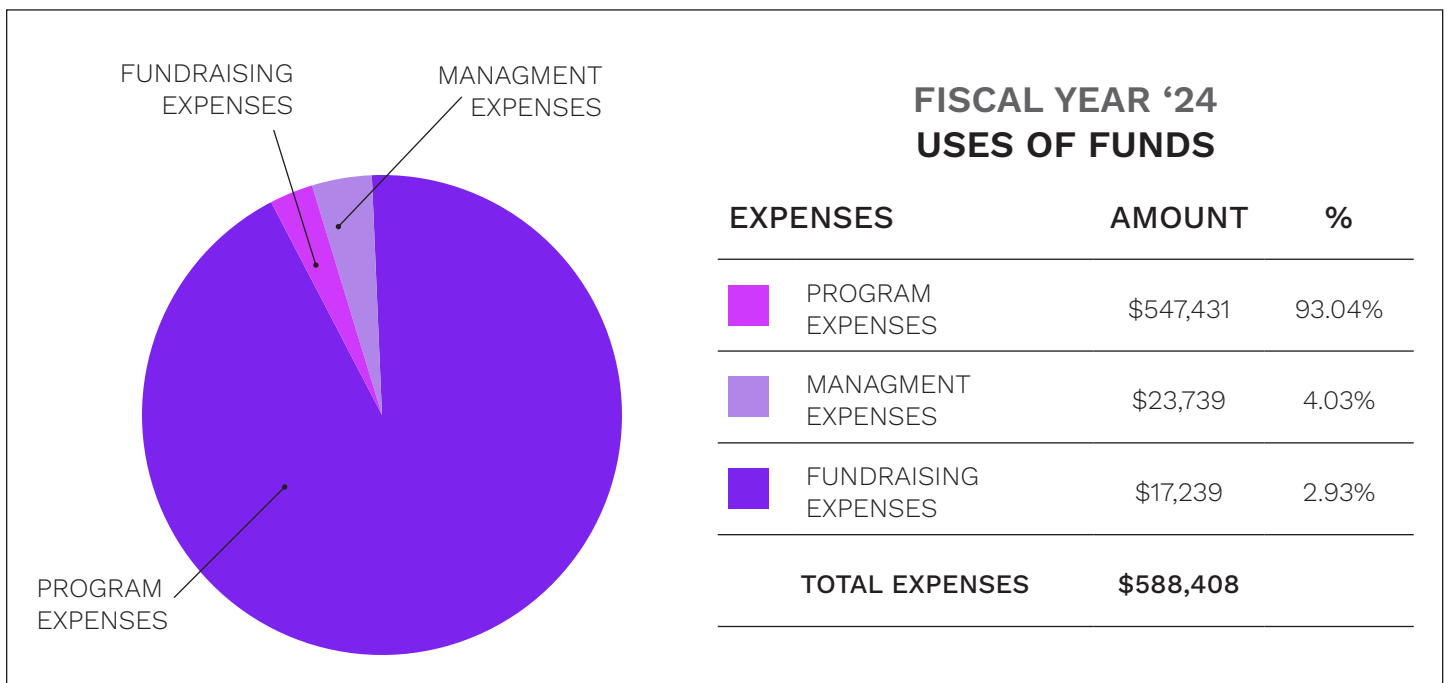
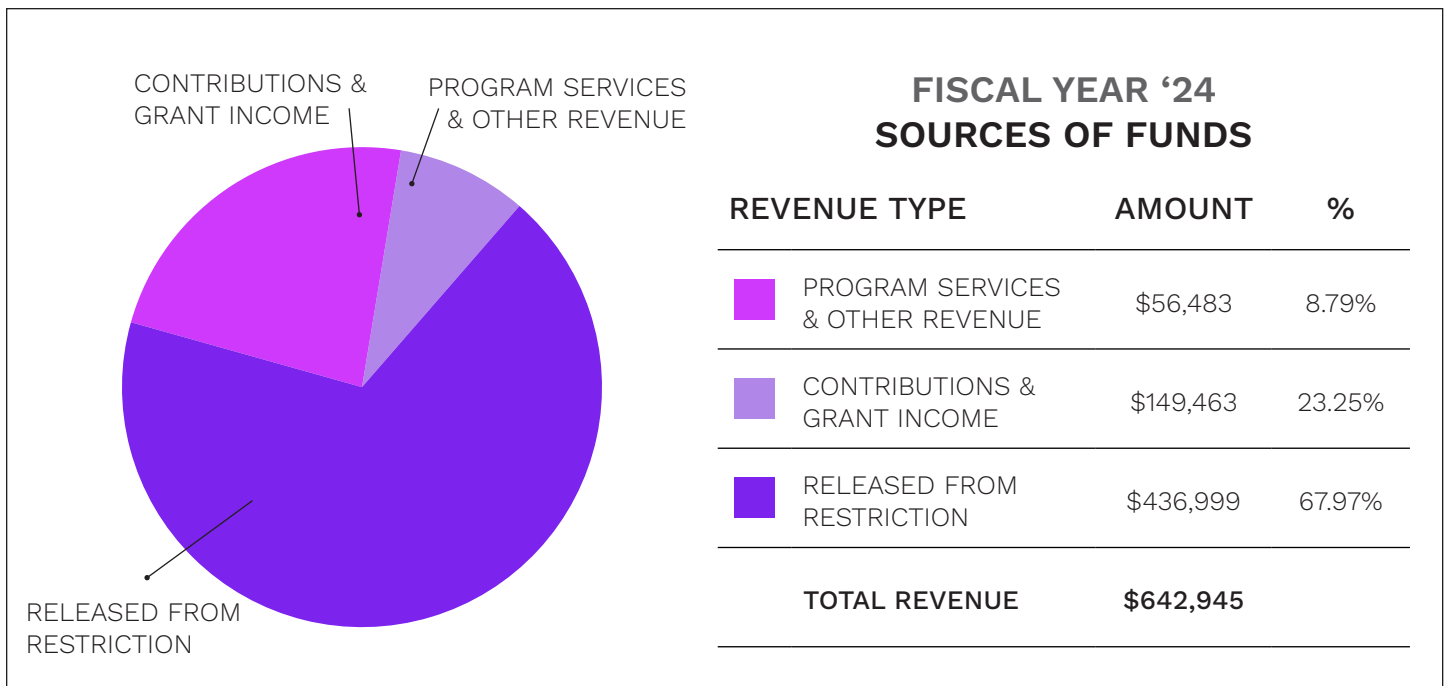
## BLACK LUNCH TABLE STATEMENT OF ACTIVITY

STATEMENT OF ACTIVITY	2024	2023
<b>REVENUE</b>		
Contributed Revenue	\$205,946	\$91,988
Released from Restriction	\$436,999	\$437,792
<b>TOTAL SUPPORT AND REVENUE</b>	<b>\$642,945</b>	<b>\$529,780</b>
<b>EXPENSES</b>	<b>2024</b>	<b>2023</b>
Program	\$547,431	\$421,744
Management and General	\$23,739	\$116,333
Fundraising	\$17,239	\$63,643
<b>TOTAL EXPENSES</b>	<b>\$588,408</b>	<b>\$601,720</b>
<b>STATEMENT OF FINANCIAL POSITION</b>	<b>2024</b>	<b>2023</b>
TOTAL NET ASSETS	\$941,838	\$598,641

# 2024 FUNDRAISING

This year, our fundraising efforts prioritized strengthening internal systems before extending external invitations for financial contributions. We transitioned to a donation platform better suited to our organization’s current scale and objectives. With this new infrastructure in place by the third quarter, we were well-positioned to engage our community in the global generosity movement of Giving Tuesday as we approached the year’s final month.

For this campaign, we emphasized sharing the core values of our organization by introducing key staff members and highlighting their connections to our work in the lead-up to Giving Tuesday. Additionally, our most generous donors from previous years received personalized letters from our board and leadership, expressing gratitude for their contributions and reaffirming the significance of their support.



# 2024 IN REVIEW





# TEAMS

Black Lunch Table's work is made possible by three dedicated teams, each playing a vital role in bringing our mission to life. While much of our work is deeply collaborative, there are moments when each team focuses on specific initiatives that drive our impact forward. Here, we are pleased to share updates on what each team has worked on and how their efforts continue to shape BLT's evolving vision through 2024.





In 2024, Black Lunch Table's Wikipedia team made significant strides in expanding access to knowledge and representation on the platform. We focused on closing the Wikipedia knowledge gap around Black artists and creative workers, by refining our programming offerings. Throughout the year, we held 12 programs, engaging 187 editors who contributed to updating 12,200 articles and creating 5,600 new articles spotlighting visual artists.

BLT's Photobooth remains a key initiative. This program aims to increase the visibility and representation of Black artists on Wiki Commons. Collaborating with professional photographers across the U.S. at partner events and host institutions, we captured portraits of artists and cultural workers, resulting in 127 new images uploaded to Wiki Commons. These photographs added crucial visual representation on the platform, helping ensure these artists' identities were more widely recognized there and across the web.

Our growing task list of over 1,400 artists remains a call to action, and we are proud of the community collaborations and collective effort that defined this year's progress. By exposing more people to the work of Black artists and the mission of BLT, we continued to diversify the demographics of Wikimedia users and broaden the cultural narratives preserved on the platform.

WIKI

# FINANCE & ADMINISTRATION

In 2024, we finalized the restructuring of the Finance & Administration team, following the approval of our new leadership structure. This reorganization established a more integrated and efficient approach to managing key organizational functions, including the board of directors and advisory council, development and fundraising, finance and accounting, human resources, and internal operations. The team consists of three staff members who collaborate closely with the Co-Executive Directors and departments across the organization. Previously, oversight of the board, advisory council, and fundraising initiatives resided primarily with the Executive Director, resulting in limited cross-functional coordination. The revised structure has enabled clearer roles and more streamlined collaboration, positioning us for stronger organizational performance.

Throughout the year, the Finance & Administration team assessed opportunities for improvement while maintaining day-to-day operations and providing consistent support to staff. Strategic conversations began regarding the evolving needs and future direction of the board of directors and advisory council—dialogues that will continue in 2025. We anticipate growth within both groups and increased momentum in our fundraising efforts.

As detailed in the financial section, the Development & Fundraising team successfully increased grant submissions and began strengthening internal fundraising capacity. Within our renamed focus areas—Finance & Accounting, Human Resources, and Internal Operations—we maintained regulatory compliance, completed a successful independent audit, and updated the staff handbook and internal policies to reflect current best practices.

Looking ahead to 2025, the Finance & Administration team will pursue several key initiatives in alignment with organizational priorities. These include building out our new, cost-effective donor management system and expanding its use to include board engagement. We will also continue to provide support to the current BLT Board as recruitment efforts expand—both of which support our broader goal of increasing fundraising capacity.

In the administrative area, we will continue to implement compliance-related training, offer professional development resources to staff, formalize standard operating procedures for internal controls, and strengthen system security and safety infrastructure.



# ARCHIVES



This year, we completed the first phase of our new digital archive and began user testing in preparation for its beta launch in early 2025. Our digital collection features conversations among over 1,200 Black artists, arts workers, and community members across 24 cities and three countries. The relaunch of our archive will mark the first time in our history that our collection will be made fully available to the public for research and general use.

In addition to completing this phase of our archive, we upgraded our archival collection software to meet global best practices and ensure the long-term preservation of our collection for generations to come. This year, we also expanded the reach of our archive by hosting a panel at the Society of American Archivists conference, the largest convening of professional archivists in North America. We contributed to our first gallery-based audio installation featuring original work by Heather Hart and excerpts from our digital archive. Accompanying this installation was our first site-specific educational reader to support interdisciplinary instructional approaches and awareness of Black art and artists in college classrooms.

BLT is committed to building an archive that confronts the lack of representation of Black artists in mainstream art history. Our archiving approach is centered around community roundtables and recorded dialogues, allowing Black artists to share their experiences, perspectives, and contributions in their own words. Through these efforts, we created spaces where people can speak freely with one another about their practice, engage in critical thinking, and collectively build an understanding of an accessible and comprehensive archive.

# PROGRAMS

In 2024, Black Lunch Table expanded its impact through dynamic programs that deepened engagement with Black artists, archives, and historical narratives. We have relaunched our archive and continue to host roundtable discussions in new cities and strengthen our commitment to community dialogue. Our Wikipedia work empowered participants to amplify Black voices in the digital sphere, while our partnership with the Internet Archive's Community Webs program ensured long-term preservation of Black cultural contributions. Additionally, we launched new writing initiatives in collaboration with Sixty Inches From Center, producing citable essays on Black artists from the Midwest. As we celebrate BLT's upcoming 20th anniversary, we remain dedicated to fostering knowledge-sharing, historical documentation, and collective storytelling. Read on for individual program details and outcomes.





# JOINT PROGRAMMING: BLACK LUNCH TABLE @ SANTA MONICA COLLEGE

Last fall, Black Lunch Table began a yearlong residency that will conclude in 2025, hosted by Santa Monica College (SMC). Imagined as an expansive year of programming that would bring the work of BLT and the practices of LA artists together. We contributed to the exhibition *Converge+Vertex: Traversing the Minor Gesture Of Timelines* and brought working artists to campus for lectures and studio visits. BLT’s core roundtable and editathon programming, offered an opportunity for students and all members of the SMC community to contribute their voices to our archive and impact the representation of artists on Wikipedia, are on offer for the fall and spring semesters.

The exhibition, curated by cole james, can be seen at the Pete & Susan Barrett Art Gallery through the spring. The free exhibition of works by Black artists from the LA area situates BLT’s contribution as a pentagon-shaped table installation created by Heather Hart allows guests to sit and peruse reading materials relevant to BLT and LA artists specifically. While seated, guests listen to ambiently projected audio excerpts of conversations from our digital archive.

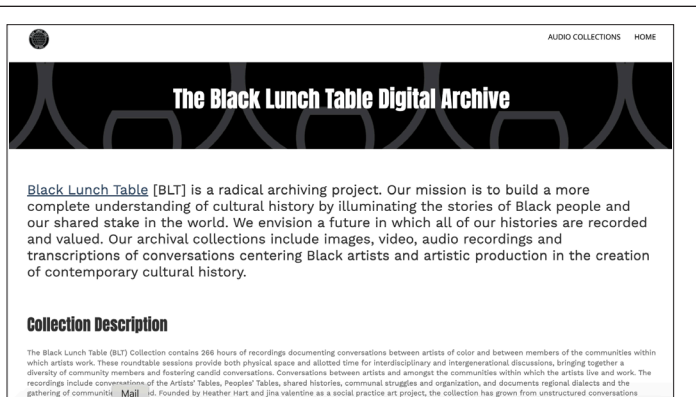
In October, BLT had planned to bring our programming to campus, including a keynote presentation from co-executive directors keondra freemyn and eliza myrie which focused on the organization’s history, the importance of expanding contributions to the canon, and the necessity of archiving for artists. Tragically, during the week of our events, there was a shooting on SMC’s campus, and all programs and events on campus—including BLTs—were canceled. We look forward to returning to campus to realize our programs in 2025.

This joint programming is our premiere program, which brings together the work of the archive and wiki initiative.



# ARCHIVING FOR ARTISTS

Black artists remain underrepresented in institutional archival collections making them more susceptible to erasure and absence from the historical record. Piloted in 2024, our Archiving for Artists series empowers artists to maintain their own legacies by providing regular training on foundational concepts of collecting and preserving personal archives to ensure the availability of their cultural contributions for future generations. With an emphasis on digital archiving, our training focuses on small-scale, easily implementable approaches to documenting, cataloging, annotating, and organizing artists' personal collections of ephemera and studio documentation for long-term preservation and use. In 2024, we presented the first version of the workshop at Pratt Institute, helping art students understand the importance of creating systems for documenting and preserving their work early in their careers.



## BETA ARCHIVE

This year, we completed work on the first phase of our new **digital archive** and began user testing in preparation for full launch in 2025. Our fully-independent oral history archive promotes a democratic rewriting of contemporary cultural history through collective, site-specific, intergenerational, and interdisciplinary conversations about art, racial equity, and social justice. The digital audio collection features communal conversations with more than 1,200 Black artists, arts workers, and community members across 24 cities and three countries.

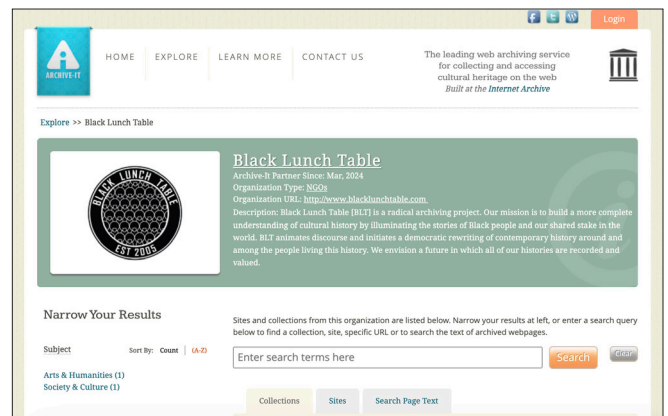
In the beta phase of the project, we prioritized processing of our digital collections, public accessibility, data visualization, and the implementation of a long-term preservation plan.

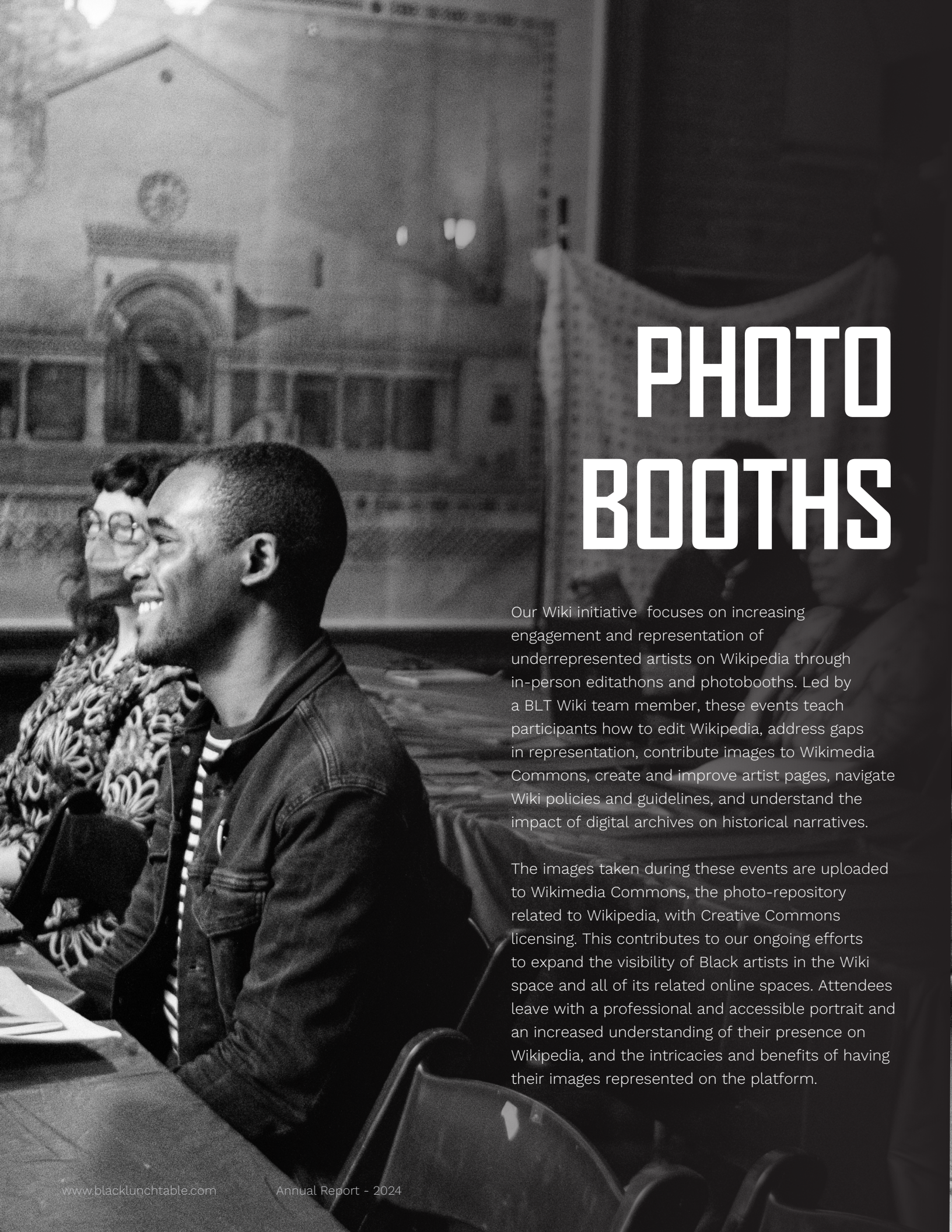
Throughout 2025, we will continue to add more content to the archive, marking the first time in our history that our collection will be made fully available to the public for research and general use.

## WEB ARCHIVING

Contemporary artists rely heavily on the internet and digital spaces to showcase their works, promote exhibitions and events, and highlight their contributions to the larger cultural landscape. Without intervention, historically significant web-based documentation of artists is at risk of permanent loss. To address this challenge, Black Lunch Table piloted a **web archiving project** in 2024 to preserve artists' websites and digital projects. BLT works directly with artists to identify websites and digital projects for permanent preservation. Made possible by an in-kind software sponsorship through the Internet Archive's Community Webs program, BLT has permanently archived more than 20 websites in the pilot phase.

With the web archiving program resuming after the hack, BLT is on track to preserve half a terabyte worth of data from Black artists' websites and will be looking to grow our network of artists to ensure that their digital legacy is preserved.





# PHOTO BOOTHS

Our Wiki initiative focuses on increasing engagement and representation of underrepresented artists on Wikipedia through in-person editathons and photobooths. Led by a BLT Wiki team member, these events teach participants how to edit Wikipedia, address gaps in representation, contribute images to Wikimedia Commons, create and improve artist pages, navigate Wiki policies and guidelines, and understand the impact of digital archives on historical narratives.

The images taken during these events are uploaded to Wikimedia Commons, the photo-repository related to Wikipedia, with Creative Commons licensing. This contributes to our ongoing efforts to expand the visibility of Black artists in the Wiki space and all of its related online spaces. Attendees leave with a professional and accessible portrait and an increased understanding of their presence on Wikipedia, and the intricacies and benefits of having their images represented on the platform.



**Black Lunch Table**  
@ Fisher Fine Arts Library, UPenn  
Wednesday, March 27th 12:30PM - 4PM EST

**Black Lunch Table** will host an edit-a-thon at University of Pennsylvania's Fisher Fine Arts Library focusing on important but underrepresented visual artists, curators and art workers of the African Diaspora on Wednesday, March 27th, 2024 from 12:30 PM-4 PM. A training session will be held at the beginning but help is available throughout the event. This event is free.

Please bring your laptop so you can join the editing and bring a friend! The more, the merrier! Snacks provided.

A special pop up photo studio will be hosted by **Taj DeVore-Bey** to take free portraits for Wikipedia and document the event.

**PennLibraries** UNIVERSITY OF PENNSYLVANIA FISHER FINE ARTS LIBRARY  
**Weitzman** SCHOOL OF DESIGN UNIVERSITY OF PENNSYLVANIA

## UPENN EDIT-A-THON AND PHOTOBOOTH

On March 27, 2024, BLT hosted an **editathon and photobooth event** at the University of Pennsylvania's Fisher Fine Arts Library. The focus was on underrepresented visual artists, curators, and art workers of the African Diaspora, particularly those with ties to Philadelphia. Participants enhanced their writing skills and made significant contributions to Wikipedia pages of artists on our task list. The event also featured a photobooth by Pennsylvania-based photographer Taj DeVore-Bey, who captured portraits of attendees and documented the day's activities.

The public workshop attracted participants from schools across the city, including the Pennsylvania Academy of the Fine Arts (PAFA) and Tyler School of Art and Architecture. Experienced editors were on hand to provide guidance to new editors, creating a collaborative environment for skill development and engagement. We recognized the importance of ongoing support for new editors and strengthening partnerships with local institutions to bring diverse voices to Wikipedia. Attendees left with improved editing skills, a deeper understanding of representation, and new portraits to enhance their digital presence.

	
<p><b>DATE &amp; TIME</b>  <b>December 7th, 2024</b>  <b>Event: 10am - 10pm,</b>  <b>BLT Photo Booth 2-6pm</b></p>	
<p><b>DETAILS</b>  <b><i>Drawn to the Beat is a free, all ages arts extravaganza in New Orleans. Stop by and get photographed by Trenity Thomas</i></b></p>	<p><b>LOCATION</b>  <b>Contemporary Art Center</b>  <b>900 Camp St,</b>  <b>New Orleans, LA 70130</b></p>

# ANTENNA'S 'DRAWN TO THE BEAT' PHOTOBOOTH

On December 7, 2024, the BLT Wiki team participated in **Antenna's Draw-a-Thon** at the Contemporary Arts Center in New Orleans, a long-running community event celebrating artistic collaboration. BLT partnered with Antenna to host a photobooth led by local photographer Trenity Thomas, capturing over 35 portraits of attendees, including artists, students, and passersby. Team members eliza, Dylan, and Rasheed engaged participants, sharing BLT's mission and Wikipedia initiatives.

Coinciding with Prospect NOLA, the event deepened BLT's connections within the Southern arts scene and introduced our work to a younger audience, particularly high school students. Draw-a-Thon underscored the value of partnerships like Antenna's and highlighted opportunities for future collaborations to expand BLT's reach and representation efforts. Strengthening our presence in the American South is a key step in broadening BLT's national footprint and ensuring a more inclusive historical record.





# GANGGANG 2024 BUTTER FINE ARTS FAIR PHOTOBOOTH

On August 31, 2024, we hosted a BLT photobooth pop-up at the annual **BUTTER Fine Art Fair**, held at The Stutz in Indianapolis. BUTTER is a multi-day fine art fair curated by **Ganggang**, a cultural development and creative advocacy firm that highlights Black visual artists from Indiana and across the nation. The fair is dedicated to showcasing art that centers beauty, culture, and equity, aligning closely with the BLT Wiki team's mission to advocate for the visibility of underrepresented artists.

Given our shared goals of fostering inclusivity and representation, partnering with Ganggang for the 2024 edition of BUTTER was a natural fit. The fair, beloved and well-known in the Midwest, provided access to a wide range of people working in the art field. Indiana-based photographer Azia Ellis-Singleton captured nearly 100 attendees throughout the event. This collaboration allowed us to engage deeply with a key artist community and emphasize the importance of increasing **Black artists' representation on Wikipedia**.

	
<b>DATE &amp; TIME</b>	<b>SAT, AUGUST 31<sup>ST</sup>, TBD</b>
<b>LOCATION</b>	<b>THE STUTZ, 1060 NORTH CAPITOL AVE INDIANAPOLIS, IN 46204</b>
<b>DETAILS</b>	<b>HEADSHOTS AT BUTTER! CALLING ALL INDY FOLKS—STOP BY OUR PHOTO BOOTH TO GET A PROFESSIONAL HEADSHOT TAKEN BY PHOTOGRAPHER AZIA ELLIS-SINGLETON (SHE/HER). DON'T MISS OUT ON CAPTURING YOUR BEST LOOK!</b>





# CROWDSOURCING THE CANON

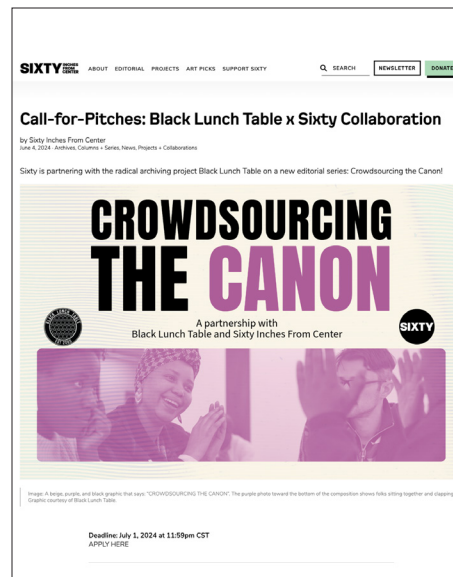
This year, Black Lunch Table partnered with **Sixty Inches from Center** to create a new collaboration: **Crowdsourcing the Canon**.

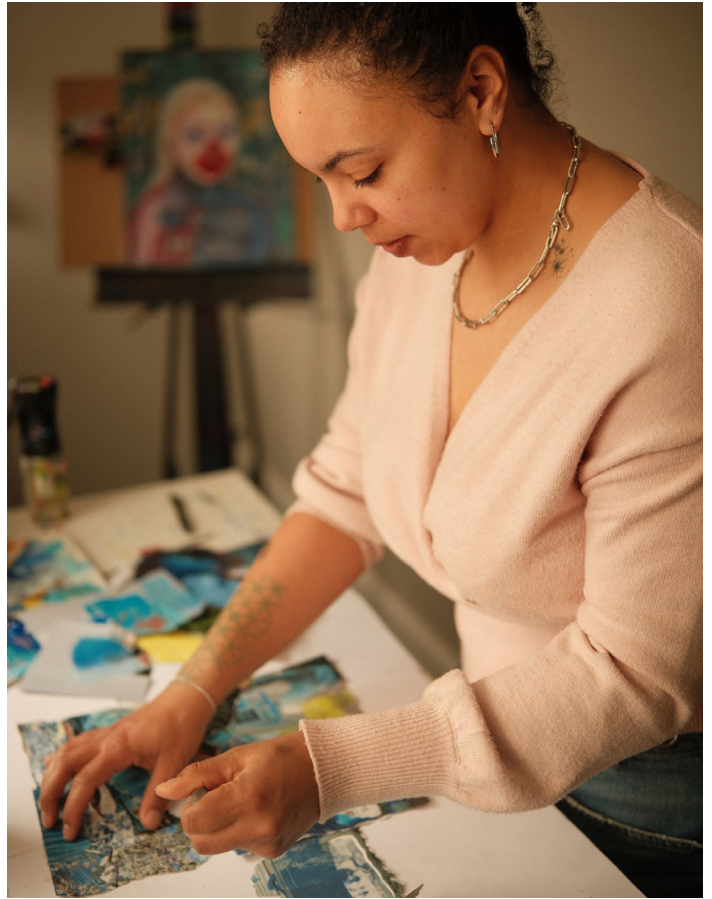
As we know, Black artists are underrepresented on Wikipedia, mirroring the imbalance in coverage of Black artists across all media. The lack of representation in the field at-large is followed by a lack of coverage in the media. In order to address this, we collaborated with a worker-led organization and publishing platform, Sixty Inches From Center, to create an opportunity for critics and writers to publish up to date, reliable, citable essays about Black artists.

This initiative begins to create an opportunity to tend to the gap in coverage of Black artists, especially by Black writers, by launching an open call to writers who seek to write about artists. Through a focus on the midwest, we are able to further the mission of inclusivity by attending to media coverage that privileges the coastal art centers. Our goal is to advance the quantity and quality of citable sources so that articles on Wikipedia can be written and improved.

Pitches concerned contemporary Black artists based or connected to the Midwest (Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, South Dakota, and Wisconsin).

As the works are published on the Sixty Inches from the Center **website**, we will begin to create one of the central elements required for improving articles on Black artists—a citable reputable work. And closing that loop moves us one step closer to shrinking the knowledge gap that exists around Black artists and cultural workers on the platform.







# REGIONAL PROXIES

Recognizing that the efforts to improve Black artists' representation on Wikipedia are not confined to the U.S., the Wiki team partners with regional global proxies to extend and support our mission worldwide. These regional proxies are non-U.S. individuals with advanced knowledge of the Wikipedia platform who are often involved in global initiatives in their home countries. By collaborating with them, we provide funding, resources, and support to organize events that teach participants how to edit Wikipedia and help enhance the representation of artists. Many events focused on translating articles into African languages, broadening the reach and accessibility of Black artists' stories.

**In 2024, we were proud to collaborate with four regional proxies.  
Here are some highlights:**



### **Candy Khohliwe – Botswana**

On May 3, 2024, Candy led the Palapye BLT Editathon at the Botswana International University of Science and Technology (BIUST). The event drew 28 editors, including 24 new editors, who created 47 new articles and edited 51 articles. The event focused on empowering local participants to contribute to Wikipedia and promote the visibility of Black artists. Participants left with foundational editing skills and a deeper understanding of the importance of representation on digital platforms.

On October 26, 2024, Candy also organized a virtual panel discussion titled **“How Does Digital Inclusion Look at Wikipedia?”**. The event featured panelists from Zimbabwe, Uganda, the UK, and Botswana, including Candy herself. The discussion explored gender representation, challenges in digital inclusion, and innovative strategies to create equitable digital spaces. The event attracted a diverse audience and inspired participants to think critically about inclusivity in the Wikimedia community.



### **Tochi Precious – Nigeria**

Tochi led several initiatives in Nigeria throughout May 2024. On May 11, 2024, at the Alvan Ikoku Federal College of Education in Imo State, Nigeria, Tochi facilitated the launch event for Black Artists Beyond the Canvas: Highlighting Black Artists on Wikipedia. The event included a mini contest running from May 11 to May 18. The initiative engaged 28 participants who created 386 articles, edited 1,080 articles, and contributed 2.96 million bytes of content. Attendees praised the event for being “educative,” “exciting,” and “fulfilling”, particularly noting the ease of learning how to translate articles into Igbo.

Tochi also organized an online launch on May 21, 2024, with 26 participants. This was followed by a 4-week online contest where 56 participants contributed to Wikipedia, Wikiquote, and Wikidata. The contest resulted in 4,810 articles created, 10,100 articles edited, and 747 quotes added to Igbo Wikiquote. On Wikidata, 365 items were created, and 1,990 descriptions were added in Igbo.



### **Mohammed Kamal-Deen Fuseini and Hamidu Rukaya – Ghana**

Mohammed and Hamidu led the event “Ba’nsim bela nuchee ni” on November 7, 2024. This hands-on Wikipedia editing workshop focused on documenting Black artists and artists of color who have been historically underrepresented. The event saw the creation of 182 articles, the editing of 219 articles, and participation from 12 editors. The workshop fostered community engagement and empowered participants to become active contributors to Wikipedia and Wikidata, promoting diverse representation.

An exciting opportunity for proxy growth lies in language translation, which proved to be a powerful tool for increasing accessibility and visibility. Investing in translation initiatives in 2025 and beyond could further amplify the reach and impact of Black artists’ stories across global Wikimedia platforms.





## WIKIMEDIA SUMMIT: BLT IN BERLIN

The Wikimedia Summit 2024: Into The Future was an annual meeting of representatives of the Wiki Movement, including Wikimedia Affiliates, the Wikimedia Foundation, and other Committees. Held in Berlin, Germany, and put on by Wikimedia Deutschland, 2024 was a pivotal year as it was the last of this kind of meeting. Moving forward, the Summit will be reimagined by a chorus of Wiki affiliates to create and steward a new mode of gathering.

Our Co-ED, Wiki + Public Engagement, eliza myrie, attended to represent Black Lunch Table Wikimedians. The Summit was an important experience, gathering Wikimedians from all over the world in a single room. Wikipedia is inherently an online experience, which makes this gathering alone significant but doubly so when you realize that the aggregate of Wiki is all the contributions of individuals working together.

The Wiki Movement has been undergoing various shifts in community self-governance as the Foundation and community work collectively towards the year 2030 and the goals of the [Wikimedia Movement Strategy](#). At the Summit, hundreds of affiliates came together to work on recommendations for the [Wikimedia Movement Charter](#) and new forms of community governance. The work we collaborated on will allow committees to produce a final version of our movement charter to be voted on in the summer of 2025. You can [read more here](#) if you're interested in more information about the conference.

## BLT & SOCIETY OF AMERICAN ARCHIVISTS

In August, the Society of American Archivists welcomed over 2,000 professional archivists, students, and memory workers to Chicago, IL for its 88th Annual Meeting. At the conference, our Co-ED, Archives and Strategy, keondra freemyn, led a panel titled “Archiving Black Life: Alternative Models and Interventions for Culturally-affirming Community Engagement and Collaboration” with co-panelists shady Radical, PhD, Founder and Lead Archivist of The Radical Archive of Preservation; and Micha Broadnax, Project Manager for Harvard Graduate School of Education’s Black Teacher Archive, to an audience of over 300 people.

The panel underscored our organizational values and focused on sharing archival methods steeped in Black cultural traditions from both the African continent and the diaspora. BLT’s approach to archiving is an extension of our commitment to Black artists, self-authorship, and care practices, which sets us apart from most traditional, institution-based archival collections. Sharing our approach amongst peers and colleagues was a necessary action to counter conventional notions of archival practice that seek to minimize and erase Black culture and history. At the heart of all three panelists’ presentations was an affirmation of archiving and memory work as a collective action against erasure and towards a future that not only includes, but centers Black people. In addition to the panel, keondra held an intimate roundtable of Black memory workers to discuss the intersections of art, cultural heritage, and archival praxis.



# GRATITUDE



We are truly enthusiastic about the current momentum at Black Lunch Table. The organization is at a crucial juncture in its development and is poised for a promising future.

Black Lunch Table has recently completed its first year of shared stewardship, piloting an innovative model of co-executive directorship. We are pleased to see the success of this stable leadership structure, which continues to foster the growth of our project and organization.

With the invaluable support of our community members, we have refined our vision and deepened our engagement with the broader world. We are profoundly grateful for your contribution and eagerly anticipate the year ahead. Together, we remain committed to amplifying the voices of Black visual artists and our communities during a time when they are critically needed.

Thank you for your continued support.

Black Lunch Table  
**Board of Directors**

**BLT staff has made all this work possible.**

*With care, creativity, and dedication, our team has carried forward our mission throughout the years.*

*Their passion and commitment are the foundation of every success and story we've shared.*

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#### **BLT TEAM MEMBERS:**

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Kearra Gopee

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