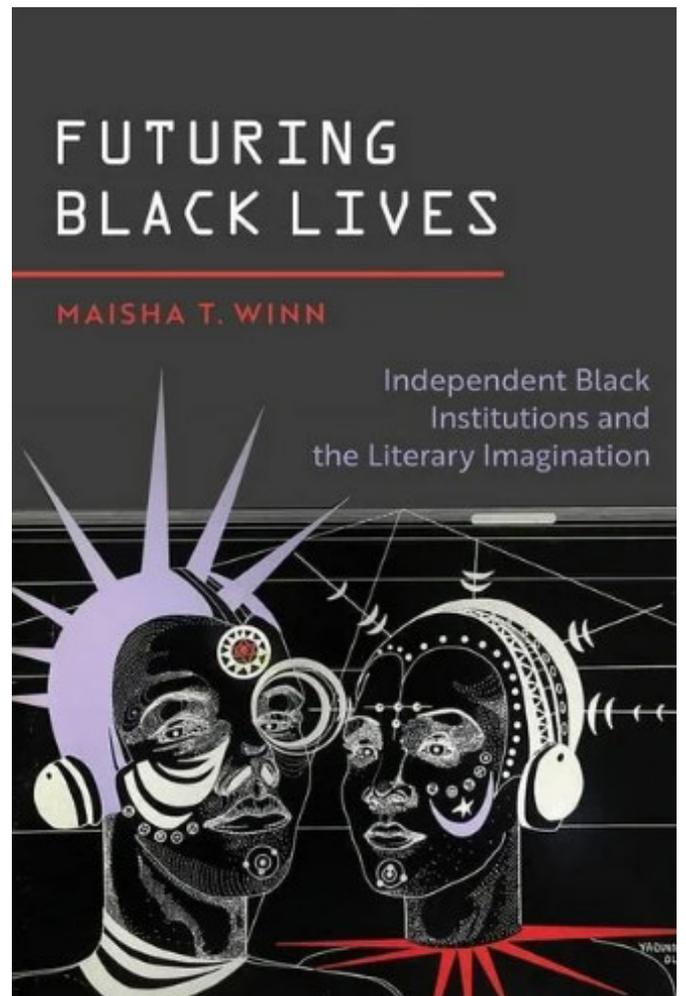


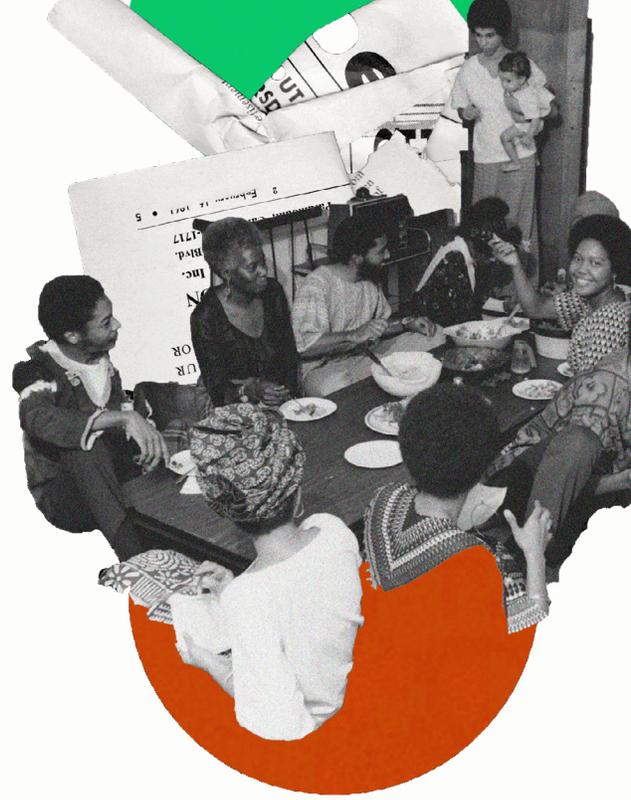
# When Histories and Futures Meet

**A Companion  
Resource Guide**  
for Maisha T. Winn's  
Futuring Black Lives

**Developed by**  
Misbah Naseer  
Bethany Bass  
Maisha T. Winn



# Table of Contents



**02**

About This Guide

**03**

Meet the Team

**11**

Chapter 1

**19**

Black Books  
Bulletin

**05**

Note Regarding K-12  
Standards Alignment

**13**

History in Your Home  
and Communities

**20**

Chapter 4

**07**

Visionaries

**15**

Chapter 2

**22**

Chapter 5

**09**

Introduction

**17**

Chapter 3

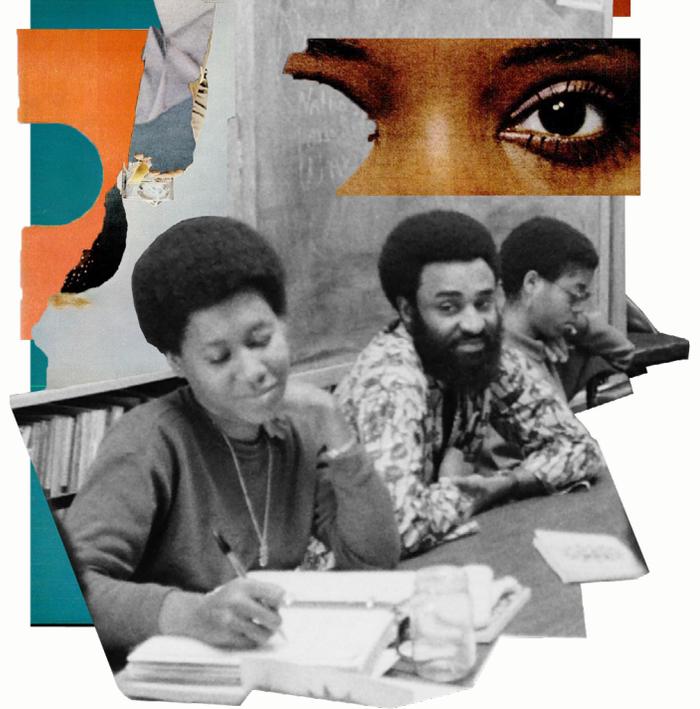
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Citations  
for Visuals

# About This Guide

Welcome to the resource guide for Maisha T. Winn's (2025) *Futuring Blacks Lives: Independent Black Institutions*. This book leverages historical ethnography and foresight tools to examine the contributions Black institution builders during the Black Arts Movement of the late 1960s and early 1970s made to education. Through document analysis of primary source materials—journals, newspapers, magazines, and other print material—as well as oral history interviews, *Futuring Black Lives* demonstrates how the collective work of Black institution builders illuminates maps of Black Education—Identity, Purpose, and Direction—and how these maps continue to be relevant to contemporary efforts to ensure that children have access to robust educational futures.

While this guide is designed to be a companion to *Futuring Black Lives*, we invite communities of practice to consider how the book's broader themes—being intentional, shared leadership, reimagining (as opposed to reacting) to name a few—can support your learning community in defining purpose, building consensus, and executing big ideas even in times of uncertainty. In sum, futuring is the act of being intentional, working as a collective, and engaging in future making. Futuring is also committed to imagination, innovation, and sustainability. Specifically, this guide highlights the historical lessons Black institution builders offer to other non-dominant communities. Throughout this work, Dr. Winn reflected on the question: "What lessons could be learned from these institution builders and how could their efforts support imagining justice and equity-oriented institutions in the present?" (p. 20). In



that spirit, this guide encourages readers to actively imagine the role of history/histories future efforts toward equity.

*Futuring Black Lives* serves as a powerful reminder that the lessons of the past are essential as we imagine our future. We hope this guide creates space for stakeholders that history lives within each of us. Ultimately, we aspire for this work to move us beyond merely reacting to the present and toward actively envisioning and shaping the future we all desire and deserve.

In community,  
**Misbah, Bethany & Maisha**

“ The lessons of the past are essential as we imagine our future.”



# Our ↙ Team



## Maisha T. Winn

Professor, Graduate School of Education,  
Stanford University

**Maisha T. Winn (she/her)** is the Stanford Excellence in Learning Graduate School of Education Professor and Faculty Director of the Stanford Accelerator for Learning's Equity in Learning Initiative. Winn explores how non-dominant youth and communities develop literate trajectories and create resources and institutions to foster equity and justice within and beyond formal schooling. As an ethnographer, she also conducts historical research on social movements in education. Her most recent book, *Futuring Black Lives: Independent Black Institutions and the Literary Imagination*, explores the impact of print culture during the Black Arts Movement and its role in shaping the future of Black education through publications from independent Black institutions. Winn's prior publications include *Black Literate Lives: Historical and Contemporary Perspectives*; *Girl Time: Literacy, Justice, and the School-to-Prison Pipeline*; and *Justice on Both Sides: Transforming Education through Restorative Justice*. She is Principal Investigator of the Futuring for Equity Lab, and the 2026 president of the American Educational Research Association.



## Misbah Naseer

Doctoral Student, Graduate School of Education,  
Stanford University

**Misbah Naseer (she/her)** is a Doctoral Student in the Graduate School of Education at Stanford University, where she is Research Assistant in the Futuring for Equity Lab. She earned her B.A. in Political Science and Teaching Credential/M.A. in Education from the University of California, Davis. Naseer's research examines the experiences of teaching candidates of color within their teacher education programs, with a particular focus on strategies that can effectively support aspiring teachers of color. Prior to her doctoral studies, Naseer gained valuable classroom experience as a middle history teacher for three years.



## Bethany Bass

Doctoral Student, Graduate School of Education,  
Stanford University

**Bethany Bass (they/she)** is a first-year doctoral student in Race, Inequality, and Language in Education at Stanford's Graduate School of Education. Beth is from Dallas, Texas, and earned a Bachelor's degree in Sociology, Human Rights, and Political Science from Southern Methodist University, as well as a Master's in Sociology of Education from Teachers College, Columbia University. Beth's work as a youth worker, track coach, and Black studies teacher informs their research on race, space, and histories of Black education. Beth's research focuses on Black parent activism, school choice, and history of Black education in Texas. Their work employs oral history methodology, critical race theory, and Black geographies to examine Black schooling contexts. Beth's scholarship is supported by the EDGE: Enhancing Diversity in Graduate Education Fellowship through the Office of the Vice Provost for Graduate Education.

# Note to K-12 Educators



# Relevant State Standards

The lessons in this resource guide are designed for use across multiple states, allowing educators to align lessons with their respective state's content standards and frameworks. Below, we highlight alignment opportunities in California, New York, Illinois, Louisiana, and New Jersey. We encourage educators to scale activities to meet the needs of their learners. Some potential standards of alignment include:

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## California

- Students explain how the present is connected to the past, identifying both similarities and differences between the two, and how some things change over time and some things stay the same. **(Grades K-5)**
- Students frame questions that can be answered by historical study and research. **(Grades 6-8)**
- Students compare the present with the past, evaluating the consequences of past events and decisions and determining the lessons that were learned. **(Grades 9-12)**

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## Illinois

- Assess individual and collective capacities within a given context to take action, address problems, and identify potential outcomes. **(Grades 6-8)**
- Analyze primary and secondary historical sources from multiple vantage points and perspectives to identify and explain dominant narratives and counternarratives of historical events. **(Grades 9-12)**

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## New York

- Define and frame questions about events and the world in which we live, form hypotheses as potential answers to these questions, use evidence to answer these questions, and consider and analyze counter-hypotheses. **(Grades 9-12)**
- Articulate how events are related chronologically to one another in time and explain the ways in which earlier ideas and events may influence subsequent ideas and events. **(Grades 9-12)**

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## New Jersey

- Use a variety of sources and data to identify the various perspectives and actions taken by individuals involving a current or historical community, state, or national issue. **(by Grade 5)**
- Chronological sequencing helps us understand the interrelationship of historical events. **(by Grade 8)**
- Understanding the interrelated patterns of change by examining multiple events allows for a clearer understanding of the significance of individuals and groups. **(by Grade 12)**

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## Louisiana

- High School U.S. History: Construct and express claims that are supported with relevant evidence from primary and/or secondary sources, social studies content knowledge, and clear reasoning and explanations to:
- Demonstrate an understanding of social studies content.
  - Compare and contrast content and viewpoints.
  - Analyze causes and effects.
  - Evaluate counterclaims.

# VISIONARIES





**Dr. Haki Madhubuti**

**Soyini Walton**



**Dr. Jabari Mahiri**



**Dr. Carol D. Lee**



**Dr. Kimya Moyo**

# Introduction

## When Histories and Futures Meet



“ How does your own journey shape what you bring to this work around the future of equity in education?”



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### Chapter Overview

In her introduction, Dr. Winn introduces readers to the Institute for Positive Education, and its literary journal, the Black Books Bulletin, while also reflecting on her own journey to this work. She highlights the methodology that guides this work—historiography for the future—while situating the work in the larger legacy of recovering the untold histories of Black people.

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## Discussion Questions and Prompts

- In her introduction, Dr. Winn poses the question: “What can we learn from Black institution builders that can support current efforts to design for equity, educate Black children, and engage in future-oriented pedagogy?” (p. 9). **What do you know about the Black Power and Black Arts movement? How can this history inform our efforts to design a more equitable future?**
- Dr. Winn highlights that archival contents were collected by everyday people, including her parents. Think about your own home and community. **What materials do you think hold information about the past? What do you think is important to save for the future?**
- To ground her work, Dr. Winn answers the key questions of “Who am I and why am I here?” (p. 11). **How does your own journey shape what you bring to this work around the future of equity in education?**
- Independent Black Institutions, formed in the early 1970s, are community founded Black education spaces that focus on “nation-building, critical education, creative cultural production, radical imagination, self determination”. This book explores independent Black institutions, focusing on the Institute for Positive Education (IPE), founded in 1969 in Chicago. **What role have independent Black institutions played, and what role can they play in shaping the future of Black education?**

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## Extended Resources

- [\*We Are an African People Independent Education, Black Power, and the Radical Imagination\*](#) by Russell Rickford (2016)
- [The Sun Rises In The East \(2023\)](#): a documentary film by Tayo Giwa & Cynthia Gordy Giwa
- [The Institute of Positive Education Website](#)
- [AHIDIANA An Archive of a New Orleans Pan African Nationalist Organization \(1973 -1988\)](#) Website
- [Black Literate Lives Historical and Contemporary Perspectives](#) by Maisha T. Fisher (Dr. Winn’s family name) (2009)
- [Black Arts Movement MoMA](#)
- [Black Arts Movement National Archives](#)

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## Extension Activities

### Listen, Look, Read, Create:

Haki Madhubuti’s, an IPE visionary, asserted that “art was not for ‘art’s sake’ but for ‘people’s sake’” (p. 15). Students will engage with multimedia of their choice (see extended resources for example) to examine the Black Arts Movement, in an effort to create their own artwork (e.g. poem, painting, video, song) to depict a desired future for Black children.



# Chapter 1

## “What About Our Tomorrows?": Institution Building for Black Lives



### Chapter Overview

Chapter One explores the publications and materials produced by Black institution builders, while considering how they wanted to be seen and their hope to inspire support amongst the Black community. Dr. Winn examines how these materials connect the past, present, and future of Black self-determination. The chapter highlights the Institute for Positive Education and Black Books Bulletin as part of a larger movement of “dreamers and doers” building institutions in and beyond Chicago.

“Imagine a space that is dedicated to the education of Black children.”

### Discussion Questions and Prompts

- In this chapter, Dr. Winn asserts that “artifacts are sometimes hiding in plain sight, in family homes and spaces owned and occupied by local organizations and institutions” (p. 34). **What does it mean to be a citizen archivist? Can you think of artifacts hiding in plain sight in your own home?**
- Dr. Winn highlights that “institutions have played a key role in organizing for freedom, education, and justice, though some such institutions lack (or have lacked) a formal building” (p. 35).
  - » What challenges might institutions without physical spaces face? How can these be overcome?
  - » **Imagine a space that is dedicated to the education of Black children. What characteristics would this space embody?**

- Several Black institution builders grounded their schools in the **7 Principles of Blackness**:
  - » **Umoja** (unity):
  - » **Kujichagulia** (self-determination)
  - » **Ujima** (collective work and responsibility)
  - » **Ujamaa** (cooperative economics)
  - » **Nia** (purpose)
  - » **Kuumba** (creativity)
  - » **Imani** (faith)
- Think of the environments in which you learn, including those outside of formal education. **What values guide the spaces where you learn? In what ways, if any, are the spaces aligned with the 7 principles of Kwanzaa?**

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## Extended Resources

- [Dr. Winn's interview with her father](#)
- [Seven Principles of Kwanzaa](#) (NMAAHC)
- [7 Principles of Kwanzaa Poster](#) (Penn State Libraries)
- [Seven Candles for Kwanzaa](#) by Andea Davis Pinkney illustrated by Brian Pinkney Read Aloud and directed by Melissa Riley (ideal for younger learners)
- [My First Kwanzaa](#) by Karen Katz (ideal for younger learners) (2003)
- [Story of Kwanzaa](#) by Safisha Madhubuti (currently out of print but important link) (1989)
- [The Black Candle: A Kwanzaa Celebration](#) (documentary) (2009)

- [How To Do Oral History](#) (Smithsonian History Archives)
- [Reimagining Vietnamese American Identity Through Winn's 5 Pedagogical Stances](#)

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## Extension Activities

- **Map Your Learning:** Think about the places that have shaped your learning—both inside and outside of school. Draw and label map that includes these key places. Share your map with a partner or small group, discussing the significance of each space in your learning journey. Students can make a physical or digital map. See the extended resources for a digital map and digital mapping tools: [Padlet](#), [Leaflet](#), [ArcGIS StoryMaps](#).
- **The Story Within the Photograph:** Find a photograph of your family. The photo can be recent or from the past. Once you've chosen your photograph, take time to reflect and write about the story it tells. Use the questions below to reflect on the story behind the image:
  - » **Who are the people in the photograph? How are they connected to you?**
  - » **What moment or event does the photograph capture?**
  - » **What histories are embedded in the photograph?**
  - » **Why is this photo important to you or your family?**
  - » **What questions do you still have about the people or the moment in the photo?**

# History in Your Home and Community



This lesson invites students to uncover the rich histories embedded within their own families and communities. Students will explore this history by conducting a recorded oral history interview with at least one significant adult in their life. While students should video or audio record their interview, we encourage note taking to facilitate their engagement in the process. Please reference the video of Dr. Winn interviewing her own father as an example.

Interview Questions	My Notes
<b>Who are you? Why are you here?</b>	
<b>Please share a story about you or your childhood that embodies who you are today.</b>	
<b>Tell me about your family, their names, key values and lessons they taught you.</b>	
<b>What stories did you hear about earlier ancestors you never knew?</b>	



# What do you think future generations will want us to preserve?"

Interview Questions	My Notes
<p><b>Are there any family heirlooms/artifacts that have been passed down from generation to generation? What are they? Where are they now?</b></p>	
<p><b>How did you experience education in your childhood? Who were your "teachers"? What was a moment of profound learning for you?</b></p>	
<p><b>Who were/are the futurists in your family? Who made/makes consequential decisions in your family?</b></p>	
<p><b>Based on your lived experiences, what do you think future generations will want us to preserve? What should we/they be willing to imagine or transform?</b></p>	

# Chapter 2

## “We are studying to advance the struggle”: Institute of Positive Education Visionaries Forecasting for Black Lives

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### Chapter Overview

From oral history interview data, readers learn the stories of the co-founders, creators, and teachers of the Institute of Positive Education. Dr. Winn refers to these innovative leaders as “visionaries” to invoke their strategic orientation toward the future, and is purposeful about capturing the experiences of these men and women in ways that challenge Black Arts Movement narratives of solo heroes (typically male).

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### Discussion Questions and Prompts

- Dr. Winn explores the journeys of Haki Madhubuti (formerly Don L. Lee) and Carol D. Lee (Safisha Madhubuti), as well as other Institute of Positive Education visionaries, to the work of “forecasting and futuring for Black lives” (p. 53). Reflect on your own family’s journey. **Who are the futurists in your family? Who has had the foresight and vision to imagine new possibilities?**
- Dr. Winn is intentional in centering the voices and roles of female visionaries. Explore the story of a notable woman from the Black Power or Black Arts Movements (see Extended Resources).

“ Who are the futurists in your family? Who has had the insight and vision to imagine new possibilities?”

- Futuring work is not done alone. Institute of Positive Education visionaries, for example, collectively imagined “robust educational opportunities, economic independence, self love and communal consciousness” (p. 53). **As you go into the world to make change, which people, networks, and communities might you partner with to explore and advance shared ideas, goals, and efforts?**

## Extended Resources

- [\*Remaking Black Power How Black Women Transformed an Era\*](#) by Ashley D. Farmer (2017)
- [Third World Press Foundation](#)
- [Women of the Black Arts Movement](#)
- [\*Yellow Black: The First Twenty-One Years of a Poet's Life\*](#) by Haki Madhubuti (2006)
- [\*La Gente: Struggles of Empowerment and Community Self-Determination in Sacramento\*](#) by Lorena Marquez (2020)

## Extension Activities

**Build Your Coalition:** Dr. Winn writes, “Ordinary people defined both the Black Power and the Black Arts Movement...building, creating, dreaming, and doing” (p. 64). Think about your envisioned future. **Name what you wish to build, create, dream, and do. Who would you include? Share and invite ideas about how collective action might move your vision toward reality.**



# Chapter 3

## Between “Precariousness” and “Possibility”: The Emergence of Black Books Bulletin

### Chapter Overview

The Institute of Positive Education leveraged the Black Books Bulletin to engage the “literary imagination” in discussions of Black Cultural Nationalism and Pan-Africanism. The Bulletin was “an influencer,” a portal between Black Power and Black Arts histories and futures that anchored readers in the sociopolitical landscape of the 1970s, while anticipating obstacles and articulating pathways to Black self-determination. Through Black Books Bulletin, the Institute of Positive Education sought to bridge past (Identity), present (Purpose), and future (Direction).

“Reading was a necessary part of life and intertwined with a healthy lifestyle.”

### Discussion Questions and Prompts

- Dr. Winn writes that “the Bulletin served as a portal between histories and futures” (p. 80). **Can you think of any contemporary publications or platforms serving a similar purpose today?**
- Dr. Winn emphasizes the Bulletin’s commitment to “positive images of Black life, lives, and possibilities” (p. 78). **If you were creating a publication or platform to uplift positive images and possibilities for the futures of Black and/or other non-dominant communities, today, what stories, themes, or messages would you elevate? Why?**
- Institute of Positive Education visionaries believed “reading was a necessary part of life and intertwined with a healthy lifestyle” (p. 96). **What stories have shaped your life? If you were curating a personal reading list to reflect your experiences, values, and aspirations, what would you include?**

# “What stories have shaped your life?”

## Extended Resources

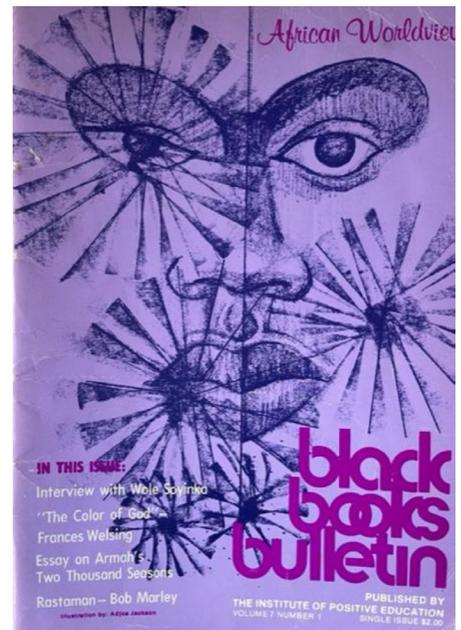
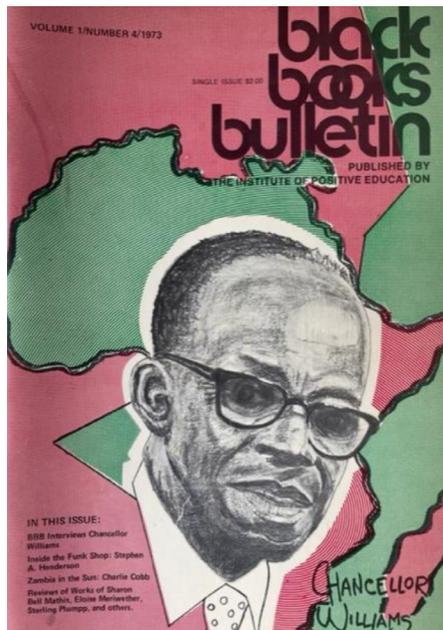
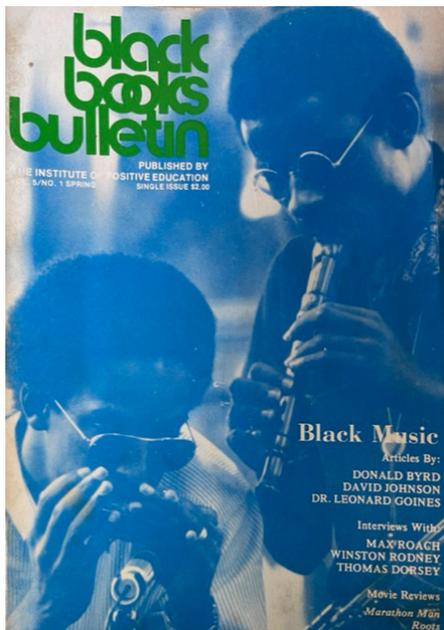
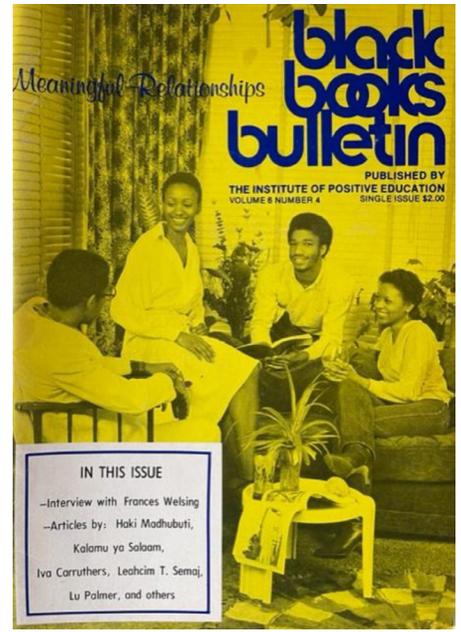
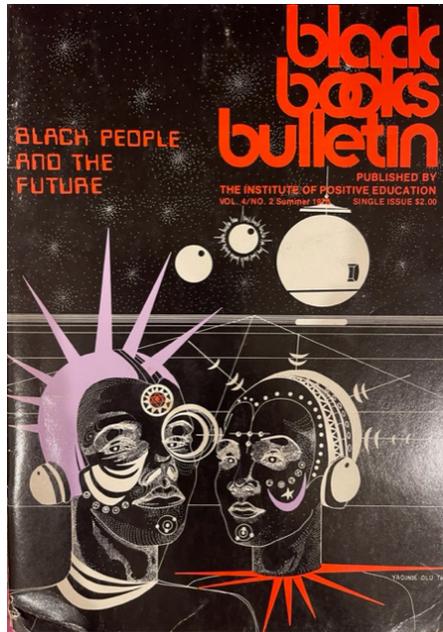
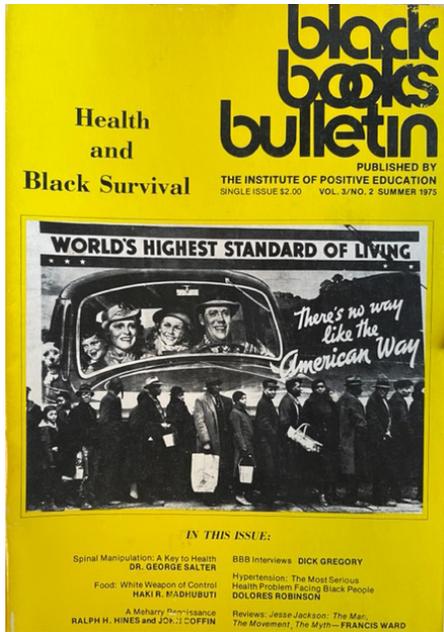
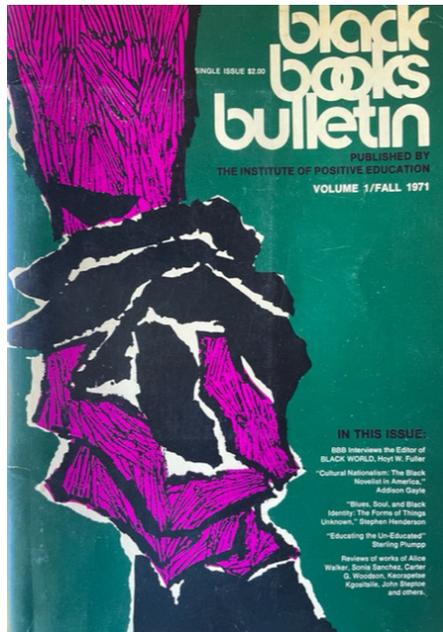
- [Black Books Bulletin](#) (select covers)
- [The Black Scholar](#)
- [The Cricket](#) (Black Music in Evolution)
- [Nkombo](#)
- [Negro Digest/Black World](#)

## Extension Activities

**Bring Back the Bulletin:** While the Black Books Bulletin was a literary journal, its covers were just as powerful in conveying its message. For example, the cover art for its 1976 issue featured “technologically and spiritually advanced Black explorers.” (see extended resources) Imagine you are tasked with designing a futuristic cover for a newly relaunched Bulletin. Create a cover that reflects your vision for the future of Black lives—consider the theme, symbols, and imagery that would capture this future.



# black books bulletin



# Chapter 4

## “There Is No Magic...Except the Magic of Truth”: Nation Building with Books for the Young

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### Chapter Overview

Institute of Positive Education visionaries valued children’s well-being and children’s literacy; they were in firm agreement that high-quality children’s literature was a bedrock of the nation they envisioned. Demonstrating the world-building skills of these Black institution builders, “Books for the Young” was a recurring section of Black Books Bulletin dedicated to the introduction and review of children’s literature and nurture of young Black readers’ positive self-image and identity development.

“Understanding of Blackness as more than color, and specifically as an opportunity to think and build collectively.”

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### Discussion Questions and Prompts

- Dr. Winn writes that “Reading was also a portal to the future, preparing readers to plan for and execute preferred futures” (p. 111). **What role does literature play in your generation’s vision for the future?**
- Dr. Winn writes that “Children’s literature that emerged from the Black Power and Black Arts Movement provided some context for the ‘new Black’—that is, understanding of Blackness as more than color, and specifically as an opportunity to think and build collectively” (p. 130). **How did the literature of the Black Arts movement define the “new Black”? How has/might the “new Black” challenge other depictions (images) of Blackness?**

- Institute of Positive Education visionary Haki Madhubuti asserted that “The most important asset a people has is its young. Without children there is no continuation, there is no future. You cannot build a black nation or a world with just one generation: we need generations. We need a youth that can complete that which we start, a youth that can challenge the future we’re bound for” (p. 110). **What can you, as a young person, or a person in community with young people, do to challenge the future?**

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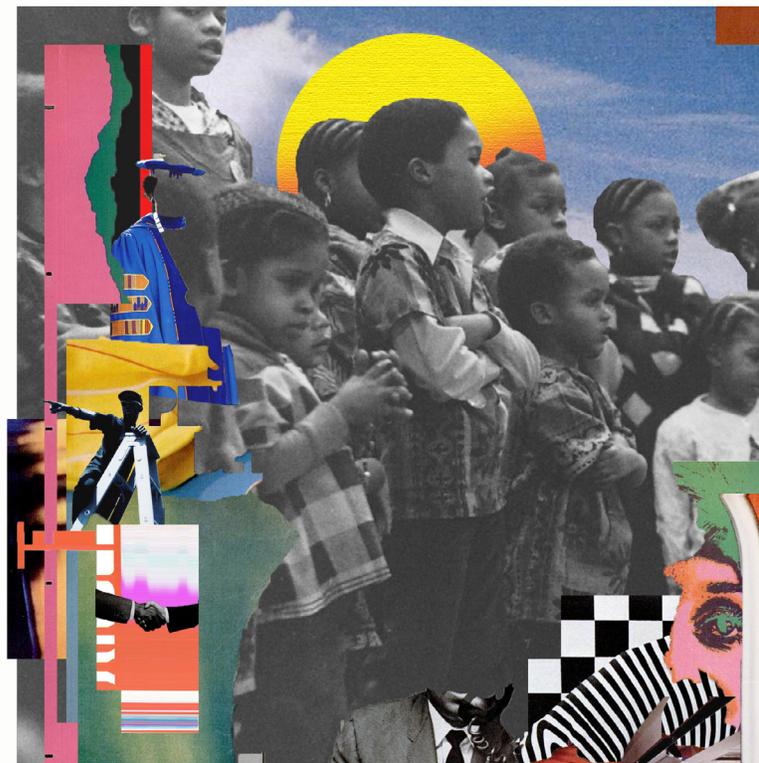
## Extended Resources

- [Children of Africa A Coloring Book](#) by Drum & Spear Collective (out of print; students can look at the cover and make inferences about the book) (1992)
- [Elizabeth Nesbitt Collection @ Pitt: Black Arts Movement Black Arts Movement in Children’s Literature](#)
- [Stevie](#) by John Steptoe (1969)
- [The Sesame Street Reading of Stevie](#) website of John Steptoe
- [M.C. Higgins, the Great](#) by Virginia Hamilton (1974)
- [The Hundred Penny Box](#) by Sharon Bell Mathis (1975)
- [Sidewalk Story](#) by Sharon Bell Mathis (1971)
- [Childtimes A Three-Generation Memoir](#) by Eloise Greenfield and Lessie Jones Little, illustrated by Jerry Pinkney (1979)
- [A Sound Investment](#) by Sonia Sanchez (1996)

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## Extension Activities

- **Literary Analysis and Book Review:** Select a piece of children’s literature from the Black Arts Movement (see Extended Resources). **What is the main idea? What values are asserted? How does the book view Black people/ children? Imagine you were the writer, would you change something about the book?**
- Dr. Winn echoes that “Books for the Young” signaled what author Sonia Sanchez calls “a new day” in children’s literature. Select a contemporary piece that symbolizes “a new day” in children’s literature, to you. Your task is to draft a review for “Books for the Young.” **What is the main idea? What values are asserted? What harmful tropes (if any) are in this piece? If you were the writer, what would you change about it?**



# Chapter 5

## “The Present Passes... The Next Day—Mars”: Futuring for Black Lives

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### Chapter Overview

Dr. Winn connects the work of Institute of Positive Education visionaries and other Black institution builders to contemporary discussions on the education of Black children in the United States. She introduces “historiography for the future” as a method in Black Educational Studies, demonstrating how forecasting and futuring can help groups imagine new possibilities and create pathways toward those futures. She also invites all of us to “reclaim archival work in/from formal institutions as well as sites yet to be discovered” (p. 134).

Challenging readers to engage with the “thinking and outputs of independent Black institution builders” of prior generations, Dr. Winn emphasizes their lessons about sharing leadership and about being intentional, willing to struggle, and mindful of scale (p. 138).

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### Discussion Questions and Prompts

- Dr. Winn points out how “Black institutional builders valued working in inter-generational and communal spaces. Elders, children, and everyone in between were invited to learn from and with each other” (p. 138). **What are the benefits of learning across generations? What are some ways we can intentionally create intergenerational spaces in our own communities? How might these spaces support the futures we want to build?**
- Intent on “reimagining—not reacting,” Institute of Positive Education visionaries focused on creating new possibilities, rather than simply responding to present challenges (p. 140). **Reflecting on your family, who were/are the futurists? Who has reimagined possibilities and paved the way for new futures?**
- Haki Madhubuti urges us to be mindful of scale when working toward change.



Recognizing that all of Chicago could not be transformed at once, he began with Black Books Bulletin, providing “positive information and images to Black people who influence other Black people” (p. 140). **In which spheres of influence can you spark change? At what initial scale? How do you envision what could grow? Who do you need to get there?**

“Be mindful of scale when working toward change.”

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## Extended Resources

- [Selecting the Right Signals: What is a signal of change? What can they do for us?](#) by Ben Hamamoto (2022)
- [Futures Matter: A Conversation With Maisha T. Winn](#)
- [Lessons for the future: How past practices help reimagine education](#) “Schools In” podcast (2025)

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## Extension Activities

### What future do you envision?

Dr. Winn looks at past innovations as maps for futures and foresight work. Inspired by a Sankofa proverb that encourages people to look back, in order to look ahead, she suggests that “histories and futures...intersect...[and] should be actively and simultaneously considered when we reflect on and explore contemporary issues in the education of Black children” (p. 20). After selecting a specific future to explore (individually or in small groups), identify and analyze at least three “historical signals” (i.e. examples of past innovation that can serve as maps for the future). Examining these signals in conversation with one another, draft a vision of your collective preferred future, grounded in historical innovations of the past and in future possibilities.

# Citations for Visuals



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We credit several artists and organizations whose powerful visual work and photography is featured throughout this guide:

[Anderson, N. \(2018\). Haki Madhubuti in his office at Third World Press \[Photograph\]. Chicago Reader.](#)

[Akil, D. \(2025\). Futuring for Equity Lab \[Digital Art\]. Handsome Frank.](#)

[Bahai Chair Flickr Account. \(2018\). Jabari Mahiri, professor of education at the University of California, Berkeley, presents the 2018 Bahá'í Chair Annual Lecture, questions and comments from audience members afterward \[Photograph\]. Bahá'í of the United States.](#)

[Black Books Bulletin. \(n.d.\). Literary journal covers \[Photographs\]. Third World Press.](#)

[Institute of Positive Education. \(n.d.\). Image of Soyini Walton \[Photograph\]. Institute of Positive Education.](#)

[Moyo, K. K. \(n.d.\). Photographs of the Institute for Positive Education \[Photographs\].](#)

[Northwestern University. \(n.d.\). Image of Carol D. Lee \[Photograph\]. Northwestern University.](#)

[The Antiracism Academy. \(n.d.\). Image of Kimya Moya \[Photograph\]. The Antiracism.](#)