

# MUSE

INSPIRED BY UTAH



UMG AD

# CODE YOUR PRINCIPLES

ENGINEERS HELP STUDENTS PUZZLE OUT THEIR OWN LIFE ESCAPE PLANS  
IN A LOGIC CHALLENGE INSPIRED BY MARTIN LUTHER KING JR.

by ELLEN FAGG WEIST



**"WE CANNOT WALK ALONE."** That message from Martin Luther King Jr. was emblazoned on the seventh-graders' and eighth-graders' T-shirts, the same game-day T-shirts the Utah Jazz players would be wearing hours later.

Introduce yourself, Emma E. Houston instructed some 50 Utah students gathered at the Vivint Smart Home Arena on this MLK holiday. That would set the tone for the kids to do the hard work of creating a beloved community, says Houston, head of the state's Martin Luther King Jr. Human Rights Commission.

At this MLK event, students from diverse communities across the Salt Lake Valley and the Uintah and Ouray Reservation would work together to solve a logic puzzle, participate in a basketball clinic, and then be introduced before the tip-off of the game against the Indiana Pacers. The event was sponsored by Goldman Sachs, with the Jazz and the Utah Division of Multicultural Affairs, in a partnership to support underserved and system-involved youth.

But first, introductions. Then students were invited to solve the Code Your Escape logic challenge, consisting of four

small wooden boxes, each anchored by a combination lock.

Clues for the challenge? The principles of computer coding, as well as MLK's six principles of nonviolence.

The agenda? "Have fun," said Simbarashe Maponga, an MLK commissioner who led a team of volunteers from Goldman Sachs engineering and operations teams. "And also pick up skills like coding and math."

Code Your Escape is one of a handful of educational programs the Salt Lake office of Goldman Sachs sponsors annually, in which the firm's female and minority engineers serve as role models to youth who might not envision themselves as future computer programmers.

During the challenge, when a group of students unlocked the first box, a handful of Starburst candies spilled across the table. "How many colors are there?" an engineer asked, and the students quickly realized the candies aren't just for sustenance, but offer another clue.

Across the room, when a team cracked open its second box, a cheer went up, a sign

the atmosphere in the clubroom had turned competitive. "Don't be distracted," said volunteer Isaac Ewaleifoh, who in his day job works as vice president of investment banking controllers for Goldman Sachs. "Keep going."

Soon, the challenge turned to laptops, and students focused on counting lines of code. "The most important thing is to visualize what you want to do," Ewaleifoh encouraged his group, advice that applies to the logic puzzle as well as real life. "Reset it. And then ask: What do you need to do now?"

Across the room, boxes were sprung open, and soon the challenge ended. Anything particular you learned? Maponga asked, with the laser focus you might expect from a senior engineer.

"I learned despite our differences — I don't know any of these kids — we were able to come together," a student said, fulfilling the message on his T-shirt. [bit.ly/MUSE/MLK](https://bit.ly/MUSE/MLK) ●

**LEARN MORE** about the Utah Division of Multicultural Affairs and MLK Commission programs at [bit.ly/MUSEmulticultural](https://bit.ly/MUSEmulticultural)

**JOIN** the #ILeadWithInclusion campaign



*Publishing* BRENT LOW  
*Project Manager* MEGAN DONIO



**Deseret News**  
**The Salt Lake Tribune**

UTAH MEDIA GROUP: 4770 S. 5600 W.  
West Valley City UT 84118  
801-204-6300 | [utahmediagroup.com](http://utahmediagroup.com)  
This guide is a publication of the Utah Department of Heritage & Arts and published in partnership with Utah Media Group. This publication is distributed by subscription through the Deseret News and The Salt Lake Tribune on a semi-annual basis. Copyright © April 2019. All rights reserved. No part of this publication may be reproduced in any format without consent of both the Utah Department of Heritage & Arts and Utah Media Group.

# MUSE

*Editor In Chief* ELLEN FAGG WEIST | *Publisher* JOSH LOFTIN | *Art Director* SARINA V. EHRGOTT  
*Designer* KERRY SHAW | *Designer & Staff Photographer* TODD ANDERSON | *Copy Editor* CATHERINE REESE NEWTON



**UTAH STATE LIBRARY • DIVISION OF STATE HISTORY • DIVISION OF MULTICULTURAL AFFAIRS  
USERVEUTAH • DIVISION OF INDIAN AFFAIRS • DIVISION OF ARTS & MUSEUMS • STEM ACTION CENTER**

*Executive Director* JILL REMINGTON LOVE | *Deputy Director* KATHERINE POTTER

> [heritageandarts.utah.gov](http://heritageandarts.utah.gov)

# INSIDE

## ABOUT THIS ISSUE

Volunteering. Serving. Giving Back. With Utahns' commitment to serving, you'd think we might have coined a blizzard's worth of words for giving back. Before we create our own service thesaurus, however, in this issue of MUSE we're telling stories of those who help the state rank No. 1 in service hours. We're focusing on volunteers who educate through dance and those who hike to preserve prehistoric rock art sites. And the kids who enlist their friends to help — and the culture of volunteerism across the state and the service it inspires.

Sign up for our emails at [bit.ly/MUSEemail](https://bit.ly/MUSEemail) to receive extended content.

> [heritageandarts.utah.gov/muse-fall-19](https://heritageandarts.utah.gov/muse-fall-19)

## 16 Cover Story

### CIRCLES OF LIFE

How one American Indian dancer teaches the steps that keep his culture alive.

## 03 CODE YOUR PRINCIPLES

Engineers help students puzzle out their own life escape plans in a logic challenge inspired by Martin Luther King Jr.



## 06 POETRY IS IMMEDIATE. POETRY IS ACCESSIBLE. POETRY IS HEALING.

Glenis Redmond, a road warrior poet from North Carolina, will offer creative sparks at the annual Mountain West Arts Conference.

## 08

### BUILDING COMMUNITY THROUGH CREATIVE SPACES

Utah's libraries and schools invest in 21st-century technology for a new generation of problem solvers.

## 22 GUARDING UTAH'S PREHISTORIC ROCK ART

"What can I discover this time?" a volunteer asks each time she visits her site.

## 26 UTAH'S VOLUNTEER U

The state's new youth council helps young adults plan service opportunities while enlisting their peers in Utah's volunteer army.

## 11 THE ART OF WOMEN, VOTING

A new Rio Gallery exhibition spotlights a diversity of female artists inspired by questions of political and cultural relevancy in a year of voting celebrations.



# Poetry Is...

*Immediate. Accessible. Healing.*

GLENIS REDMOND, A ROAD WARRIOR POET,  
WILL HEADLINE THIS YEAR'S  
MOUNTAIN WEST ARTS CONFERENCE

by **ELLEN FAGG WEIST**



**SAY WHAT YOU WANT ABOUT POETRY.**

Complain that it's deceptively complicated. Complain about the teacher who made you think you couldn't correctly interpret a poem's themes, let alone write one. Or complain about your fear that somebody, everybody, will hate your words, no matter what you write.

There's even a term for that: Metrophobia.

For Glenis Redmond, who has been a poetry road warrior for 27 years, the truth is more like this: Poetry is immediate. Poetry is accessible. Poetry is healing.

"I find it one of the most valuable things on earth," says the poet and teacher. "It's like air, it's like breath — we need it."

"Everyone has a piece of paper and something to write with and heart," Redmond says. "Sure, you have to work on craft. But with rhythm and imagery and concentration — you can turn sorrow or pain or something you are reflecting on into a thing of beauty."

Redmond, a literary and performance poet also billed as "an imagination activist," is a Kennedy Center Teaching Artist. She will present the keynote address at press time scheduled for May 7 (tickets:

[artsandmuseums.utah.gov/mwac](https://artsandmuseums.utah.gov/mwac)), the Utah Division of Arts & Museums' annual gathering of the region's art makers, arts teachers and arts promoters.

Conferences offer a beautiful chance for creatives, who might feel as if they are working in separate trenches, to reinspire each other. "Especially in 2020, we have to stay replenished," Redmond says. It's an artist's job "to inspire and uplift, and I think our jobs are not done yet. There are so many histories that have not been told. No matter whether you've been in the arts for 20 or 40 years, there's just so much work to be done."

As a teacher, Redmond says she doesn't understand why arts programs are often the first to be cut out of school budgets. Just imagine how successful our schools would

be, she says, if we prioritized the arts the way we prioritize athletic programs. She asks: What if we had writing practice in our schools the way we have soccer or basketball practice?

Redmond last visited Utah in 2016, when she met with students in Logan, Ogden and Salt Lake City and led professional development workshops for more than 60 teachers. One of those teachers recently told Jean Tokuda Irwin, arts education program manager for the Utah Division of Arts & Museums, how Redmond's workshop dramatically changed her teaching.

Another significant gift of her Utah visit, Redmond says, was the creative inspiration of eating at Salt Lake City's Frida Bistro — now renamed Rico Cocina y Tequila Bar. The North Carolina-based writer has since finished a poem that features Frida Kahlo, the colorful Mexican folk artist known for working through great pain, as her personal coach. "It would not come until I took on her voice, as a self-help coach talking to me directly," says Redmond of the five years she worked on the poem. "I'd never met Frida, so how do I know what she would say, but it's what I think she would say to me."

Redmond was the first member of her family to graduate from college, and then worked as

a counselor before she enrolled in a doctoral program. That's when she decided to shift gears and become a poet. She draws upon her counseling skills of empathy, including the tool of "deep, deep listening," in her workshops, which she teaches to audiences ranging from kindergartners to at-risk teens, from police officers to CEOs.

Deep listening is one of the themes of Redmond's current manuscript-in-progress, "The Listening Skin," which includes poems about growing up poor with a parent with mental illness and, as an adult, enduring the pain of fibromyalgia. Then last summer

“...with *rhythm* and *imagery* and *concentration* — you can turn sorrow or pain or something you are reflecting on into a thing of *beauty*.”

Redmond was diagnosed with multiple myeloma, a type of blood cancer. "I thought I was finished with the book, and now I have to go back and write the cancer part," she says.

In April, she will be featured at the Asheville, N. C., Wordfest, a festival she co-founded, with the launch of "Give Me My Flowers While I'm Living," a collection of poems, letters and essays honoring her work. About that title? Redmond laughs on the phone. "That's what my mother would say and pretty much every black elder in the South." She hopes the collection will inspire teachers, in conjunction with a book she is writing about leading poetry circles.

As she undergoes cancer treatment, Redmond is focusing on poetry and the arts as a way to push aside physical pain. "It's not an easy walk, but at the same time, it is my walk," Redmond says. "I'm so happy that I have some tools and skills to be able to deal with this. It really gives me something to get up and live for." [bit.ly/MUSEPoet](https://bit.ly/MUSEPoet)

**MOUNTAIN WEST ARTS CONFERENCE:**

At press time, MWAC is scheduled for May 7, 8:30 a.m. – 4:30 p.m. at the Utah Cultural Celebration Center in West Valley City.

[GLENISREDMOND.COM](https://GLENISREDMOND.COM)



## UTAH'S LIBRARIES AND SCHOOLS INVEST IN 21ST-CENTURY TECHNOLOGY TO ATTRACT A NEW GENERATION OF PROBLEM SOLVERS

by ELLEN FAGG WEIST

**IN AN OLD VAULT** in a renovated bank building rests Minersville Library's secret weapon: a new 3-D printer. "It gives our little library a little wow factor," says librarian Shannon Terry.

The rural Beaver County library (in a town with a population of 1,000) offers the new printer, along with virtual reality equipment, a LEGO station, craft supplies, an Xbox system and an escape room board game. Terry says she's not really sure if the title of "maker space" fits, though. "I call it the Minersville Mad House, honestly," she jokes.

When Terry took over the part-time library job in 2018, she worried that youth just weren't drawn to the small town's library. So she started applying for state library grants to expand the facility's offerings

beyond its annual \$1,200 book-buying budget.

Now the library, which is open six hours a day, attracts at least 25 kids, ranging in age from 4 to 13. Students who sign up to read for at least 15 minutes can earn 30 minutes of VR time.

**"I CALL IT THE MINERSVILLE MAD HOUSE, HONESTLY."**

One student who had never left his home state visited an ocean beach and made mud pies via virtual reality, Terry says. Others visit museums to view classic paintings. At a senior citizens outreach session, the librarian helped elders ride

horses and visit Moab without leaving their hometown. "Little things like that are mind-blowing," she says.

In Fillmore, 70 miles north, the library's new S.T.E.A.M. room — launched early last year — has become a popular draw, thanks to electronics equipment such as robotics and snap circuits, in addition to low-tech equipment such as a chalkboard wall and arts and crafts supplies. "The 3-D printer ran nonstop day and night the whole summer," says librarian Stephanie Aleman. "One mom came in and said 'You made our summer bearable.'"

Across Utah, big and small libraries are investing in 21st-century technology for 21st-century users, says Liz Gabbitas, technology and innovation coordinator for the Utah State Library



Division. “This movement is happening,” agrees Lynn Purdin, community and innovation manager for Utah’s STEM Action Center. Both state agencies are surveying local communities to coordinate equipment and training needs, as well as compiling best practices to operate maker spaces.

Maker spaces can bring generations together, and teaching can be a two-way street. “We’re excited that we’re seeing these pop up in rural communities, either in their schools or their libraries,” Purdin says.

In addition to general library grant programs, a new initiative of the state library aims to help smaller facilities, serving populations of less than 20,000, purchase augmented and virtual reality equipment. The emerging technology grant program awarded \$50,000 over two years to 18 public schools



and libraries, including the Minersville Library, according to Rachel Cook, grants coordinator and library consultant.

Separately, for the past three years, the STEM Action Center has distributed grants of \$1.25 million in a program inviting schools to pair with industry partners in building community-customized spaces.

Purdin says there’s no set formula for building these creative spaces, some of which are in repurposed space in city or county facilities, others in schools. Many are established in partnership with businesses or local universities. Some pair new technology with more familiar tools, such as LEGO centers, sewing machines and craft equipment. Other innovation-focused centers are stocked with robotics and computer-building equipment.

The STEM Action Center is in its own research phase, as the agency focused on improving Utah's science education programs is designing a 2,000-square-foot maker space in its new South Salt Lake City offices, scheduled for completion in June.

"One of our goals is to be connected with maker spaces throughout the

state," says David Wicai, marketing and communications manager. "We're asking: 'How can we have a better space? How do we work with libraries? How do we work with museums?' We're thinking about what are the key STEM-related assets that identifies a community as a vibrant community."

[bit.ly/MUSEMakerSpaces](http://bit.ly/MUSEMakerSpaces) ●

**RESOURCES AND SUPPORT** offered by the Utah State Library Division: [bit.ly/MUSELibraryTechnology](http://bit.ly/MUSELibraryTechnology)

**EDUCATIONAL RESOURCES** offered by the STEM Action Center: [bit.ly/MUSEMakerSpace](http://bit.ly/MUSEMakerSpace)



## A TALE OF TWO LIBRARY SYSTEMS

### WASHINGTON COUNTY LIBRARY SYSTEM

A new wing is being designed to house a maker space for the Washington City library, says Joel Turner, Washington County library director. That space will include audiovisual equipment to record podcasts and a green screen to film movies.

The county has been building creative spaces over the past four years through a partnership with the Utah State University Extension. "We built a big maker space in our main branch, and wanted to do something in all of the branches, but the main problem is space," Turner says.

So the county went modular, equipping carts with 3-D printers and VR equipment in its four smallest branches. Each is customized: The Hurricane branch has an arts-and-crafts focus with a variety of sewing machines, while the Santa Clara branch specializes in scrapbooking equipment. In contrast, the St. George Library has more industrial machines, including a laser cutter.

The county has even hired a full-time maker space administrator, Joe Larson, who calls himself the 3-D Professor in his instructional YouTube videos.

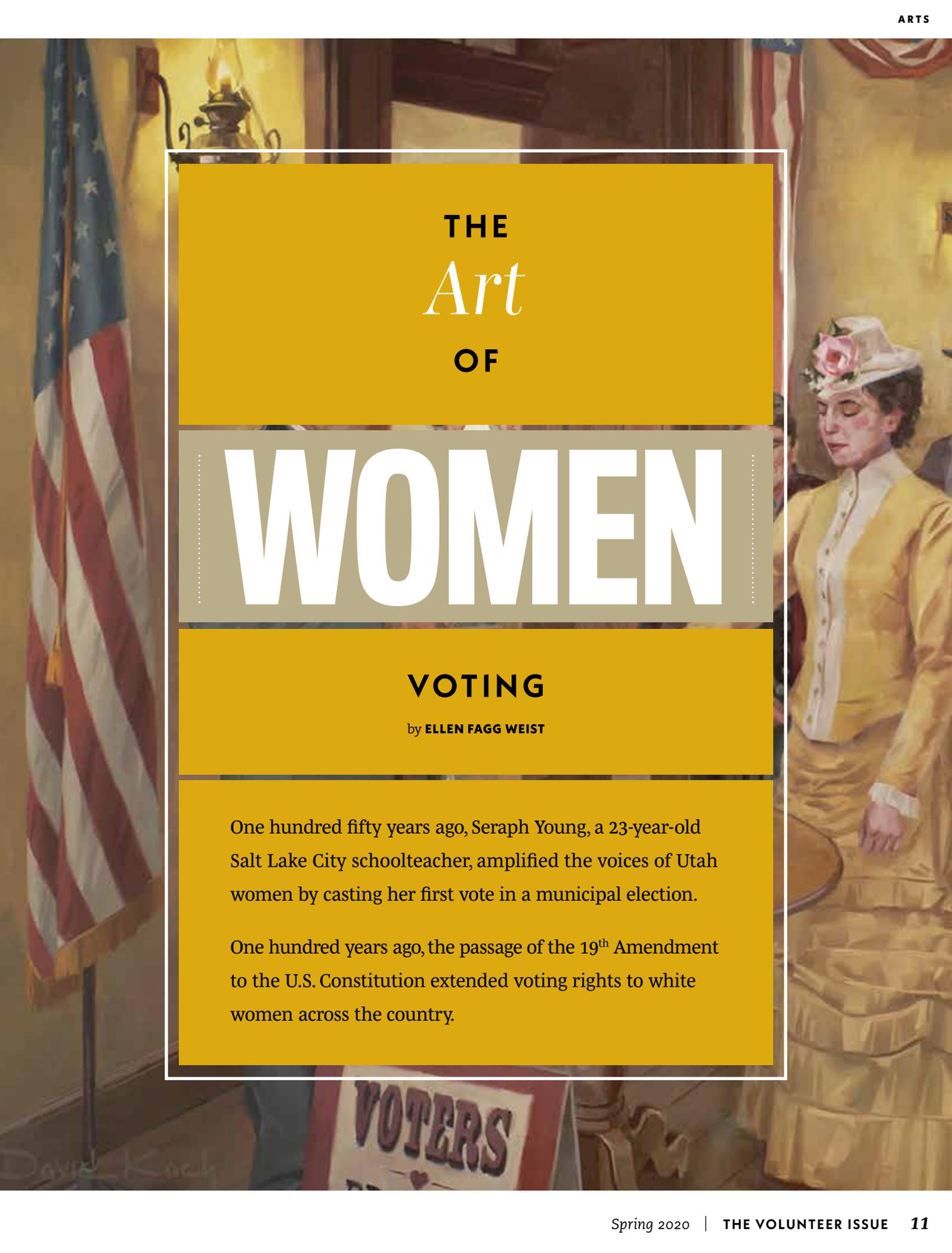
### SALT LAKE CITY PUBLIC LIBRARY

The Salt Lake Public Library system opened a Creative Lab with several 3-D printers in 2015, and through the years has expanded to offer sewing machines and photo and recording equipment. The WhisperRoom Sound Booth is particularly popular. "Audio engineers and enthusiasts flocked to that," says librarian Alan Ly.

Maker spaces were designed as part of the new Marmalade and Glendale branches, and will be added as part of the renovation of the Sprague branch. "The philosophy I take when adopting new technologies is if there's a barrier of access [to users], we should provide access," says Ly, a librarian who focuses on technology.

In addition, the theme of last summer's reading program, A Universe of Stories, included events spotlighting virtual reality equipment, available in kits that library users throughout the city can reserve. "It seemed like every age group went to those types of programs — children, teens, adults, even seniors," Ly says. "Seniors, I think they're more curious than anybody."

Ly praises the ingenuity of one patron, who at Christmas used the library's new laser cutter to cut out a dollhouse of balsa wood, and then took home the pieces for assembly.

The background of the page is a painting. On the left, an American flag is partially visible. In the center, a woman in a yellow dress and a hat with a pink rose is looking down. At the bottom, a sign with the word 'VOTERS' is visible. The text is overlaid on a yellow background.

THE  
*Art*  
OF

WOMEN

VOTING

by ELLEN FAGG WEIST

One hundred fifty years ago, Seraph Young, a 23-year-old Salt Lake City schoolteacher, amplified the voices of Utah women by casting her first vote in a municipal election.

One hundred years ago, the passage of the 19<sup>th</sup> Amendment to the U.S. Constitution extended voting rights to white women across the country.

**THIS YEAR'S DUAL ANNIVERSARIES** inspired "Women to the Front: Perspectives on Equality, Gender, and Activism," an exhibition by women artists at the Rio Gallery, which hangs through May 8. That title draws upon invitations issued by punk musicians to create a safe space directly in front of concert stages for female fans during the early 1990s Riot Grrrl movement.

Curators Nancy Rivera and Scotty Hill asked Utah artists what themes from the suffrage movement are still relevant, 100 years later, in their work. After extensive research, curators selected work from 15 artists in an all-women show that spotlights diversity in its variety of artistic media, as well as the artists' backgrounds.

**"We're really excited to show work that is so relevant to what we're talking about right now, politically, but also culturally,"**

says Rivera, visual arts coordinator for Utah Arts & Museums. "It's exciting to get a group of women together, many of whom don't know each other. It's a chance for them to collaborate." Among the artists are Fazilat Soukhakian, a photographer from Lar, in the Fars Province of Iran, now an assistant professor of photography at Utah State University; and Denaé Shanidiin, a Korean-Diné photographer who makes art out of activism.

## FAZILAT SOUKHAKIAN



*Queer in Utah, 2019, Image courtesy of the artist*

ARTIST

*Photographer*

ACTIVIST

*Human Rights*

Born in Lar, Fars Province, Iran.  
Currently teaching in Logan.

WEBSITE

soukhakian.com

“I wanted to show their affection, and their love, and their bravery.”

**AFTER WORKING** as a photojournalist and editor in her native country, Soukhakian earned an MFA and PhD at the University of Cincinnati, where her dissertation project, “Here I Become,” explored the politics of gender and sexuality.

She wasn’t familiar with the doctrines of The Church of Jesus Christ of Latter-day Saints when she moved to Utah in 2015, or the conflicts faced by gay, lesbian, bisexual or transgender church members. Back home in a Muslim culture, discussing topics such as homosexuality was stigmatized. She thought of America as a place where “everybody is free to practice whatever, and nobody cares.”

She quickly learned otherwise. Students and their friends confided in her their pain in speaking about their sexuality to their Latter-day Saint families. She learned about church teachings that command gay members to be celibate. She learned about Utah’s high suicide rate. “Really heartbreaking stories,” she says.

Anger prompted her to begin photographing gay and lesbian couples, but as she began actively searching for portrait subjects, her feelings changed. “It’s a big thing they are doing,” she says. “They are brave enough to take their love and affection on top of religion. I wanted to show their affection, and their love, and their bravery.”

For her “Queer in Utah” series, she drew poses from classic paintings and sculptures. She told couples she was aiming to depict their bodies and feelings, rather than shooting traditional family portraits. As a newcomer to Utah, she didn’t want to offend church members, so she enlisted former students to offer feedback.

She’s completed 14 photographs, and plans to continue working toward a gallery of 50 portraits. “I’m just very passionate about this project because it’s the right moment to talk about what’s happening in the state of Utah,” she says. “All of these couples are beautiful and gorgeous.”



ARTIST

*Painter*

ACTIVIST

*Human Rights*

Born in Arizona on the Navajo Nation.  
Currently Living in Salt Lake City.

INSTAGRAM

@denaeshanidiin  
@mmiwhoissing  
@restoringancestralwinds

“It’s nice to just stand there with strong messaging that makes people think”

## DENAE SHANIDIIN

**AS AN ARTIST AND ACTIVIST,** Shanidiin believes the visually pleasing arrangements of words have a power beyond their meanings. As a photographer, she aims “to document the messages that are being spread around at this place and time.”

She combined these ambitions in her artwork for the “Women to the Front” exhibition. Inspired by historic photographs of civil rights and American Indian movement protests, she created a large, hand-lettered sign to lean

against a wall, as if a gallery-goer could pick it up and join a movement.

“I’m really honored to be in spaces that might be predominantly focused on other issues besides indigenous issues,” says Shanidiin, who was born in Arizona on the Navajo Nation and raised in Salt Lake City.

Her artwork and activism are layered. She paints signs for a living, and also manages social media for the Sandy-based nonprofit Restoring Ancestral Winds, which tells the stories of missing and murdered indigenous women. She’ll create signs for “Utah Must Lead the Way,” a campaign to spotlight the ongoing violence against indigenous women

“I love representing in spaces that might not have voices like mine.”

and gay, lesbian, bisexual, transgender and queer people. Her lettering will be featured on 14 pedestrian billboards on 300 South (between 200 East and 200 West) in Salt Lake City. The signs are known as The Temporary Museum of Permanent Change, a project of the Center for the Living City, in partnership with Craft Lake City and City Weekly.

She describes herself as a quiet person, and likes sending messages without using the physicality of her voice. "It's nice to just stand there with strong messaging that makes people think," she says.

For her art signs, she says "the words kind of show up," borrowed from what she is reading from indigenous voices or other texts. Last year, she quickly lettered a sign that read, "Indigenous people are not vulnerable, they are targeted," the phrase used by a Canadian activist.

Moroni Benally, RAW's coordinator for public policy and advocacy, wearing a bowtie and a turquoise necklace, held that sign during a protest at the Utah State Capitol last year. Photographer Jonathan Canlis' image of Benally holding the sign went viral. "That one really resonated with a lot of people," Shanidiin says, her voice quiet on the phone, but her message loud and clear.

[bit.ly/MUSEWomenToTheFront](https://bit.ly/MUSEWomenToTheFront) ●

**VISIT THE EXHIBIT:** "WOMEN TO THE FRONT: Perspectives on Equality, Gender, and Activism." March 16 – May 8. Rio Gallery, 300 S. Rio Grande St., SLC. Monday – Friday, 8a.m. to 5p.m.

**GALLERY STROLL RECEPTION:** Friday, March 20, 6 – 9p.m.

**MAY WE CONTINUE TO  
MAKE SOCIAL JUSTICE  
OUR LIFE PURPOSE,  
UNTIL AN INDIGENOUS  
PEOPLES HISTORY IS  
AT THE FOREFRONT OF  
EDUCATION AND TRUE  
RECONCILIATION IS  
AN AMERICAN VALUE.**

*Public Statement, 2020*

## Role Call

The Division of State History has created a special exhibition, "Role Call — Fearless Females in Utah History," featured at the Salt Lake City Main Library and Rio Grande Depot.

### SOME HIGHLIGHTED WOMEN



**Alice  
Merrill  
Horne**  
(1868-1948)



**Kuniko  
Muramatsu  
Terasawa**  
(1896-1991)



**Mignon  
Barker  
Richmond**  
(1897-1984)

"The research on these women for the exhibition revealed the everyday — and relatable — work they did to bring about a change in women's rights, the rights women have not only to vote but also to have a voice, own a business, be provocative, and do the everyday work to advocate for their beliefs," says curator Sabrina Sanders.



# CIRCLE

## HOW PATRICK WILLIE REDISCOVERED HIS HERITAGE

---

PROMOTING UTAH'S AMERICAN INDIAN CULTURE

by **ELLEN FAGG WEIST** / photography by **SAMUEL JAKE** / additional photography by **NATALIE BEHRING**



Natalie Behring



# ES OF LIFE

Natalie Behring

## “WHAT DOES ONE HOOP REPRESENT?”

Patrick Willie asks at the end of every weekly hoop dancing class.

“The world,” one grade-schooler answers, loudly, so he can be heard over the Native American drum class in the far corner of the cafeteria. Another dancer adds: “The circle of life.”

“What do we dance for?” asks Willie, who has been teaching hoop dance classes to 5-to-12-year-old students at Alpine District’s Title VI Indian Education programs for eight years.

“For our families,” one young dancer says. Other answers: “For our friends.” “For our parents.” “For our school.” And finally: “For our ancestors.”

On a frigid night in mid-January, students watched as Willie rode up on his bike to class. After teaching four dance classes, Willie biked home, too. “He’s the future of Indian young people,” says his boss, Jeanie Groves, coordinator of Alpine School District’s Title VI Indian Education program.

Willie, 29, of Orem, is a math major at Utah Valley University, and one of the state’s busiest hoop dancers. He’s part of an informal collective of American Indian artists whose savvy use of social media helps them serve as digital cultural ambassadors.

“They’re really comfortable with the format, and they know how to use that media to promote Native culture,” says Dustin Jansen, director of the Utah Division of Indian Affairs. “They feed off each other and encourage each other. They help each other out a lot.”

A lot of people can make patterns with hoops, but Willie’s style is distinctive because he doesn’t forget he’s a dancer, says Jansen, an assistant professor of American Indian studies at UVU. “He doesn’t rely on using the hoops to do everything for him,” Jansen says. “Patrick has original moves, he has

original formations, and his presentation of his original moves is what sets him apart.”

Willie likes “to think outside the hoop,” inventing movements inspired by nature or pop culture. He’s perfected a unique pickup of his first hoop, where he appears to jump inside the circle and lift it with his feet. “There’s not anybody else I know of that does that,” says Terry Goedel, one of Willie’s mentors. Goedel, a world-champion California hoop dancer, is a legend in the Utah dance community, and his son often dances and teaches with Willie.

Willie practices an art form that’s uniquely popular in Utah, particularly in Utah County. That’s thanks to the strength of the American Indian studies programs at BYU and UVU, and the prominence of BYU’s Living Legends performance group. Also significant is the Intermountain All-Women Hoop Dancing Competition, with its fourth annual competition slated for August 22 at This Is The Place State Park. It’s the only all-women hoop dancing competition anywhere, says Tacey Sáanii Atsitty, coordinator of the park’s Native American village.

“I call it the ‘Hoop Dance Capital’ of the world,” Jansen says. “I’m surprised when I dance if I ever get an audience that hasn’t seen hoop dancing.”

Beyond dance performances, Willie is developing a following on his YouTube channel, where he posts funny, optimistic videos. He’s striving to be the kind of role model he didn’t have growing up a “city native” in Orem.

Through his videos, he’s also creating future audiences for hoop dancing. “He’s letting kids know how far your culture can take you,” Jansen says.

Dancing has taken Willie all over the world. He’s performed in China, Australia, Fiji, France, Canada, and across the United States. In February, he continued his sixth straight



## WILLIE LIKES ‘ HOOP,’ INVENTING BY NA





**“WHEN YOU DROP A HOOP, YOU HAVE TO ADJUST ON THE SPOT,” PATRICK WILLIE TELLS DANCE STUDENTS. “WHEN YOU ADJUST, YOU’RE CHANGING THE STORY.”**

top ten finish in the World Hoop Dancing Championships at the Heard Museum in Phoenix, earning sixth place, after placing fourth in 2016 and fifth in 2019.

**‘TO THINK OUTSIDE THE MOVEMENTS INSPIRED NATURE OR POP CULTURE.**

“He’s totally in it for the kids,” says Amy Jeremia, a dancer who previously taught in the Title VI program, and whose children now take Willie’s classes. “It’s all about passing on what he knows. If he knows or comes up with a move, he’s totally open to teach it.”

She adds: “My kids love to watch his YouTube channel. They quote it.”

Willie’s parents were raised in New Mexico on the Navajo Nation, but he and his sisters

grew up in Orem, where there were just a handful of American Indian students in their school. “Growing up, we knew a little bit about the Navajo lifestyle and culture but not a lot,” he says.

He was teased about his long hair, and kids often mistakenly assumed he was Hispanic. Willie started fancy feather dancing when he was young, but as a kid, dancing was just a “once in a while” thing for him.

He rediscovered hoop dancing in his 20s, began studying with mentors, and then committed to practicing daily. Dancing became a way for him to more deeply understand his heritage.

One of the first original moves Willie created involves spinning four hoops on his arms, then adding a fifth hoop spinning on his leg. “When I do that move, I hop on one foot, and then I dance backwards,” he says. It looked like a hummingbird, a friend said. “And then I found out the hummingbird is the only bird that can fly backwards, which adds another layer.”

Three years ago, Willie launched a service project for Native American Heritage Month in November, borrowing the idea from one of his hoop dance heroes, Tony Duncan. Willie volunteered to present dance performances at Utah schools for free.

To advertise, he distributed flyers and posted notices in teachers’ lounges and on Facebook. In one month, Willie performed





**“DON’T CALL THIS  
A COSTUME,” HE  
SAYS, BECAUSE  
AMERICAN INDIAN  
DANCERS AREN’T  
CHARACTERS  
PLAYING DRESS-UP.  
“WE PREFER OUTFIT  
OR REGALIA.”**

34 presentations at 27 schools, including one day when he performed at four schools. He danced in libraries, gyms, auditoriums, commons areas and classrooms.

He rode his bicycle to most presentations, because he doesn’t own a car, but also because he loves cycling. Riding his bike, Willie says, offers him a chance to model healthy living in a culture that faces diabetes and other health challenges.

During November 2017, Willie biked more than 200 miles to schools, where he performed for some 4,000 students. And during his performances, everything that could go wrong did. Once, he recalls, one of his hoops flew into the audience.

Along with dancing, he taught students about contemporary American Indian culture and worked to combat what he calls “TV stereotypes.” There are 562 tribes in the United States, and all tribes are different, he told students. “Don’t call this a costume,” he says, because American Indian dancers aren’t characters playing dress-up. “We prefer ‘outfit’ or ‘regalia.’”



In a video about his service project, Willie concludes with trademark humility. The camera captures a boy who tells Willie his dancing is “awesome.” And then another kid asks: “Are you from Hawaii?” and the camera pans to Willie’s bemused face. “Kid, did you not listen to what we just said?” he asks with a smile, just another sign that his work as a cultural ambassador isn’t completed.

Willie’s most popular video showcases his original moves as he dances at some of Utah’s most iconic landscapes — at the State

Capitol, in Provo Canyon, on the shores of the Great Salt Lake and in Monument Valley.

It’s worth watching to see Willie’s sophisticated hoop movements, and to see his colorful regalia in contrast to Utah’s blue skies and red rocks.

But the most fascinating part of the video is the ending, which highlights the joy of Patrick Willie. He’s dancing on a beautiful fall day, and as he steps on a hoop, he flings a handful of hoops over his head, a move he’s performed thousands of times. But this time, one hoop escapes to lodge high in the tree leaves above him. It’s a dramatic moment, and the camera keeps watching Willie as he stops dancing to look up for his missing hoop.

Hoop dancing reflects life, and things don’t always go your way. “When you drop a hoop, you have to adjust on the spot,” Willie tells his students in dance class. “When you adjust, you’re changing the story.”

In the video, the camera watches Willie as he laughs and keeps laughing as he walks out of the frame. The story of this Utah dancer has just changed, and it’s a moment worth watching over and over and over again.

[bit.ly/MUSEHoopDancing](https://bit.ly/MUSEHoopDancing) ●

**PATRICK WILLIE HOOP DANCE VIDEO:**

[youtu.be/vQOrIKbOnIA](https://youtu.be/vQOrIKbOnIA)

**PATRICK WILLIE’S YOUTUBE CHANNEL:**

[youtube.com/user/MagikDragon](https://youtube.com/user/MagikDragon)

**INSTAGRAM:** @patrickisanavajo

**THE ARROW’S JOURNEY, FEATURING**

**PATRICK WILLIE:** [youtu.be/gr98Jz7IZ8U](https://youtu.be/gr98Jz7IZ8U)

**15TH ANNUAL GOVERNOR’S NATIVE AMERICAN SUMMIT:** July 9–10 at UVU

[bit.ly/MUSEIndianAffairs](https://bit.ly/MUSEIndianAffairs)

**INTERMOUNTAIN ALL-WOMEN HOOP DANCING COMPETITION:** Aug. 22, 2020

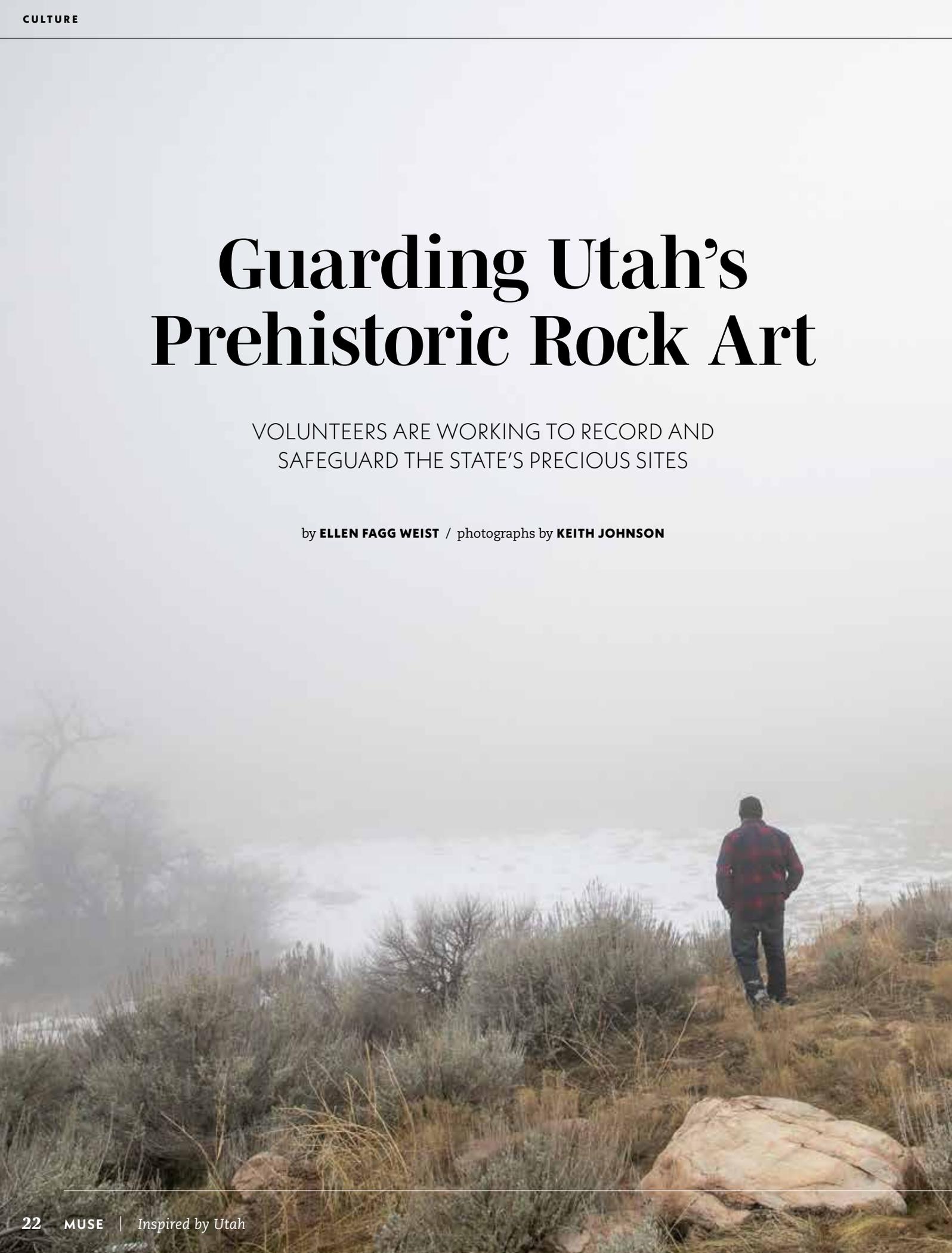
[thisistheplace.org/todays-fun/hoop-dance-competition](https://thisistheplace.org/todays-fun/hoop-dance-competition)



# Guarding Utah's Prehistoric Rock Art

VOLUNTEERS ARE WORKING TO RECORD AND  
SAFEGUARD THE STATE'S PRECIOUS SITES

by **ELLEN FAGG WEIST** / photographs by **KEITH JOHNSON**





UTAH'S BIG AUDACIOUS GOAL:



*zero archaeological vandalism in 2020*



**TOOELE VALLEY**> This morning's fog makes everything look mysterious as we head to the West Desert to see rock art.

It's a gray January Saturday in-between snow storms, so access roads have turned into mud wrestling pits under our tires. On this field trip led by Michael Terlep, Bureau of Land Management archaeologist, photographer Keith Johnson and I have joined Rachel Picado and Mike Griffin as they visit the sites they've volunteered to protect.

Picado and Griffin are volunteers for Utah's Heritage Stewardship Program, two of more than 100 stewards trained to observe and protect prehistoric sites throughout the state. The BLM-funded volunteer program is one of the partners of the newly launched Utah Public Archaeology Network (UPAN), spearheaded by Elizabeth Hora, Utah's public archaeologist. Through UPAN, Hora is leading a campaign to publicize the state's "big audacious goal" of zero archaeological vandalism in 2020. In January, more than 80 stakeholders from 44 government agencies, nonprofits and American Indian tribes attended the first UPAN meeting.

The threat of vandalism is real, Hora admits. But she's coordinating collecting and sharing data about archaeological sites, while publicizing educational programs and



alerting outdoor recreationalists to the fragile nature of rock art. “There is absolutely no reason why we need to lose anything else here in Utah,” Hora says.

As volunteers, Griffin and Picado are part of the front guard against damage to Utah’s prehistoric sites. These Tooele Valley sites were originally catalogued in the 1970s and 80’s, but Picado’s site has some additional pictographs missed in original surveys. “Every time I go, I think: What can I discover this time?” she says.

When most people think of indigenous rock art — or “rock writing,” the term preferred by some tribal elders — they usually visualize the grand billboard-style art panels in the Four Corners area. But other Utah regions are also rich with rock writing.

*“Every time I go, I think: What can I discover this time?” says volunteer steward Rachel Picado.*

In Northern Utah, for example, carved figures were carved into horizontal limestone or sandstone rocks. Some sites appear tucked away, many existing on private land. Some sites have been recorded in advance of construction projects, but little funding has been available for more extensive research. Vandalism is a constant threat.

The sites we’re visiting this morning are thought to be from the Archaic (7000 B.C.–100 B.C.) and Fremont (100 B.C.–A.D. 1300) periods. Terlep describes the images as curvilinear, rectilinear, and representational, featuring wavy lines, cross hatching and

both animal-like and human-like figures. “Great Basin rock art is commonly abstract” in earlier periods, Terlep says.

Utah’s heritage stewardship program was launched by Friends of Cedar Mesa, with funding from the BLM. Some volunteers work with archaeologists and learn to record rock art sites or help with research, says Wanda Raschkow, an archaeologist for the Friends of Cedar Mesa, who coordinates the stewardship program.

Raschkow helped develop the first-of-its-kind Arch Monitor phone app. Through the app, stewards shoot baseline photos



Griffin says his interest in rock art helps him choose routes for regular hiking explorations. “I’ve been all over these mountains and areas a lot, always looking for more,” he says. He frequently coordinates with land managers; last summer, for example, he alerted Terlep of rock art sites threatened by West Mountain’s Goosepoint Fire.

Picado says she fell in love with American Indian rock art as a Tennessee girl on a vacation with her family to Monument Valley. Decades later, that interest was one of the reasons she moved to Utah, and then it prompted her to volunteer for the stewardship program.

She has briefed Maleku tribal leaders in her husband’s native Costa Rica about the volunteer stewardship program. And later this spring, she and Terlep will travel to Israel to work with archaeologists and students at Israel’s Ben-Gurion University to document rock art in the region.

“I don’t even know how to describe what I feel when I go out to my site. It’s kind of my happy place,” she says on this misty morning as clouds shroud nearby hills. “I feel a sense of connection.”

We head east, where we tramp up and down hills by a spring while Griffin scouts

his favorite pictograph. “There he is,” he says, pointing to a stick figure with a head, two arms and what appear to be feet with three toes. This figure looks like a cousin to one we saw earlier this morning near the shores of the Great Salt Lake.

“Where there is rock art, there is usually more,” Terlep says. “I like to get people interested in the question: Why is this site here?” [bit.ly/MUSERockArt](https://bit.ly/MUSERockArt) ●

**SIGN UP** for UPAN’s monthly newsletter to combat vandalism: [bit.ly/MUSECombatVandalism](https://bit.ly/MUSECombatVandalism)

**REPORT ARCHAEOLOGICAL VANDALISM:** Call the Bureau of Land Management’s hotline at 800.722.3998

**UTAH HERITAGE SITE STEWARDSHIP PROGRAM:** [bit.ly/MUSESiteStewards](https://bit.ly/MUSESiteStewards)

**TALK TO PEOPLE** on trails about Utah’s prehistoric sites: [bit.ly/MUSERespect](https://bit.ly/MUSERespect)

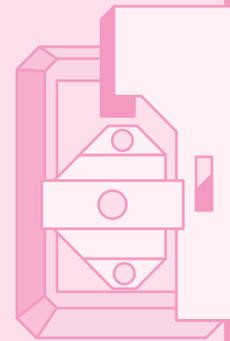
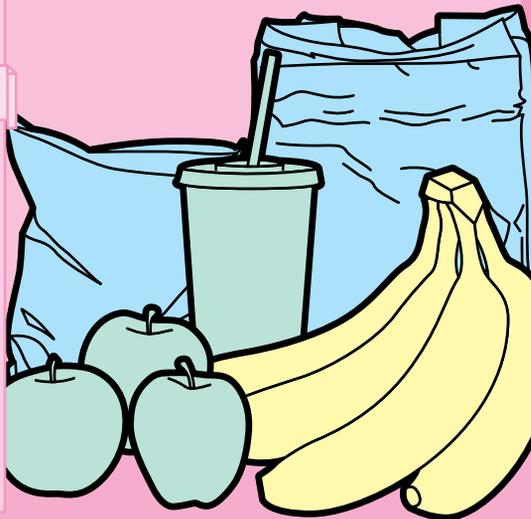
**2020 UTAH HISTORY CONFERENCE** [bit.ly/HistoryConference](https://bit.ly/HistoryConference)

of their sites, and then update land managers about natural weatherization or human-caused vandalism. This year, the Utah Legislature passed a law establishing a cultural site stewardship program to be administered by the Division of State History.

# UTAH'S VOLUNTEER U

THE STATE'S NEW YOUTH COUNCIL FOUND  
SERVICE OPPORTUNITIES WHILE ENLISTING THEIR  
PEERS IN UTAH'S VOLUNTEER ARMY

by ELLEN FAGG WEIST



**JACE DRAPER WAS SHOCKED** when he observed a couple of his classmates secretly hiding food under bleachers or in their lockers. High school should be a time to think about having fun at the prom, not worrying about having enough food to eat over weekends.

Combating poverty was Draper's motivation for the volunteer initiatives he organized as part of UServeUtah's first youth council.

Carbon ranks "dead last in health across Utah," says Draper, a senior at Carbon High School, and president of his school's Future Farmer's of America chapter. He describes his hometown as a place "where everybody knows everybody, so if someone is experiencing a problem, we kind of all experience it."

Drawing upon his experience on his family's farm, Draper partnered with the Carbon County Food Bank to prepare seed beds. At the local Boys and Girls Club, Draper taught classes about growing vegetables, and then how to cook and preserve them.

He also recruited 60 high school students to help spread natural fertilizer and then set up hoop houses to extend the growing season for Price's re-established community garden, which had lain fallow for three years. Some 18,000 pounds of food were harvested from the garden during the 2019 growing season, Draper says.

Utah is perpetually ranked No. 1 in volunteerism, according to national number crunchers, and we serve nearly double the hours of those in other high-volunteering states. Now the state's volunteer leaders are encouraging youth to volunteer.

When teens experience meaningful service, they're more likely to donate time and energy to such causes throughout their lives, says LaDawn Stoddard, director of the state commission on volunteerism.

That's the agenda for the new statewide youth council, which last year paired 20 high school and college students with volunteer leaders. Each council member was asked to find community partners



Sione Siaki's volunteer team

**Draper questioned more than 450 teens and 450 adults about volunteer service, with most of them claiming interest but saying they simply didn't know how to get involved. The majority of respondents, 57 percent, said appeals from a friend or relative were the No. 1 thing that would make them sign up to help.**

to help plan and execute a local service project. Along the way, they were charged with determining how to successfully enlist their peers in their cause.

"We want these kids to be ambassadors in their communities," Stoddard says. "It doesn't matter what you're doing in your

career path, you can stay engaged. We think that's a message worth discussing."

Across the state, youth council members followed their interests to organize big and small projects. Seung Joon Lee, a junior at Logan's Intech Collegiate High School, collects glass recycling each week from



Kenzie Campbell's volunteer project

UServeUtah's 2020 Youth Council has expanded from 20 members to 30, with a handful of last year's participants returning to serve as youth mentors.



Mary Furrer's volunteer team

**"I was surprised at how much got done by just a small handful of people looking for a way to help out the community."**

five bins installed near his house, and then transports bottles to the Utah State University recycling center. As part of the project, he records the pounds of glass he collects weekly to make a case for expanding recycling services.

Danny Russon, a Southern Utah University student, organized Give & Grow, a Sanpete County service networking convention. "We

brought a lot of opportunities to [potential volunteers'] attention by pulling them to one central location," Russon says.

In Salt Lake City, Kenzie Campbell, a Westminster College senior, collaborated with the college's Dumke Center for Civic Engagement to enlist 100 classmates to help Hawthorne Elementary students make blankets for dogs at Best Friends Animal Shelter and decorate the Utah Food Bank's holiday boxes. Volunteering can be fun, as well as serving multiple goals, says the self-described social justice warrior. She liked watching forth-graders and fifth-graders hang out with university students, and hopes the kids envisioned themselves attending college someday.

Youth council members also learned what happens when partnerships fall through, says UServeUtah's Jacob Johnson, who oversaw monthly council meetings along with colleague Tinesha Zandamela.

For example, Sione Siaki, of Utah State University Eastern, originally planned to update playground equipment at a Carbon County park. Instead his project became a long-term partnership planning a "Garden of Hope," which is designed to serve as a community gathering place.

Russon learned "it is better to have four quarters than a hundred pennies," explaining that he learned to appreciate a smaller number of more committed volunteers. "I was surprised at how much got done by just a small handful of people looking for a way to help out the community," he says.

"Leading in a community requires a lot of logistics and buy-in," Johnson says. "It's not always a clean process."

[bit.ly/MUSEYouthService](https://bit.ly/MUSEYouthService) ●



**+** **LEARN MORE** about UServeUtah's Youth Council: [bit.ly/MUSECouncil](https://bit.ly/MUSECouncil)

**CHECK OUT** UServeUtah's volunteer training programs or the annual Active Engagement Retreat for college students: [bit.ly/MUSEActiveEngagement](https://bit.ly/MUSEActiveEngagement)



*Jacob Gunderson's volunteer team*

## Find Your Volunteer Path

This aptitude test will help volunteers determine what kind of experience they are looking for. “We all have a lot of things we’re passionate about, and we all have different skill sets,” says Jacob Johnson, UServeUtah’s community engagement program manager. “This will identify ways of making a difference that you might not think about.”

[bit.ly/MUSEUtahPathways](https://bit.ly/MUSEUtahPathways)

# Speak your piece

A podcast about the Utah history that's all around us.

A podcast about our shared and particular identities.

A podcast that examines and sorts Utah's past, in all of its diversity, as a way to look forward.

*Hosted by Brad Westwood, Senior Public Historian for the Utah Department of Heritage & Arts, and engineered by Conner Sorenson, of Stokes & Associates.*

[bit.ly/MUSESpeakYourPiece](https://bit.ly/MUSESpeakYourPiece)

68<sup>TH</sup> ANNUAL UTAH STATE  
HISTORICAL SOCIETY CONFERENCE



## Rights & Responsibilities

09.25.2020

In 1920, with the passage of the nineteenth amendment, women throughout the United States won the right to vote. In recognition of that event, our 2020 conference will focus on the question of rights and responsibilities in Utah history.

[history.utah.gov/ushs-conference](https://history.utah.gov/ushs-conference)

The Utah State Historical Society was organized in 1897 to expand public understanding of Utah's past. Today, when you support the society, you support Utah Historical Quarterly, the annual conference, History to Go, I Love History, oral histories, trainings, events, and more. Thank you for your essential role in preserving Utah's past.

UMG AD

UMG AD