

CHAPTER 11

Demonstrating Inclusion and Allyship:

Amplifying an Indigenous Voice Through Physical and Digital Exhibition

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It is said that the Twelve Sacred Laws were taught to the first Navajo man and woman by two deities named *Hashch'éyálti'í* and *Hashch'ě'óghan*, better known as the Holy People. After the Twelve Sacred Laws were decreed, the Holy People took their leave from our mortal world. As they were leaving, the one known as the Talking God (*Hashch'éyálti'í*) turned around and said to the first Navajo man and woman, “Don't forget what we have told you here today. Always remember the sacred laws and the songs, prayers, and ceremonies you were given. If you do, then I will make you a great nation.”¹ — quoted by Joseph K. Austin, “The Words of the Talking God: Building and Sustaining Native Nations Through the Common Law.”

* Positionality statement: In this chapter, I share my experience curating an exhibit on the written work of Indigenous author, Joseph K. Austin (Navajo). I also note that indigenous or sacred objects were not used in the exhibits I describe in this chapter, and properly displaying such items is beyond the scope of this chapter. I am a self-identifying cis-gender, Hispanic male and iterate that my experience is mine alone. I recognize that archives/archivists and libraries/librarians are not neutral. Though I detail working with one Indigenous, Navajo student, I advocate that amplifying minority voices and seeking their insight is a necessity to create further engagement from all students of color both in and with libraries. I advocate with an understanding that every individual is unique and that exhibits highlighting minority voices will not appeal to everyone, including students of color.



Introduction

Physical and digital exhibits are more than a tool for spotlighting library and archival material when the person behind the exhibit uses them as a vehicle for allyship. At their best, exhibits are a pedestal that can be used to spotlight and amplify indigenous voices. They can present themes of inclusiveness and anti-racism, inform others about racial and social injustice, and serve as a form of allyship. According to the Anti-Oppression Network, allyship is defined as “an active, consistent, and arduous practice of unlearning and re-evaluating, in which a person in a position of privilege and power seeks to operate in solidarity with a marginalized group.”² In providing and sharing exhibit space, allyship is demonstrated through concrete action when an archivist or other information professional recognizes one’s own power by choosing *what* is displayed. Inclusiveness and allyship can become customary in exhibits, libraries, and archives when we as information professionals make consistent and deliberate decisions to incorporate indigenous voices and all students of color in our work.

In this chapter, I discuss how I displayed resources to help promote the knowledge that the Navajo people have “always had the rule of law” and to amplify the Navajo writer, Joseph K. Austin, behind that knowledge.³ To support and demonstrate the need for further inclusion, I provide a literature review of scholarship and detail the genesis of the physical and digital exhibits I curated from the works cited by Austin in his article, “The Words of the Talking God: Building and Sustaining Native Nations Through the Common Law.” I describe my collaboration with Austin and other colleagues from my law library and discuss how future collaboration is sustainable.

Exhibits on relevant indigenous interests and concerns can assist with creating a welcoming environment, especially when the accomplishments of Indigenous students are showcased.⁴ If we hope to further engage with our Indigenous students, we as library professionals need to do more than make them feel comfortable in our libraries. Physical and digital exhibits are but one way to demonstrate indigenous student inclusion as they offer an important vehicle to implement student ideas and share their personal stories. In actively raising the voices of Indigenous students, we can help make them truly feel at home in our libraries.

Literature Review and Guiding Practices

I was first introduced to the definition of allyship as I choose to define in it this article in March 2021. As chair of the Diversity Committee at the James E. Rogers College of Law, University of Arizona, I hosted a dialogue titled “Conversations on Allyship,” open

to students, staff, and faculty at University of Arizona Law on behalf of multiple student affinity groups. The definition of allyship provided by the Anti-Oppression Network was used to ground the conversation. Today, a review of the Anti-Oppression Network website suggests the site is not actively maintained nor does the Anti-Oppression Network maintain an active social media presence except for a small number of recent retweets on Twitter.⁵ I find that the definition of allyship as defined by the Anti-Oppression Network is sound and serves me well in my goals to support the work of the Indigenous students at my law library. Still, the definition of allyship can take on many meanings dependent on context, is open to interpretation, and its definition is nuanced.

2019's *The Racial Healing Handbook* written by Anneliese A. Singh suggests that “the concept of allyship is not without its problems, especially as some people with privilege practice it.”⁶ Ultimately, Singh states that “the key idea within allyship is that you are using the privilege you have to refute oppressions.”⁷ In 2006's *Understanding White Privilege: Creating Pathways to Authentic Relationships Across Race*, Frances E. Kendall writes, “What it means to be an ally varies greatly from person to person. For some, it means building a relationship of love and trust with another; for others, it means intentionally putting oneself in harm's way so that another person remains safe.”⁸ Kendall's definitions of allyship further demonstrate the broadness of allyship and the many forms it can take. As an archivist and a library professional, I am interested in developing a relationship of trust and collaboration with the Indigenous students at my law library. Kendall notes that “each type of alliance has its own parameters, responsibilities, and degrees of risk.”⁹

A common theme among the varied definitions of allyship is privilege. At my law library, I am choosing to associate my privilege with my position as an archivist. I am striving to use my privilege to support the Indigenous students I serve and to highlight their scholarly contributions in the exhibit space that I am afforded. For other library professionals, privilege may be as simple as working in a library and having a say in what services are provided, what books are collected, and the type of outreach that is being done. Often, the student populations that many of us serve are predominantly white as are the libraries that we work in.¹⁰ To make our libraries more inclusive, we must ally ourselves with the minority student populations we serve.

The law school that my law library supports awarded six Juris doctoral degrees to students who identified as American Indian or Alaska Native in comparison to ninety-nine students who identified as white for the 2021–2022 school year.¹¹ The incoming first-year law students class for the 2021–2022 school year was made up of seven students who identified as American Indian or Alaska Native and seventy who identified as white.¹² My law library also serves the Indigenous Peoples Law and Policy Program (IPLP) students of the law school. The IPLP Program is self-described as “a leader in the field of American Indian and Indigenous peoples law, policy, and human rights.”¹³ I am making it a point to be an ally to the Indigenous students I serve. The work I detail in this chapter is limited to exhibits, but libraries are serving their Indigenous students in other ways.

In 2005's *Library Services to Indigenous Populations: Viewpoints & Resources*, Kelly Webster shared a compiled bibliography of resources on the topic of serving indigenous populations and provided a look into the varying forms of service to those populations. Webster noted that “library services to Native peoples is a topic that can be of interest to all librarians, not just a special few,” further suggesting that anyone can be an ally.¹⁴ In “Engaging Respectfully with Indigenous Knowledges: Copyright, Customary Law, and Cultural Memory Institutions in Canada,” Camille Callison, Ann Ludbrook, Victoria Owen, and Kim Nayyer frame indigenous knowledge protection within the scope of Canadian copyright law and recommend the use of “indigenized cultural memory praxis” and the adoption of “certain protocols for use of Indigenous knowledge.”¹⁵ The authors highlight a number of examples “between cultural memory institutions and Indigenous people that respect and incorporate Indigenous protocols for stewardship,” which ultimately leads to relationship-building, according to the authors.¹⁶

Other examples of working with Indigenous students and Indigenous communities at large include the 2006 creation of the *Protocols for Native American Archival Materials*. This set of protocols “are meant to inspire and to foster mutual respect and reciprocity” and to “provide best practices for culturally responsive care and use of Native American archival and documentary material held by non-tribal organizations.”¹⁷ A handful of organizations chose to endorse the protocols, including the Association of College and Research Libraries.¹⁸ At the Arizona State University Labriola National American Indian Data Center, community engagement occurs through Indigenous Librarianship. Labriola librarians offer instruction and research consultations that provide “culturally appropriate overviews of library resources in a manner that takes into account the colonization of information and the decolonization of it.”¹⁹ These project and service examples show how libraries and archives are connecting with the Indigenous communities they serve. But why is such collaboration important? Collaboration is important because it demonstrates a commitment to allyship.

Mary M. Somerville and Dana EchoHawk write that “the new information landscape requires librarians, archivists, and curators to work collaboratively to ensure inclusive collection and interpretation approaches, working with and for underrepresented communities.”²⁰ The notion of working with and for underrepresented communities is a necessary form of allyship for various reasons, including how libraries may be viewed by the communities we serve. In Rebecca Tolley’s 2020 book, *A Trauma-Informed Approach to Library Services*, she writes, “Given the history of racism in the United States, both individual and institutionalized, it is understandable that African Americans and other disenfranchised groups may view libraries of all types as white spaces and white institutions, and either approach them with caution or avoid them altogether.”²¹ Tolley enforces this idea when she shares that there is a “historic distrust of white people and their institutions.”²² Though I am not white, the archival profession is predominantly white, around 84 percent according to a 2004 Society of American Archivists survey.²³ Such diversity statistics speak to the privilege I have as an archivist, and it is a privilege I hope to use to ally myself with the Indigenous students I serve.

In their 2020 book chapter, “Reconstructing History: Addressing Marginalization, Absences, and Silences in the Archives through Community and Collaboration,” Stacey R. Krim, David Gwynn, and Erin Lawrimore write, “Typically, it is the archivist who determines what collections—and consequently, what people, events, and subject matters—will be represented in the historical narrative through their determination of what constitutes enduring value.”²⁴ The authors go on to say that “without documentation demonstrating these populations’ existence and achievements, they are not only being marginalized in the present by the dominant social structures but are also marginalized in the past and future.”²⁵ To address marginalization, the authors state that collaboration with “marginalized communities on projects that aim to document their lives and work in ways that respect community values, norms, and wishes” is required.²⁶ Such work is demonstrated in my exhibit collaboration with Joseph K. Austin.

The literature on exhibits is extensive when searching extends beyond law libraries and encompasses archives, museums, and academic as well as public libraries. Numerous case studies detail how exhibits help create community engagement and foster relationships with those communities. However, these case studies are not always minority community-specific. Furthermore, the case studies do not always accurately reflect the community being discussed. Literature on exhibits in relation to marketing and outreach is also abundant, but the literature is limited in relation as a form of outreach and marketing to Indigenous and other students of color. Still, the power and influence of exhibits can be found in the literature.

In Elena Gonzales’ 2020 book, *Exhibitions for Social Justice*, she outlines the need for social justice curatorial work and how it can inspire action. Indigenous communities have endured various injustices since colonization, including access to drinkable water, disproportionate violence against women and children, a struggle for data sovereignty, and freely accessing their homeland.²⁷ Gonzales breaks down social justice curatorial work into multiple parts, including the argument that “museums today are contributing, and can continue to contribute, to shaping our societies to become ones in which risks and rewards are equitably distributed and ones in which a representative variety of voices shape the narratives of the past, present, and future.”²⁸ Exhibits are not limited to museums, and neither is the sharing of voices. Gonzales notes that curators are not the only ones who do curatorial work, and in her book, the term curator refers “to all those involved in the creative practice of building the multisensory environments that are exhibitions.”²⁹ Given Gonzales’ definition of the term “curator,” it is clear to me that the exhibit work in libraries can have a similar impact even if on a smaller scale.³⁰ The exhibit I highlight in this chapter does not evoke a call for social justice, but I do believe it is reflective of the power of inclusivity and allyship.

Gonzales further suggests that “there are many efforts that can foster inclusion, such as making sure that visitors of all backgrounds and identities see themselves reflected in exhibitions.”³¹ If library professionals hope to establish relationships with their Indigenous students and increase engagement with them, then we as library professionals need

to be willing to share their voices in the exhibits we curate. My sharing of Austin's voice through an exhibition is a demonstration of such inclusion. According to Fabian, D'aniello, Tysick, and Morin, the library exhibit "when collaboratively developed and professionally executed, is a memorable, tangible, and easily documented outreach vehicle."³² Inclusion and outreach were not at the forefront of my mind when I began my collaboration with Austin. It was only during and after my collaboration with Austin that I realized such exhibit collaboration could have a larger and more consistent impact.

Simon Knell's 2019 book, *The Contemporary Museum: Shaping Museums for the Global Now*, details a need for consistent impact. "If there is a single unifying theme across the whole of this book, it is that the global contemporary calls for giving a voice to those who produce culture or who possess alternative worldviews; to empower them as authors."³³ I would not go so far as to say I empowered Austin, but his voice was amplified through our collaborative exhibit work. Chen, Thoulag, and Waddell write, "Library exhibits have great potential to draw attention to diverse cultures and communities. Exhibit design can explore various forms of diversity through displays of books, audio, video, and web elements, and art, photographs, and other objects."³⁴ In his article, Austin shares his culture, beliefs, and truths. In reading his work, I quickly became aware of a knowledge and a culture that I did not know about nor one that I understood. I was interested in sharing what I learned.

Traditionally, the development of text panels is the part of "exhibition work [that] allows for the writer and editor in us to express ideas and share knowledge with diverse audiences."³⁵ In *Exhibits in Libraries: A Practical Guide*, Brown and Power share, "There is no sense in repeating what most people know, but you need to provide adequate background if your topic is complex or not well known."³⁶ Given the subject matter of Austin's article, I believed it would be best to share Austin's knowledge rather than attempt to share my understanding of his work.

Brown and Power further share:

A good exhibit promotes thought or an emotional response in the visitors; it prompts them to make connections with their own lives and what they know, and can generate new ideas, awareness, or attitude. To do this, an exhibit must resonate with the visitors and there is no better way to make this happen than to relate the exhibit to the visitors' lives. You must always keep the visitors in mind when developing an exhibit. Ask yourself, "What is the best way to reach this audience?" If you do not know your audience, you won't be able to answer.³⁷

Exhibit Genesis

In the summer of 2021, I received the latest edition of the University of Arizona's *Indigenous Peoples Law & Policy (IPLP) Program* newsletter announcing the "20 Years of Indigenous Advocacy Conference and IPLP."³⁸ Linked within the newsletter was an article

titled “The Words of the Talking God, Building and Sustaining Native Nations Through the Common Law” by Joseph K. Austin, owner and managing attorney of the Law Office of Joseph Austin, Esquire. In his article, Austin shared the knowledge that Native people always had the rule of law. According to Austin, the rule of law for the Navajo Nation is an understanding and embracing of Navajo culture, including their “common understandings, customs, traditions, language, and experiences.”³⁹ Furthermore, Austin contradicts the widely held myth that “Native Nations are where they are today because the United States gave the tribes sovereignty, laws and courts.”⁴⁰ In truth, Austin shares that “the rule of law was not given to Native people and neither was sovereignty. Like the rule of law, the sovereignty of Native Nations has existed since time immemorial.”⁴¹ Though Austin highlights the richness of his culture, he also chooses to discuss the racism associated with Native Nations in United States Supreme Court cases.

Of particular interest to Austin was the lone dissent of Justice William H. Rehnquist in the *United States vs. Sioux Nation of Indians* Supreme Court case. The case related to the 1868 Fort Laramie Treaty in which the United States “granted the Sioux Indian Nation the Great Sioux Reservation, including the Black Hills of South Dakota,” which was later taken back by the United States in 1877 by an act of Congress.⁴² The Sioux Nation requested compensation, officially, as early as 1920, and the case eventually found its way to the Supreme Court where in 1980 the Court “ruled that the Sioux Nation was entitled to just compensation for the wrongful taking of the Black Hills.”⁴³ In his article, Austin highlights Rehnquist’s use of “questionable, non-legal sources to capture the villainy of the ‘Indians.’”⁴⁴ For summary and insight on the Supreme Court cases detailed in Austin’s article, I used Cornell’s Legal Information Institute website *Oyez*.⁴⁵ To further understand the gravity of Rehnquist’s dissent, I sought the help of Cracchiolo Law Library Fellow Francesco Fasano and asked him for insight on the Sioux case.⁴⁶

In my talk with Francesco, I shared my interest in curating physical and digital exhibits on Austin’s article, and I offered him the opportunity to write and help explain Justice Rehnquist’s dissent as part of the exhibit. Highlighting Rehnquist’s racist language in the dissent was something I wanted viewers of the exhibits to be aware of. Following my initial discussion with Francesco, I learned of the Law Library’s intent to support the upcoming IPLP Advocacy Conference through an exhibit. With only a few weeks before the conference, collaborating with some of my law library colleagues was a necessity as well as an opportunity that allowed me to focus on how to best highlight Austin’s work. With Francesco focusing on the Rehnquist dissent, I met with another Cracchiolo Law Library Fellow, Jen Bedier, to learn about the Law Library’s goals to support the conference and to inform her of the exhibit Francesco and I were planning. Jen was tasked with highlighting the IPLP Program history and the United Nations Special Rapporteur. With Austin being an IPLP alumnus, my and Francesco’s work would fit well with the library’s overall efforts to support the upcoming Advocacy Conference. Francesco, Jen, and I agreed that we could collectively work on unified physical and digital exhibits.

Curating and Communicating with Joseph K. Austin and Engaging with Indigenous Students

At the time of publication, Austin was a doctoral degree-seeking student at the University of Arizona. Prior to reading his article, I had heard Austin speak when he was a master of law degree-seeking student in 2017, though I did not have the privilege of meeting him at that time.⁴⁷ The truth that Austin shared in his article was inspiring. Combined with the sources Austin chose to cite and quote, I was excited to curate physical and digital exhibits showcasing the knowledge that Indigenous people have “always had the rule of law.” Given my role as an archivist in a law library, I was intrigued at the opportunity to share something law students would be unlikely to learn about in the classroom.

Understanding the themes Austin shared in his article was simple enough given his clear writing style, but trying to communicate the simplicity and magnitude of Austin’s work through text in an exhibit proved challenging. In reviewing the sources Austin referenced or cited in his work, I realized that I should not attempt to rephrase or elaborate on Austin’s themes, but instead, it would be best for me to simply share them. I viewed this act of sharing student-produced knowledge—Austin’s—as a form of allyship and as a way for us as library professionals to engage with Indigenous students. Anneliese A. Singh notes, “If you are a person of color, you may not have racial privilege, but you do have the opportunity to be a racial ally to yourself and other people of color.”⁴⁸

If we are unaware of what may be of interest to our students, we need to ask them. At my law library, an annual student library satisfaction survey is sent out at the end of the academic school year, and in 2022 we began to include questions related to exhibits in the survey. In “What if the Library ... Engaging Users to Become Partners in Positive Change and Improve Service in an Academic Library,” Cinthya Ippoliti, Juliana Nykolaiszyn, and Jackie L. German write, “Surveys are often seen as the method of choice because they are relatively easy to implement and have the potential to gather a large set of responses.”⁴⁹ Furthermore, the authors suggest that “surveys are best utilized if a snapshot in time of user opinion is needed.”⁵⁰ If student surveys are a part of measuring library success at an institution, one can take advantage of the survey and pose questions related to exhibits. For example, one could ask the following: Does the material we exhibit interest you? Do you have any ideas for exhibits? If one views a student engaging with an exhibit, they can be approached and asked for their thoughts. Asking such questions is necessary because it forces archivists and library professionals to move beyond that “initial response to incorporating diversity initiatives into practice” that are often manifested “in the creation of a display of library materials that highlight a cultural topic of the targeted group or highlight authors who are members of the targeted group.”⁵¹ In 2018’s “Moving Beyond Diversity to

Social Justice: A Call to Action for Academic Libraries,” Katy Mathuews writes, “Libraries choose to express the commitment to diversity and social justice through diversity initiatives that are too simplistic to achieve true social justice ideals.”⁵²

Mathuews further suggests:

It is important to consider the underlying messages of library displays. While it is valuable to shine light on diverse perspectives, are libraries also doing a disservice to marginalized groups by presenting them as an outlier of the mainstream?⁵³

If we, library professionals, seek to engage with our Indigenous students, request their input on the exhibits we create, and allow their insights to shape what we exhibit, we move beyond incorporation and into collaboration. Partnerships with our Indigenous students are further established in choosing to share their knowledge and we move closer towards allyship.

To engage with Austin, I reached out to Arizona Law Professor Rebecca Tsosie, a former teacher of his. I shared the idea of the exhibit with her, and she kindly introduced me to Austin via email while sharing the exhibit idea with him. In those introductory emails, I did not ask Austin for his permission to proceed with the exhibit I hoped to create. My excitement and hope to move forward with the exhibit overshadowed the possibility that Austin would reject my intention to highlight his scholarship. Not explicitly requesting Austin’s permission to proceed with the exhibit was a mistake and is one that I regret. For those of you who intend to engage with any students and work collaboratively on exhibits with them, you should consult with them prior to any decisions that are made. Such collaboration will give more meaning to the exhibit and, more importantly, permission will further acknowledge the students’ authority over their intellectual contribution.

Fortunately, Austin endorsed the exhibit and offered to contribute in any way he could as I moved forward. I exchanged several emails with Austin in September and October of 2021. In those exchanges, I shared text panel content that was influenced by Austin’s article, image proofs from the accompanying Google Slides presentation (online exhibit), and requested verification of information about Austin’s IPLP student history (figures 1 and 2). I also shared where I intended to exhibit material in the library and provided him with an example of a previous Google Slides exhibit I created.

Prior to completing the physical installation of the exhibit, I shared a couple of photos with Austin. I informed him that the installation was ongoing, I detailed the work that remained, I shared when I intended to announce the exhibits to the College of Law community, and I expressed my hope for Austin to visit the exhibit at some point during the semester. In response and summary, Austin thanked me for my hard work and wrote that I did a great job. Reading the compliments Austin passed on gave me a great deal of satisfaction. It let me know that my decisions to seek out his insight and approval, even if not explicit, were necessary.

Selections from “The Wolf of Indian Country”

IPLP Alumnus Joseph K. Austin (2014)

In the 2021 July/August issue of the *Arizona Attorney*, the article *The Words of the Talking God: Building and Sustaining Native Nations Through the Common Law* appeared. Crafted by a current IPLP Doctor of Juridical Science Candidate and a 2014 IPLP graduate of the James E. Rogers College of Law, Joseph Austin, it is made clear that Native people have always had the rule of law. “In fact, the laws of Native Nations governed this country long before European contact, and they are still out there today, lying dormant in the hearts and minds of Native people, waiting to be recognized and reapplied again” (J. Austin, 2021).

Figure 11.1. Sample of drafted primary text panel of physical exhibit, *20 Years of Indigenous Advocacy: Indigenous Law Since Time Immemorial*, shared with Joseph K. Austin. Image created by Jaime Valenzuela.

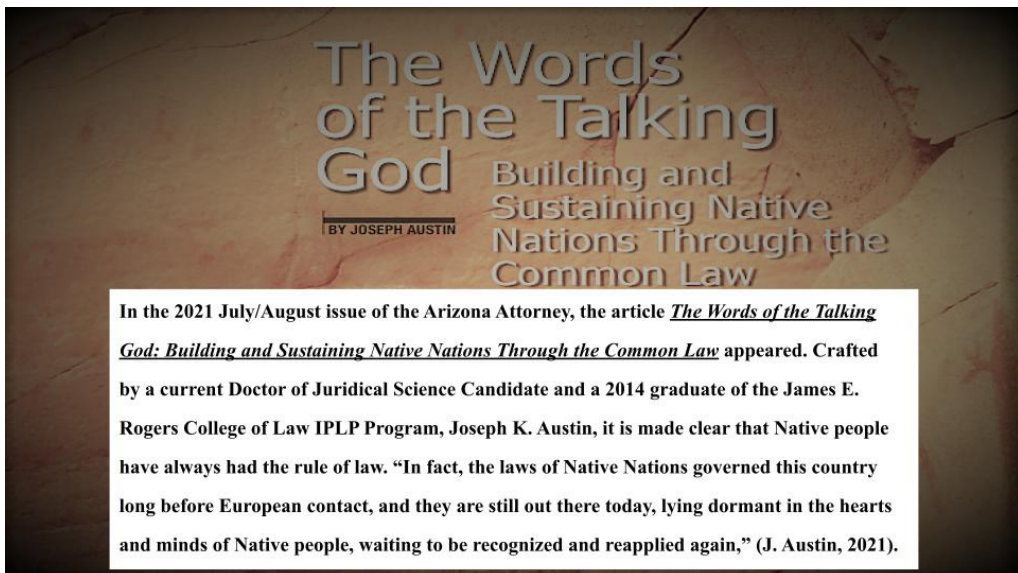


Figure 11.2. Sample of Google Slide from the online exhibit, *20 Years of Indigenous Advocacy: Indigenous Law Since Time Immemorial*, shared with Joseph K. Austin. Image created by Jaime Valenzuela.

On October 06, 2021, the physical and digital exhibits titled *20 Years of Indigenous Advocacy: Indigenous Law Since Time Immemorial* were announced to the Arizona Law community and the digital exhibit was shared with the IPLP Advocacy Conference attendees on the second day of the conference. The exhibits included the contributions of Francesco, Jen, and me and the sharing of Austin's themes and knowledge. I chose to title my subsection of the exhibit "Selections from the Wolf of Indian Country."⁵⁴ Jen's subsections detailed the United Nations Declaration on the Rights of Indigenous Peoples, the Special Rapporteur, and the IPLP Program. Francesco's subsections detailed the United States v. Sioux Nation of Indians case and the Rehnquist dissent. The online and physical exhibits were met with a great deal of admiration from both the Arizona Law community and those attending the conference. Further praise came from one of the IPLP's co-founders, University of Arizona Regent Professor Robert A. Williams Jr.

My engagement with Austin was successful because I actively included him in the exhibit creation process. I further believe the exhibit was a success because I was willing to amplify the voice of another, Joseph K. Austin, and in doing so, the Navajo people's common law was shared, amplified, and recognized as valuable by someone outside of the community and by someone in a position of power in a space, the library, that is meant to serve everyone. The material on display included a physical copy of Austin's article as well as material from the works Austin cited in his article.⁵⁵ Stacy Krim, David Gwynn, and Erin Lawrimore introduce the term archival silence in their 2020 chapter, "Reconstructing History: Addressing Marginalization, Absences, and Silences in the Archives through Community and Collaboration." Krim, Gwynn, and Lawrimore note that "archival silence refers to the lack of historic documentation of a particular community or organization" and that "when archivists fail to recognize the historical value of a particular community, archival silences occur."⁵⁶ To combat archival silence, the authors further suggest that "collaboration with marginalized communities on projects that aim to document their lives and work in ways that respect community values, norms, and wishes" is important.⁵⁷ As an archivist, my choice to collaborate with and share Austin's words help to combat archival silence and made for a successful exhibit.

Are Such Exhibit Collaborations Sustainable?

Like myself, Francesco maintained a desire to work with our Indigenous student population and continued to express an interest in exhibits. During the 2022–2023 school year, I provided guidance and exhibit curation oversight as Francesco worked with two Arizona Law Indigenous IPLP students pursuing their JD, Cheryl Redhorse Bennet and Dr. Leo K. Killsback. Together, Francesco and the students curated physical exhibits that highlighted some of Bennet's and Killsback's work prior to their law school enrollment.

The exhibits were titled, *Our Fight Has Just Begun* and *A Sacred People. A Sovereign People*. Each student expressed their gratefulness to work with Francesco and the opportunity to share their accomplishments via an exhibit. These exhibits would likely not have been possible if not for my previous work with Austin.

At my law library, exhibit collaborations with Indigenous students and other students of color are sustainable in part to established programs such as IPLP and a multitude of student affinity groups to work with. These specific opportunities may not be found at other institutions, but I encourage those interested in exhibit collaborations to find opportunities that would work for their institution's student population.

After identifying potential collaborations, creating an exhibit policy will ensure such collaborations continue. An exhibit policy will serve multiple purposes, including such aspects as funding, the continued ability to work with students of color, and will serve to hold me or any future archivist accountable to continue future collaborations. Mark W. Lambert writes that "it is a good idea to have a written exhibit policy. While this might sound like more paperwork that takes months of work which no one will ever read, a policy on paper, approved by your library director, can give you freedom and direction."⁵⁸ An exhibit policy and library director support will be necessary for such collaborations to be sustainable at other institutions. For future exhibits, I plan on creating such a policy.

A desire to work with Indigenous students or students of color consistently is most important to sustain such collaboration, especially at an individual level. Without desire, administrative support will be more challenging to come by. An exhibit policy specific to collaboration with your Indigenous students is unlikely to be created, and learning about your students' interests will remain undiscovered. Should you wish to work with Indigenous students or any student of color, you will try to find a way. This work may be challenging but possible. At the very least, you have my encouragement.

Conclusion

My exhibit collaboration with Joseph K. Austin was met with positive feedback, specifically from the University of Arizona Law Indigenous community, those taking coursework provided by the IPLP Program, and Austin himself. The exhibit led to collaboration with other IPLP students and co-curation extended to other staff members of the library. A written exhibit policy that stipulates collaboration with future IPLP students is being drafted. The most recent library and IPLP student collaboration demonstrated a need for such policy to incorporate language concerning the loaning of material (student to library). If your library hopes to collaborate on such exhibits with Indigenous students, an exhibit policy will need to be in place that stipulates collaborating with Indigenous students or the student populations that you serve on a regular basis. A desire to collaborate with future IPLP students remains strong in my library, and I have the support to do so.

The exhibit provides a tangible deliverable making it an ideal strategy to reach and work with your Indigenous students. Physical and digital exhibit collaboration provides the opportunity to support, engage, and collaborate with Indigenous students. This outreach can lead to partnerships in future library programs or exhibits that can showcase the libraries and archival collections. Furthermore, such collaborations will highlight and recognize an Indigenous student's work as valuable and worthy of library space and spotlight. My role as archivist and my exhibit space are my privilege, and collaboration with Indigenous students on exhibits serves as my greatest form of allyship. Should you desire to work more with Indigenous students and to be an ally, you will find a way within your library role. Such work can give greater meaning to you on both a professional and personal level.

Notes

1. Joseph K. Austin, "The Words of the Talking God: Building and Sustaining Native Nations Through the Common Law," *Arizona Attorney Magazine* (July/August 2021): 30.
2. The Anti-Oppression Network. In part, allyship is defined as an active, consistent, and arduous practice of unlearning and re-evaluating, in which a person in a position of privilege and power seeks to operate in solidarity with a marginalized group. For a complete definition of and associated responsibility, view, see <https://theantioppression-network.com/allyship/>. For the purposes of this article, I am defining allyship as defined above by the Anti-Oppression Network and inclusiveness as the ability to include the varied perspectives, voices, and knowledge that are not commonly known or provided ample attention.
3. The resources put on exhibit and highlighted in this work were not Navajo artifacts nor sacred objects. Material on exhibit were selected works and quotes from Joseph K. Austin's compiled endnotes and his written article.
4. Jaime S. Valenzuela, "Representation Matters: Only Collective Recognition Can Lead to Collective Action," *AALL Spectrum Magazine* (July/August 2022): 54–55.
5. The Anti-Oppression Network, @theaonetwork, Twitter, <https://twitter.com/theaonetwork>.
6. Anneliese A. Singh, *The Racial Healing Handbook: Practical Activities to Help You Challenge Privilege, Confront Systemic Racism & Engage in Collective Healing* (2019), 169.
7. Singh, *Racial Healing*, 169.
8. Frances E. Kendall, *Understanding White Privilege: Creating Pathways to Authentic Relationships across Race*, Teaching/Learning Social Justice (New York: Routledge, 2006), 140.
9. Kendall, *Understanding White Privilege*, 140.
10. Roger Schonfeld and Liam Sweeney, "Inclusion, Diversity, and Equity: Members of the Association of Research Libraries: Employee Demographics and Director Perspectives," Ithaka S+R, last modified August 30, 2017, <https://doi.org/10.18665/sr.304524>.
11. "University of Arizona 2022 Standard 509 Information Report," Section of Legal Education: ABA Required Disclosures, American Bar Association (report generated on May 9, 2023).
12. "University of Arizona 2022 Standard 509 Information Report."
13. "Indigenous Peoples Law and Policy," The James E. Rogers College of Law (IPLP homepage accessed May 18, 2023).
14. Kelly Webster, *Library Services to Indigenous Populations: Viewpoints & Resources* (American Library Association, 2005), ix.
15. Camille Callison, Ann Ludbrook, Victoria Owen, and Kim Nayyer, "Engaging Respectfully with Indigenous Knowledges," *KULA* 5, no. 1 (2021), 2.
16. Callison, Ludbrook, Owen, and Nayyer, "Engaging Respectfully," 8.
17. "FAQ," Protocols for Native American Archival Materials, Northern Arizona University, accessed on May 23, 2023, <https://www2.nau.edu/libnap-p/faq.html>.
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25. Gwynn, Krim, and Lawrimore, "Reconstructing History," 88.
26. *Ibid.*, 91.
27. Jessica Ugstad, "Indigenous Rights & Tribal Sovereignty," University of Arizona Law Library, updated May 15, 2023, <https://law-arizona.libguides.com/c.php?g=1275901&p=9361298>.
28. Elena Gonzales, *Exhibitions for Social Justice* (London: Routledge, 2020), 1.
29. Gonzales, *Exhibitions*, 2.
30. In her book, Elena Gonzales goes well beyond the impact of exhibits and discusses museums at multiple levels. This includes detailing how museums can change hospitality practices to shared authority. The multiple topics discussed within her book are well beyond my project work and make it clear that there is much more that can be done as far as sharing other voices.
31. Gonzales, *Exhibitions*, 148.
32. Carole Ann Fabian, Charles D'aniello, Cynthia Tysick, and Michael Morin, "Multiple Models for Library Outreach Initiatives," *The Reference Librarian* 39:82 (2003): 39–55.
33. Simon Knell, *The Contemporary Museum: Shaping Museums for the Global Now* (2019), 5. See Knell's Introduction for their definition of global contemporary and how it is used in their book.
34. Suzhen Chen, Jean Thoulag, and Myra Waddell, Diversity and Sustainability in Library Exhibits for Outreach and Marketing, *Journal of Access Services* 15:4 (2018): 174.
35. Jessica Lacher-Feldman, *Exhibits in Archives and Special Collections Libraries* (Society of American Archivists, 2013), 2.
36. Mary E. Brown and Rebecca Power, *Exhibits in Libraries: A Practical Guide* (McFarland & Co., 2006), 46.
37. Brown and Power, *Exhibits in Libraries*, 46.
38. For further information on the Special Rapporteur on the rights of Indigenous peoples, visit <https://www.ohchr.org/en/special-procedures/sr-indigenous-peoples>.
39. Austin, "Talking God," 36.
40. *Ibid.*, 33.
41. *Ibid.*, 31.
42. United States v. Sioux Nation of Indians, Oyez, accessed September 26, 2022, <https://www.oyez.org/cases/1979/79-639>.
43. Austin, "Talking God," 33.
44. *Ibid.*, 31.
45. Oyez (pronounced OH-yay)—a free law project from Cornell's Legal Information Institute (LII), Justia, and Chicago-Kent College of Law—is a multimedia archive devoted to making the Supreme Court of the United States accessible to everyone. It is the most complete and authoritative source for all of the Court's audio since the installation of a recording system in October 1955. Oyez offers transcript-synchronized and searchable audio, plain-English case summaries, illustrated decision information, and full-text Supreme Court opinions (through Justia). Oyez also provides detailed information on every justice throughout the Court's history and offers a panoramic tour of the Supreme Court building, including the chambers of several justices. From Oyez "About" page (June 30, 2022).
46. For further information on the Daniel F. Cracchiolo Law Library Fellows Program, visit <http://lawlibrary.arizona.edu/about/fellows-program>.
47. In February 2017, Austin gave a presentation as part of the Second Global Student Speaker Series at the James E. Rogers College of Law. His presentation was titled "Words of the Talking God: Navajo Law & Justice."
48. Singh, *Racial Healing*, 169.
49. Cinthya Ippoliti, Juliana Nykolaiszyn, and Jackie L. German, "What If the Library ... Engaging Users to Become Partners in Positive Change and Improve Services in an Academic Library," *Public Services Quarterly* 13, no. 1 (2017): 3.
50. Ippoliti, Nykolaiszy, German, "What If?" 3.
51. Katy Mathuews, "Moving Beyond Diversity to Social Justice: A Call to Action for Academic Libraries," *Progressive Librarian* 44 (2016): 15.
52. Mathuews, "Moving Beyond," 6.
53. *Ibid.*, 18.

54. Mr. Austin's passion for helping Native Nations achieve self-determination and uprooting the systematic abuses perpetuated by federal Indian law has earned him the moniker, the Wolf of Indian Country. From the "Meet the Team" page of team-osa.com (c. 2022).
55. Other material on display included Oliver Wendell Holmes, Jr.'s *The Common Law*, Raymond D. Austin's "ADR and the Navajo Peacemaker Court," and Karl Llewellyn and Edward Hoebel's *The Cheyenne Way*.
56. Krim, Gwynn, and Lawrimore, "Reconstructing History," 73.
57. *Ibid.*, 75–76.
58. Lambert, "Rare and Archival Law Materials," 43.

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