the WEST VIEW

- A 2,000-line collaborative poem praises the Great Salt Lake – and hopes to save it.

Pages 12-13

This issue was funded in part by a federal Emergency Rental Assistance Program grant through Salt Lake County

Salt Lake City Council inaugurates diversity and change

By Dorothy Owen ***Para leer este artículo en Español, pase a la página 18***

Every two years at noon on the first Monday of the year, Salt Lake City conducts an inauguration ceremony on the east steps of its historic city hall to swear-in newly elected city officials. This year, five of the seven City Council members took the oath of office, including two representing Salt Lake's Westside: Victoria Petro-Eschler (District 1) and Alejandro Puy (District 2). Community members gathered to observe this democratic tradition, which was the culmination of several historic firsts that better reflect the diversity of communities on Salt Lake's Westside.

For the first time in the city's history, the majority of the City Council comprises minority members, which is all the more remarkable as it occurred just two years after the first minority member was elected to the City Council. The council is also now majority LGBTQ, another historical first. In speeches and comments, city officials indicated that such diversity will better represent the interests of Salt Lake's diverse population, especially on the Westside.

Both of these historic firsts were effected through a procedural change. The election results were determined by ranked choice voting, which allowed citizens to prioritize their preferences rather than select one person. In the Westside's Districts 1 and 2, the new process created a competitive election that ultimately favored candidates who had neither worked for the city nor previously held elective office.

The ceremony's program reinforced the celebration of the council's historic diversity. The National Anthem was sung by Liliena Pupu'a of the Tongan American Free Wesleyan Church. Another musical number was sung in Spanish by the Salty Cricket students, and the concluding musical number was an original performance by Shaadie, a Salt Lake-based entertainer, entrepreneur, and owner of Mac Life, LLC.

Traditionally, the oath of office is administered by the City Recorder; however, this year several of the newly elected officials made more personal selections – another significant departure from precedent. Victoria Petro-Eschler had Alejandro Puy, a new council member and notary public, administer her oath. Alejandro Puy had Sherrie Swensen, the Salt Lake County Clerk, administer his oath. Amy Fowler had Judge John Baxter of the City's Justice Court administer her oath.

Darin Mano made a different personal change. Instead of swearing-in on a religious book, Mano took the oath of office using his father's PhD dissertation as a tribute to his father, who had recently passed away.

City Council member Ale Puy (right) administers the oath of office to City Council member Victoria Petro-Eschler. PHOTO BY DOROTHY OWEN

Raging Waters reclamation project to open for public review

The former Raging Waters site is set to undergo a transformation into a regional park. PHOTO BY DAVID RICKETTS

By Turner Bitton ***Para leer este artículo en Español, pase a la página 17***

Soon after closing in 2018, damage, fires, camping, and other issues replaced fond memories and summer fun at Raging Waters. For years the discussion about what to do with the site has continued to grow. Now an answer to that question is coming.

In 2021, Salt Lake City selected Design Workshop, a parks and development design firm, to conduct community engagement efforts and create a final recommendation for the site. Some recommendations will come from the community engagement process that's been underway for over a year. Design Workshop has conducted small stakeholder meetings, met regularly with the Glendale Neighborhood Council and other community organizations, and begun to map out a process for gathering public feedback on the site.

The process for selecting a plan for the site requires a balancing act. The new Glendale Regional Park is slated to be both a local and a regional resource.

The Glendale Neighborhood Council partnered early on with Design Workshop and the Salt Lake City Public Lands Division to make sure residents' voices were heard

See RAGING WATERS, page 17

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OUR MISSION
To increase awareness of west-side issues through local journalism that informs, engages and connects diverse communities in Salt Lake City.

OUR VISION
Through a commitment to social justice and increasing civic participation we create a more informed, engaged and equitable community.

ABOUT US
The West View is a product of West View Media, a nonprofit, 501(c)(3) community news organization that offers an authentic look into Salt Lake City's Westside through stories written primarily by community members.
Published quarterly, The West View is mailed to over 22,000 homes and businesses throughout the Fairpark, Glendale, Rose Park, Westpointe, Jordan Meadows and Poplar Grove neighborhoods. An additional 2,000 copies are hand-distributed to local businesses and public spaces in nearby areas.

STORY SUBMISSIONS
If you have a story tip or would like to contribute a story to The West View, please pitch your idea to our Community Newsroom by sending an email to: editors@westviewmedia.org. Include your full name, address, phone number, and a brief description of your story. You will be invited to attend a Community Newsroom meeting to discuss story ideas and to receive feedback from other newsroom participants. The West View reserves the right to edit all submissions and letters for libel, slander, clarity and length.

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West View Media welcomes comments, suggestions, and corrections. Contact editors@westviewmedia.org. or by mail PO Box 271516 Salt Lake City, UT 84127

from the editors

Charlotte Fife-Jepperson

Rob Ware

This issue of The West View is a combination of our Winter and Spring issues, and it's rolling off the press as West View Media begins a seasonally appropriate period of growth and change.

The first change is WVM's membership in the newly launched Great Salt Lake Collaborative, a solutions-oriented collective of Utah journalists, educators, and media orgs to help inform the region about issues threatening the Great Salt Lake and its nearby communities. You can expect to see stories in print in The West View and digitally across WVM's channels about our city's namesake over the next year.

Next up, we're going through a re-organization, with Charlotte stepping down as Managing Editor and Rob stepping in as an interim Editor. Over the coming year, there will also be some changes to how, when, and where WVM publishes, but the core mission remains the same: To increase awareness of Westside issues through local journalism that informs, engages and connects diverse communities across Salt Lake City.

Speaking of connection, we would like to connect with you – in person! Due to the pandemic, we postponed WVM's 10th anniversary celebration, but we're finally throwing the party on Friday, April 29 at Sugar Space Arts Warehouse. (West View Media was established in 2011 as the paper's governing nonprofit organization.)

The party will be a dinner-and-mingling event to celebrate everything WVM has done, tease what it will do going forward, and thank everyone from volunteer staff and contributors to the board of directors for building the organization into what it is today. To learn more, purchase tickets, or support the event with a donation or sponsorship, visit westviewmedia.org/10th.

And finally, we want to invite you to get involved as a volunteer or contributor. If you're interested in copy editing, graphic design, writing stories, or taking photos for WVM, please send an email to editors@westviewmedia.org or contact us on social media.

de los editores

Esta edición de The West View es una combinación de nuestras ediciones de invierno y primavera, y se distribuye ahora que West View Media comienza un periodo de crecimiento y cambio que va con el renacer de la primavera.

El primer cambio es la membresía de WVM en el recientemente creado Great Salt Lake Collaborative, un colectivo de periodistas, educadores y organizaciones de medios de Utah enfocado en informar a la región sobre soluciones para enfrentar los problemas que amenazan al Gran Lago Salado y sus comunidades cercanas. Va a ver historias impresas en The West View y digitalmente en las cuentas de WVM durante el próximo año sobre el lago que le dio el nombre a nuestra ciudad.

También anunciamos que nos estamos reorganizando ya que Charlotte ha decidido dejar su puesto de directora editorial y ahora Rob es el director editorial interino. Durante el próximo año, también habrá algunos cambios en cómo, cuándo y dónde se publica WVM, pero la misión principal seguirá siendo la misma: generar conciencia sobre los problemas del Westside a través de periodismo local que informa, involucra y conecta a diversas comunidades en Salt Lake City.

Hablando de conexión, nos gustaría conectarnos con usted, ¡en persona! Debido a la pandemia, pospusimos la celebración del décimo aniversario de WVM, pero finalmente realizaremos la fiesta el viernes 29 de abril en Sugar Space Arts Warehouse. (West View Media se estableció en 2011 como la organización sin fines de lucro rectora del periódico).

La fiesta será un evento de cena y encuentro para celebrar todo lo que WVM ha hecho, adelantar lo que haremos en el futuro y agradecer a todos, desde el personal voluntario y los contribuyentes hasta la junta directiva, por hacer de la organización lo que es hoy. Para obtener más información, comprar boletos o apoyar el evento con una donación o patrocinio, visite westviewmedia.org/10th.

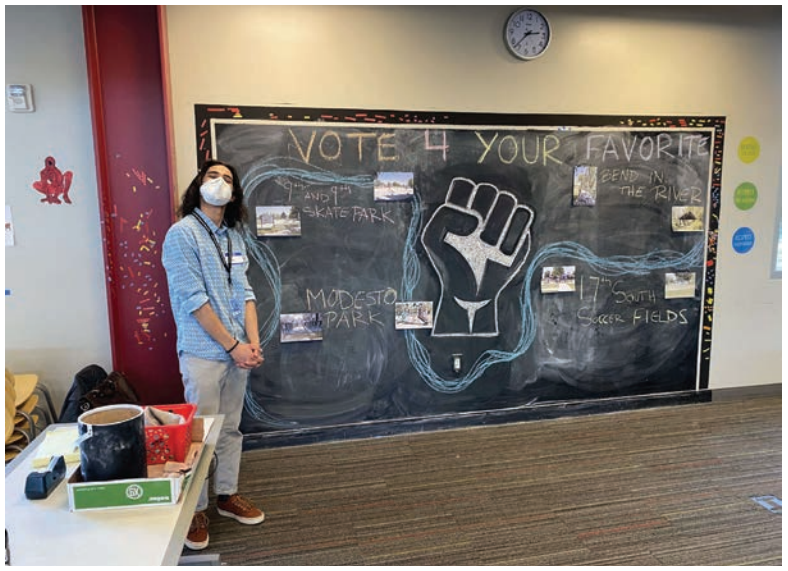
Y por último, queremos invitarle a que se involucre como voluntario o colaborador. Si está interesado en editar, diseñar gráficos, escribir historias o tomar fotos para WVM, envíe un correo electrónico a editors@westviewmedia.org o contáctenos en nuestras redes sociales.

New city initiative supports Glendale residents in improving their neighborhoods

An interactive display created by the kids of the after-school library program demonstrating how they use and spend time in public spaces.

ALL PHOTOS COURTESY LOVE YOUR BLOCK

Darely Flores during a Glendale Library event. Her station was painting rocks and discussing why kids enjoy their parks.



Ravi Sharma at a Glendale Library event. His station had kids vote for their favorite parks and provide feedback to improve these spaces.

The LYB team paddling along the Jordan River with the Jordan River Commission. Pictured are Ravi Sharma, Aimee Horman of the Jordan River Commission, Anna Peabody, and Katie Riser of the Public Lands Department.

By Darely Flores and Ravi Sharma

Love Your Block is a new opportunity from Mayor Mendenhall's office that engages Westside residents in revitalizing portions of the Jordan River and surrounding neighborhoods, working in partnership with the City's Public Lands Department and the Homeless Emergency and Response Team.

What is the goal? To bridge the gaps between community members, local leaders, and the Salt Lake City government; to engage with the community on a humanscale and better understand the diverse and unique circumstances facing each Westsider.

Recently, the team was able to partner with the Glendale Library after school program for an outreach event in which 30 students from across the Westside participated. We facilitated various activities to engage the students and inspire them to think creatively about their neighborhoods. The activities included rock painting, flower hand art, and providing feedback on what they would like to see in their parks and communities; ideas included more space to ride bikes and walk pets, fields and courts with lighting, and more opportunities for commerce.

The Love Your Block program is offering $500 grants to 10 community members or groups with a compelling vision to address blight and foster community one block at a time. We will begin accepting project proposals in April and the winning applicants will be announced in May, with the projects themselves occurring over the summer.

For more information, contact LYB@sclgov.com or visit www.slc.gov/mayor/love-your-block/.

In Encanto, Disney showcases authentic Colombian experience

By Edgar Zúñiga Jr.

Disney's 60th animated feature film, "Encanto," has been making headlines and is trending on social media because of its catchy Lin-Manuel Miranda songs – like "We Don't Talk About Bruno" – and the very relatable Latino family at the movie's center. The diverse cast of characters is resonating with diverse audiences around the world, including here in Utah.

"The movie is such a powerful metaphor for the multigenerational impacts of immigrant experiences. I still can't watch it without crying," said Victoria Petro-Eschler, the newly elected City Council member representing District 1 and a Westside resident of Panamanian, Cuban, and Italian descent.

"Encanto" is set in early 20th century Colombia in a rural town with a magical "casita," the home where the Familia Madrigal lives. Fifty years prior, the family matriarch Abuela Alma's husband was killed. She and her three young triplets were displaced, as millions of Colombians have been, because of civil war, guerrilla armies, and drug traffickers. After Syria, Colombia is the country with the most internally displaced people – people who have essentially become refugees in their own country.

The Familia Madrigal is granted a miracle amidst their personal tragedy: a magical home, magical gifts for the triplets and their posterity, and a candle's everlasting flame, which protects the miracle. Abuela Alma's children and grandchildren all have magical gifts, ranging from superhuman strength to controlling the weather, except for Mirabel, the film's misunderstood and underappreciated heroine. The magic is under threat of extinction and Mirabel, the only Madrigal child without a supernatural gift, decides she's the one to save the miracle.

The displacement, the intergenerational trauma, and the family dynamics are very relatable to immigrant and refugee families who oftentimes are "waiting on a miracle," as Mirable sings. Meanwhile, the different skin tones and hair textures in the Familia Madrigal reflect Colombia and Latin America's diversity. It's the first Disney film that displays the full diversity of human hair textures, per Edna Liliana Valencia, an Afro-Colombian journalist who worked with Disney on the film.

Colombians are a mix of Native South American, European, and African descent, and therefore our skin color ranges from dark to light, even in the same family! This diversity is true throughout Latin America and many Latino and other POC viewers have delighted in seeing so many characters that look like them, especially in a movie where the importance of family is front and center. Photos and videos of Latino and Black children thrilled to see themselves in the characters have gone viral on social media.

Maggie Garza, a Latina mother of eight and grandmother to 19 who lives in Glendale, said the movie has resonated both with her grandchildren and with her.

"They all love it! We all watch it at least once a day," Garza said. "I love the fact that they show the importance of home and familia. The safety that should exist within your walls. Your sanctuary."

Garza relates to several of the strong Latina characters, including Abuela Alma.

"I had to raise all eight of my children by myself," Garza said. "I had no help from any family members. I was alone. I continue to sacrifice and try to protect my children and grandchildren so much that I feel that sometimes I lose sight of what is in front of me."

The family dynamics, different skin tones, and different hair textures in the Familia Madrigal reflect Colombia and Latin America's diversity.

For Garza, the film's main themes of unity and resilience are its most touching elements. "It speaks so much of the difficulties we have as large families, but [also] the capability and the strength to fight on. Never give up," Garza said. "It's a wonderful feeling to know that my children and grandchildren do relate to 'Encanto.' I still tear up when I watch certain parts of the movie."

On a personal note, I was born in the United States to Colombian immigrant parents and grew up as a big Disney fan. I've never related to a Disney movie in such a visceral way. I've watched most of the animated Disney classics, even the most obscure ones. Never did I think Disney would make a movie set in Colombia, much less with this level of accuracy.

In the early 2000s, Disney produced "The Emperor's New Groove," a fun movie set in the Incan Empire, but that wasn't accurate in any real way and did not employ any voice actors of South American descent in lead roles. In 2020, when I learned "Encanto" was being produced, I couldn't believe it; once I saw the trailer, I was hooked!

To see your family and your culture reflected on the big screen is deeply moving, especially when Colombian culture is usually only on the big screen as trauma, to leech off the struggle with drug trafficking and civil war. Being Colombian-American, the scenes of internal displacement made me tear up, because millions of Colombians have left their homes or country due to a decades-long civil war. It spoke to my experience. I also saw my experience reflected in a cast of Disney characters with a range of skin colors, because in my own extended family, we have family members with dark and light skin.

The film's impact is due in large part to Disney's creation of the Colombian Cultural Trust, a group of Colombian experts who ensured the movie was authentically Colombian. Given this model's success, "Encanto" is likely to be the first of many movies that accurately reflect the diverse audiences that enjoy Disney movies; for now, it's commendable that young Latino, Black and Colombian children have Disney characters who look like them – a small but significant step toward greater representation.

En Encanto, Disney muestra una experiencia colombiana auténtica

Por Edgar Zúñiga Jr.

El largometraje de animación número 60 de Disney, "Encanto", ha estado en los titulares y es tendencia en las redes sociales debido a las canciones pegajosas de Lin-Manuel Miranda, como "We Don't Talk About Bruno", y una familia latina con las que muchos se identifican como centro de la película. El elenco de personajes diversos resuena con audiencias diversas en todo el mundo, incluso aquí en Utah.

"La película es una metáfora tan poderosa de los impactos multigeneracionales de las experiencias de los inmigrantes. Todavía no puedo verla sin llorar", dijo Victoria Petro-Eschler, una miembro del Concejo Municipal recién electa que representa al Distrito 1 y residente del Westside quien es de ascendencia panameña, cubana e italiana.

"Encanto" está ambientado en la Colombia de principios del siglo XX en un pueblo rural con una "casita" mágica, el hogar donde vive la Familia Madrigal. Cincuenta años antes, el esposo de la matriarca de la familia, Abuela Alma, fue asesinado. Ella y sus tres pequeños trillizos fueron desplazados, como lo han sido millones de colombianos, a causa de la guerra civil, las guerrillas y los narcotraficantes. Después de Siria, Colombia es el país con más desplazados internos – personas que se han convertido esencialmente en refugiados en su propio país.

A la Familia Madrigal se le concede un milagro en medio de su tragedia personal: un hogar mágico, talentos mágicos para los trillizos y su posteridad, y la llama eterna de una vela, que protege el milagro. Todos los hijos y nietos de Abuela Alma tienen dones mágicos, que van desde una fuerza sobrehumana hasta controlar el clima, excepto Mirabel, la heroína incomprendida y menospreciada de la película. La magia está en peligro de extinción y Mirabel, la única niña de Madrigal sin un don sobrenatural, decide que ella es la que salvará el milagro.

El desplazamiento, el trauma intergeneracional y la dinámica familiar se relacionan mucho con las familias de inmigrantes y refugiados que a menudo están "esperando un milagro", como canta Mirable. Mientras tanto, los diferentes tonos de piel y texturas de cabello en la Familia Madrigal reflejan la diversidad de Colombia y América Latina. Es la primera película de Disney que muestra toda la diversidad de texturas de cabello humano, según Edna Liliana Valencia, una periodista afrocolombiana que trabajó con Disney en la película.

Los colombianos son una mezcla de ascendencia nativa sudamericana, europea y africana, y por lo tanto nuestro color de piel varía de oscuro a claro, ¡incluso en la misma familia! Esta diversidad es cierta en toda América Latina y muchos espectadores latinos y otras personas de color se han deleitado al ver tantos personajes que se parecen a ellos, especialmente en una película donde la importancia de la familia está al frente y al centro. Fotos y videos de niños latinos y negros emocionados de verse a sí mismos en los personajes se han vuelto virales en las redes sociales.

Maggie Garza, una madre latina de ocho hijos y abuela de 19 que vive en Glendale, dijo que la película ha resonado tanto con sus nietos como con ella.

"¡A todos les encanta! Todos lo vemos al menos una vez al día", dijo Garza. "Me encanta el hecho de que muestran la importancia del hogar y la familia. La seguridad que debe existir dentro de tus muros. Tu santuario.

Garza se relaciona con varios personajes latinos fuertes, incluida la Abuela Alma.

"Tuve que criar a mis ocho hijos sola", dijo Garza. "No tuve ayuda de ningún miembro de la familia. Estaba sola. Sigo sacrificándome y tratando de proteger tanto a mis hijos y nietos que siento que a veces pierdo de vista lo que tengo delante".

Para Garza, los temas principales de unidad y resiliencia de la película son sus elementos más conmovedores. "Habla mucho de las dificultades que tenemos como familias numerosas, pero [también] de la capacidad y la fuerza para seguir luchando. Nunca te rindas", dijo Garza. "Es una sensación maravillosa saber que mis hijos y nietos se relacionan con 'Encanto'. Todavía lloro cuando veo ciertas partes de la película".

En una nota personal, nací en los Estados Unidos de padres inmigrantes colombianos y crecí como un gran fanático de Disney. Nunca me había relacionado con una película de Disney de una manera tan visceral. He visto la mayoría de los clásicos animados de Disney, incluso los más oscuros. Nunca pensé que Disney haría una película ambientada en Colombia y mucho menos con este nivel de precisión.

ver ENCANTO, page 6

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Desde ENCANTO, page 5

A principios de la década de 2000, Disney produjo "The Emperor's New Groove", una película divertida ambientada en el Imperio Inca, pero que no era precisa ni de ninguna manera real y no empleó a ningún actor de doblaje de ascendencia sudamericana en los papeles principales. En 2020, cuando supe que se estaba produciendo "Encanto", no podía creerlo; ¡Una vez que vi el tráiler, me enganché!

Ver a tu familia y tu cultura reflejada en la pantalla grande es profundamente conmovedor, sobre todo cuando la cultura colombiana suele estar solo en la pantalla grande como un trauma, para sacarle provecho a la lucha contra el narcotráfico y la guerra civil. Siendo colombiano-estadounidense, las escenas de desplazamiento interno me hicieron llorar, porque millones de colombianos han tenido que dejar sus hogares o su país debido a décadas de guerra civil. Hablo de mi experiencia. También vi mi experiencia reflejada en un elenco de personajes de Disney con una gama de colores de piel, porque en mi propia familia extendida, tenemos miembros de la familia con piel oscura y clara.

El impacto de la película se debe en gran parte a la creación por parte de Disney del Fideicomiso Cultural Colombiano, un grupo de expertos colombianos que se aseguraron de que la película fuera auténticamente colombiana. Dado el éxito de este modelo, es probable que "Encanto" sea la primera de muchas películas que reflejen con precisión las audiencias diversas que disfrutan de las películas de Disney; por ahora, es digno de elogio que los niños latinos, negros y colombianos tengan personajes de Disney que se parecen a ellos, un pequeño pero significativo paso hacia una mayor representación.

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Celebrating 10 Years!

tribute

Remembering Jim Fisher – West View mentor, journalism advocate

By Charlotte Fife-Jepperson

This past year, the Utah journalism community lost a longtime educator and "old school" journalism figure, James A. Fisher, who died from complications of COVID-19 on October 31, 2021. Jim was one of The West View founders' earliest mentors and advisors.

According to his obituary published in the Salt Lake Tribune, Fisher was an award-winning photojournalist who worked at the Boston Review of the Arts, Albuquerque Journal, Albuquerque Living magazine, and the Salt Lake Tribune. He was a born teacher. He taught both photo and print journalism at the University of Missouri, University of Utah, and Utah Valley University.

He encouraged young reporters to "Go out and do it. Live it. Then tell someone." His other mantras were, "Show, don't tell," and "So what?"

Back in 2001, Fisher took notice of a new community publication called The West View that arrived in his mailbox. As a Westside resident and University of Utah associate journalism professor who had been involved in a few newspaper startups over the years, his interest was piqued.

He engaged his upper lever graphic design class in critiquing the third issue of The West View and mailed us a long list of suggestions to make the design look more professional. We took the unsolicited feedback to heart and reached out to Fisher to arrange a meeting.

This was the beginning of a long mentorship from Fisher, who eagerly passed on his knowledge of journalism to West View contributors and staff over the years. He taught the paper's founders the ropes of community journalism, taught a journalism course to aspiring West View reporters in partnership with Salt Lake Community College's Community Writing Center, conducted photojournalism workshops for contributors, and served on West View Media's board of directors.

"I learned so much from Jim," said Sarah Morton Taggart, a long-time West View volunteer and former student of Fisher's. "He's the reason I got involved with The West View back in 2014. I knew that any project he endorsed would be a worthwhile venture. When I'm feeling discouraged by the state of the world, I hear his voice saying 'truth to power' and I get back to work, trying to tell the important stories about my community."

Fisher encouraged a standard of excellence and influenced many facets of this paper, including graphic design, layout, photography, reporting. He will be greatly missed but not forgotten.

Mural reminds residents of their connection to wild lands in Utah

By Charlotte Fife-Jepperson

When Beto Conejo attended the Southern Utah Wilderness Alliance (SUWA) grassroots activism retreat in Grand Staircase-Escalante National Monument, he knew that he needed to paint this landscape for the community to enjoy on city streets. So Beto painted the Protect Wild Utah mural which stands brightly above the Love N.T. Café (former Der Weinerschnitzel) parking lot at 805 W. North Temple. The purpose of the mural is to empower residents to reflect on their connection to the natural world, the benefits these lands give to our community and cultural health, and to claim Utah's redrock landscapes as part of their heritage and cultural roots. The mural completion was celebrated in October 2021, where 50 community members came to take photos with the mural, enjoy champurrado, and listen to remarks from Beto Conejo, Mayra Cedano of Comunidades Unidas, Dr. Armando Solórzano of the University of Utah, and Olivia Juarez of SUWA.

Artist Beto Conejo presents his mural at a community celebration in October 2021. PHOTOS BY DAVID RICKETTS

Uriel Flores, SUWA intern, listens to why community members love redrock wilderness. PHOTOS BY DAVID RICKETTS

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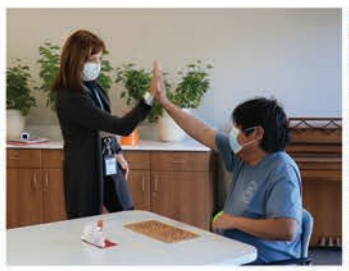

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Native Hawaiians were some of the earliest immigrants to Utah

By Rachel Quist

The first Native Hawaiians to permanently settle in Utah arrived in 1872 as Latter-day Saint converts. Most Native Hawaiians settled in the Warm Springs neighborhood just west of Capitol Hill in Salt Lake City primarily between what is now 200 and 300 West Streets and Reed and Fern Avenues and 800 North between 300 and 400 West Streets.

John W. Kauleinamoku arrived in 1875 and was the first Native Hawaiian adult to settle in Utah, making him a de facto leader of the emerging Native Hawaiian community in Salt Lake. Kauleinamoku's house was the most well-known and hosted funerals, gatherings, and religious services conducted in Native Hawaiian. Many other Native Hawaiian immigrants lived with Kauleinamoku and his family in his small adobe home at 754 N 300 West. The Kauleinamoku home was demolished around 2003 by the Salt Lake City Redevelopment Agency (along with the Morrison Meat Pie factory) to facilitate construction of townhomes that now occupy the site.

Although many of the historic Native Hawaiian homes have been demolished, at least five homes of early Native Hawaiian settlers remain standing in the Capitol Hill neighborhood:

1) Makaula House
   249 W Reed Ave.
2) Salamona Nui
   Kapiipiigm House
   222 Fern Ave.
3) Solomona & Raanaana
   Umi House
   240 Fern Ave.
4) A.H. Kapukini House
   226 Fern Ave.
5) Peter Kealakaihouna House
   254 Fern Ave.

A slow trickle of Native Hawaiians immigrated to Salt Lake City in the 1870s and 1880s, each individual needing to receive permission from the King of Hawaii to leave the islands. But after 1887 many more Native Hawaiians were able to relocate to Salt Lake City due to the signing of the 1887 Bayonet Constitution, which abolished the previous law prohibiting the emigration of Native Hawaiian subjects from the islands without special permission. By 1889 about 75 Native Hawaiians had resettled to Salt Lake City. This sharp increase in the Native Hawaiian population between 1887 and 1889, along with other emerging ethnic neighborhoods, caused many Salt Lakers to take notice of the new arrivals.

Most of these early Native Hawaiians had a difficult experience in Salt Lake City, primarily stemming from racial prejudice and stereotypes of Pacific Islanders perpetuated by syndicated newspaper articles that described them as lazy, unclean, cannibals, practitioners of infanticide, and lepers.

Work was difficult to come by. Some of the early arrivals, like John W. Kauleinamoku, found employment as stonecutters to help build the Salt Lake Temple. But most found it difficult to find year-round employment and were usually only able to find work as general laborers.

In July 1900 the Salt Lake City Office of Health received an anonymous letter stating that one of the "Kanakas" living at the Kealakaihouna residence at 254 Fern Ave was infected with leprosy. The anonymous letter writer further complained that "that the habits of the family were such that they were a nuisance to the neighborhood." When Dr. J. C. E. King conducted his medical investigation at the residence, he did not find evidence of leprosy or any other disease.

Another incident occurred in June 1889 when four Native Hawaiians living in Salt Lake City, headed by George W. Kamaka, applied for U.S. Citizenship. Citizenship had been granted to a handful of Native Hawaiian Salt Lakers in the previous years but this time the Utah Territorial Supreme Court determined that Native Hawaiians were Polynesian and part of the Malay race and therefore were not eligible for citizenship because of the Chinese Exclusion Act of 1882.

Largely in response to this ruling, and the general racial prejudices in obtaining work, about 50 of the 75 Native Hawaiians in Salt Lake City relocated to the new Hawaiian settlement of Iosepa in August of 1889. The Skull Valley location for Iosepa was chosen over other potential properties in Utah, Weber, and Cache Counties as it was already a working ranch with livestock, fencing, water rights, a large fishpond, and an abundant supply of lumber from the Stansbury Mountains and a nearby sawmill.

Most of Utah's Native Hawaiians lived in Iosepa until about 1917 when many chose to return to Hawaii in response to the building of a new Latter-day Saint temple on the island of O'ahu.

Are you an informed recycler?

Salt Lake City's Waste Management site will show you the way

By Ben Trentelman

With ever dwindling resources, more people are trying to do their part to reduce waste by practicing the three R's: reduce, reuse, and recycle. We are fortunate in Salt Lake City to have a giant blue bin that is picked up weekly to help us get our recyclable materials where they need to go. Unfortunately, there are limitations around what exactly can go in there. Some guidelines can be a bit confusing, especially as we've seen a few changes to what can be recycled over the past few years. Here are a few guidelines and resources to help you do your part for our community and the planet.

To begin, it is important to note that recycling guidelines may differ from community to community, so something that you could or could not recycle in one area may differ in Salt Lake City. If you are new to Salt Lake or just want to make sure you know what can go in the blue bin, you should give Salt Lake City's Sustainability and Waste Management website a look. The site provides several resources and guides to help you navigate how to properly dispose of your normal garbage, your green waste, and your recyclable materials, including a printable sign that you can hang over your own recycling bin at home or the office to help everyone be an informed recycler.

Food or other types of residues and oils in any packaging or plastic can contaminate a load of recyclables and may result in them getting thrown away, so try to rinse them out before you put them in the bin. If your old pizza box has a giant oil spot, don't try to recycle it.

Don't bag your recycling before you put it in the bin. The facilities that sort the materials aren't able to rip the bags open, and the bags themselves can clog the sorting equipment.

Check the labels on your containers; while many manufacturers are still using difficult-to-recycle plastics, they've gotten better at helping you properly dispose of the waste. Some bottles may indicate that the plastic label should be removed so you can recycle the bottle itself. A plastic bottle with the film label will likely be discarded.

Some areas do not accept plastics numbered 3, 6, or 7 (the number you can find in the center of your packaging's recycling symbol), but according to Salt Lake City's website, they still collect these plastics. As a rule of thumb, if it doesn't have a recycling symbol, don't try to recycle it.

"Check the labels on your containers; while many manufacturers are still using difficult-to-recycle plastics, they've gotten better at helping you properly dispose of the waste."

Though plastic films and plastic bags can't go in your curbside bin, many grocery stores have a bin where these soft plastics can be dropped off for recycling.

While you can't put glass in your blue bin, you can take it to one of several community drop-off locations or request your own curbside bin on Salt Lake City's Waste Management website.

Other materials that can't be recycled don't necessarily need to go into the garbage can. Salt Lake also offers guidance on disposing of electronics and appliances, yard waste, and other materials.

The best way to minimize your environmental impact is to produce less waste in the first place. So while making sure that you are recycling is important, reducing the number of disposable materials you use – and reusing what you can – will have a larger impact.

What you can recycle:

- Newspaper and newspaper inserts
- Cardboard boxes, shoe boxes, cereal boxes, and paper tubes
- Magazines and phone books
- Aluminum cans
- Steel (tin) food cans
- Plastic Containers such as milk jugs, plastic bottles, plastic cups, yogurt containers, etc. (No plastic bags!)
- Junk mail, office paper, envelops
- Aerosol cans – make sure they are drained by turning them upside down and releasing the pressure

What you cannot recycle:

- Glass
- Food, food residue, or food wrappings
- Napkins, paper towels, paper plates, toilet paper
- Aseptic cartons: shelf-stable cartons or "TetraPaks"
- Clothing: repurpose it instead!
- Electronics, computers, or small appliances
- Yard Waste
- Toys, garden hoses, plastic swimming pools
- Home improvement or construction materials
- Plastic bags or any type of plastic film packaging
- Styrofoam
- Shredded paper

GO TO **slc.gov/sustainability/waste-management**
OR SCAN THE CODE

Salt Lake City rents continue to increase

By Sheena Wolfe

Salt Lake City is a city of renters, and renting is getting more expensive. Rents increased in the city by 19 percent in 2021 and have more than doubled in the past ten years.

Nearly half of the city's population (48 percent) lives in rented homes as compared with other areas of Utah, which have only a 26 percent share of the renter population, according to a study of renter demographics completed by the University of Utah Kem C. Gardner Policy Institute. However, the west side of Salt Lake City, specifically City Council Districts 1 and 2, has the second and third highest homeowner population, according to the 2020 Salt Lake City Data Book.

Even so the renter population on the west side is greater than 40 percent but much lower than the 82 percent in downtown Salt Lake City and 98 percent in the area surrounding the University of Utah, statistics show. According to the 2019 Change Atlas also completed by the Gardner Policy Institute and using the American Community Survey of the US Census, the owner-occupied vs rental-occupied households have changed very little since 2008 with a slight increase of 1 percent citywide, 0.2 percent increase in District 1 and a 0.7 increase in District 2. District 4 (downtown) had the highest increase of owner-occupied homes at 2.4 percent.

What has changed is monthly rental costs. The city's one-year rental increase of 19 percent is slightly higher than the national average of 18 percent, according to the Apartment List report. In addition, the rent from 2011 until 2021 has more than doubled.

Only two percent of apartments in Salt Lake City cost less than $1,000 a month with 56 percent of apartments costing $1,000 to $1,199 and 33 percent over $2,000. Using the 30-percent-of-salary-for-rent rule, a person needs an annual salary of $56,124 to rent a studio apartment, $62,496 to rent a one-bedroom apartment, $82,836 to rent a two-bedroom apartment and $96,912 to rent a three-bedroom apartment, according to the report.

According to the Utah Apartment Association, the rise in rents in the city is due to a higher demand than supply and the fact that housing prices are rising so quickly -- making it harder for people to afford to buy. In addition, general inflation is also adding to rental costs.

Those who need help due to the rising rental costs can contact one of the following nonprofit entities for assistance including: Asian Association of Utah, Housing Authority of Utah, Catholic Community Services, YMCA of Salt Lake City, Community Action Services, Family Connection Center, Lantern House, International Rescue Committee, Jewish Family Service, Jordan Education Foundation, Latino Community Information and Education Center, Legal Aid Society of Salt Lake City, Rescue Mission of Salt Lake City, Salt Lake Housing and Neighborhood Development Division, Salt Lake Community Action Program, Salvation Army, Salt Lake County Grants and Legal Aid, Utah Housing Coalition, the Housing Authority of Salt Lake City, Utah Nonprofit Housing Corporation and Salt Lake Community Action Program.

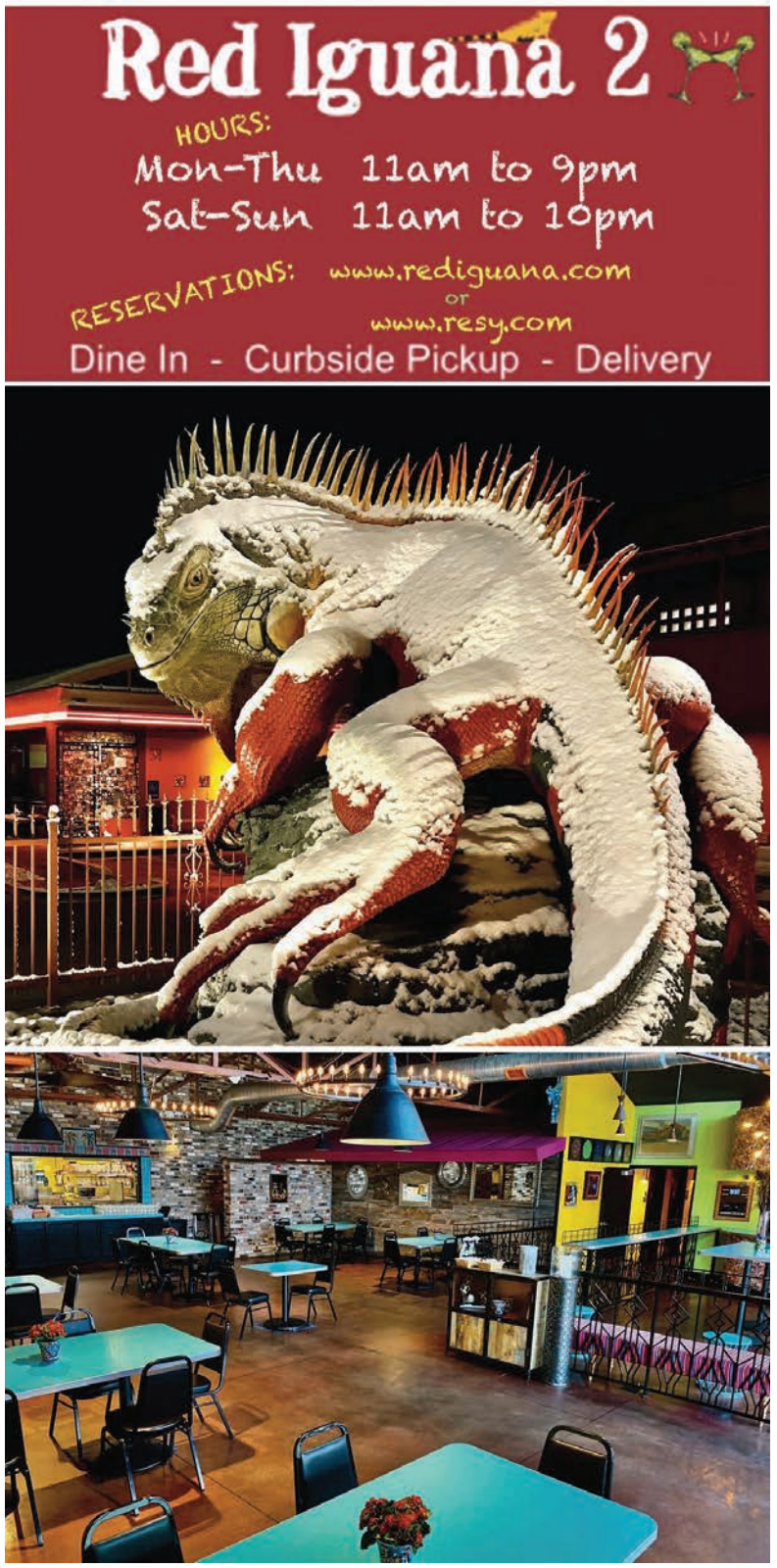
> ***"According to the Utah Apartment Association, the rise in rents in the city is due to a higher demand than supply and the fact that housing prices are rising so quickly -- making it harder for people to afford to buy."***

The above programs can provide loans or grants for rent and utilities for qualifying persons or families. The funding is limited, usually income-based and most require a formal application process. The goal of many of the programs is to prevent evictions, keep people in their homes and apartments, or to reduce homelessness. The low income, elderly, people with children, and disabled generally receive priority.

According to the National Low Income Housing Association, there is a shortage of affordable rental homes available to families in Utah whose incomes are at or below poverty guidelines (around $50,000 for a family of four in Salt Lake City). Many of these households are severely cost burdened, spending more than half their income on housing. The study shows that poor households are more likely than other renters to sacrifice other necessities like healthy food and healthcare to pay for rent and to experience unstable housing situations like evictions.

Those families with low incomes in Salt Lake City are twice as likely to be renters as those of higher incomes, according to City-Data.com, and 86.6 percent are people of color.

Vouchers to help low-income Salt Lake City families pay their rent through a US Department of Housing and Urban Development program are available through the Housing Authority of Salt Lake City but due to demand waiting for a voucher can take more than two years.



APPLY FOR EMERGENCY RENTAL ASSISTANCE

The Emergency Rental Assistance program can help renters who are unable to pay their rent and utilities due to circumstances related to COVID-19.

If you need help applying contact

Utah Community Action 801-359-2444 or **Centro De La Familia** 801-707-9986

Or visit **rentrelief.utah.gov** to apply online.

Para ayuda en español con su solicitud, comuníquese con

Utah Community Action 801-359-2444 o **Centro De La Familia** 801-707-9986

O visita a **rentrelief.utah.gov** para aplicar en línea.

SALT LAKE COUNTY

UT RENT RELIEF

Utahns 'Bear Witness' To

[THE SHRINKING OF] THE GREAT SALT LAKE

This article is published through the Great Salt Lake Collaborative, a solutions journalism initiative that partners news, education and media organizations to help inform people about the plight of the Great Salt Lake.

by Charlotte Fife-Jepperson

Amid growing concern for the future of a diminishing Great Salt Lake, poets held a vigil on Antelope Island for 44 days and nights during the state legislative session in January and February.

Why? Poet and vigil organizer Nan Seymour said, "When the life of someone you love is at stake, you stay with them."

At less than 50% of its historical capacity, Utah's largest body of water is at a critical juncture.

Director of Westminster College's Great Salt Lake Institute Dr. Bonnie Baxter warns that if the lake continues to shrink, its fragile ecosystem could collapse with destructive consequences – the loss of brine shrimp will not only be devastating for the millions of birds that rely on this food source during migration, but it would destroy the $2 billion brine-shrimp industry.

Mineral extraction and tourism industries would also take huge hits.

And, perhaps most alarming, the exposed lakebed would produce dust laced with arsenic, mercury and other cancer-causing toxins that would pollute the air all along the Wasatch Front.

"Why?" Poet and vigil organizer Nan Seymour said, "When the life of someone you love is at stake, you stay with them."

Seymour felt inspired to co-create a poem that would bear witness to what is happening at the lake.

After hearing about the peril of the Great Salt Lake in a KRCL RadioActive show last year, Seymour felt inspired to co-create a poem that would bear witness to what is happening at the lake. By the end of the writing vigil, the praise poem called "irreplaceable" grew to over 2,000 lines with nearly 300 individual voices.

"It became a collective prayer – less of a 'me thing' and more of a 'we thing,'" she said.

The idea to stay with the lake and write poetry came suddenly to Seymour in mid-December. She remembers thinking that it could take place from Wolf Moon to Snow Moon – a period of time between the January and February full moons that just happened to coincide with the Utah Legislature's general session, when several critical bills concerning the lake would be presented.

On the fourth day of the session, at the invitation of Senator Derek Kitchen, Seymour recited the invocation from "irreplaceable" on the legislature's house floor, explaining that the poem was a growing body of prayer on behalf of the lake.

During the course of the vigil, over 300 people came out to Antelope Island for activities ranging from poetry writing workshops, hikes guided by Master Naturalist Laura Chho, walks to the water, silent sunset viewing, a wildlife photography workshop, and brine shrimp ecosystem activities.

On February 19, over 200 people gathered outside the Antelope Island State Park Visitors' Center to take part in a poetry reading of "irreplaceable." Several poets read their verses one after another "with their hearts and faces turned toward the lake." Then, the audience participated by simultaneously reading various verses.

PHOTOS BY DAVID RICKETTS

Olivia Juarez recites her poem at Antelope Island State Park. About 200 people showed up to listen and collectively recite versaes from the praise poem "Irreplaceable" on February 19.

The following verses are part of the collective poem: "irreplaceable," a 2,000+line poem in praise of the Great Salt Lake.

INVOCATION

By Nan Seymour

When praise began to ÿow
we watched the water rise
along both sides of the causeway
eleven islands recovered
their autonomy. microbialites sighed
with relief. when praise began to ÿow
the dust subsided. metals resettled
on the seaÿoor, arsenic and mercury
were lulled back to sleep
blanketed once more
by the great weight of water
when praise began to ÿow
three rivers rushed forth unhindered
as greed relinquished its grasp
and fat ÿakes of snow tumbled
into the great body becoming
clouds, drifting into peaks
making snow and more snow
and then creeks, then rivers
then lake, and then lake effect
also known as sustenance
also known as snow
and the waters did not desert
us when praise began to ÿow
when praise began to ÿow
we returned to fourth grade þeld trips
to picnics run amok, spirited ÿoats
and salt-encrusted bodies
boats bobbed back to their docks
we recalled how to sail
we could taste our þrst kiss
we remembered a day we didn't die
when praise began to ÿow
we gathered and told these stories
and a culture of disdain released
its chokehold
our eyes shone with love and even
reverence, which began to grow
when praise began to ÿow
we sorrowed over the way
we had shunned her
irreplaceable body and vowed
never again to part
from her company
and the love we felt for each drop
making a way to her whale-heart
became unfathomable
when praise began to ÿow
we thirsted for the names of birds
we learned the mouth-feel
of the words
grebe, avocet, willet
pelican, curlew, stilt
we observed their long dives
sudden swerves, and bright eyes
we noted their cries and habits
tracing murmurations
we drew love
beyond naming
when praise began to ÿow
we felt the genesis of our feathers
we felt water return to the sea
of ourselves, we felt
a swell in the lake
of ourselves. we felt
the surge of our rivers
we felt tidal. we felt primal. we fell
with the snow. we grew ocean-
hearted. we began to know
we had never been separate
and thus could not be parted
when praise began to ÿow

– Nan Seymour

Nan is a Utah poet, smitten with life in all forms including scrub oak forests, vultures, and wild violets. She is deeply concerned about the future of microbialites, brine shrimp, brine flies, and the entire feathered citizenry of the Pacific Coast flyway.

Learning to Love the Lake

Seymour didn't always have a deep appreciation for our city's namesake. When asked how she came to care so much about the lake, she said, "In one word – birds." Even though she grew up loving birds in Idaho, Seymour took the Great Salt Lake for granted (as most Utahns do) until she became aware of the estimated 10 million migratory birds that take refuge there.

Seymour thinks a lot about how to repair the breach between humans and the rest of the world. She hopes that the magnitude and long life of the poem will help create a cultural shift from apathy and disdain for the lake to reverence and love.

Seymour saw this cultural shift in action when a group of about 50 professional women from the Utah Women's Forum came out to the lake one day during the vigil to learn and participate in a poetry writing workshop. One of the women wrote, "I now know that the lake is sentient."

"People want to love the lake," she said. That love is evident as it pours out of the lines of "irreplaceable," which will soon be published in a book.

Seymour is grateful for all who added their voices along with the core group of six or seven poets from the River Writing Collective, a writing group which she founded in 2015.

The poem irreplaceable was created with support from Think Water Utah, a statewide collaboration and conversation on the critical topic of water presented by Utah Humanities and its partners.

"People want to love the lake"

A SALTY PEOPLE – *Olivia Juarez*

You give us the most beautiful sunsets on Earth
Our future wholly depends on whether you are well
We can only thrive when you thrive
We are a salty people
Parched unless you þll
Hungry unless you feed
Jaded unless you bring back the birds
We depend on your magic
It beautiþes, it inspires, it gives life
Thank you for your gifts, great salt lake
May our people behold your wonders.

Olivia grew up in the Tooele valley under the greatest sunsets on Earth, courtesy of the Great Salt Lake.

DEAD SEA – *Maxine Hanks*

I wait to take my mood from the colors my mind þnds out here
where horizontal water mirrors sky, in cobalt blue or cool slate gray.
Graceful gulls glide and caw high above a mundane humanity,
far beyond a sentient insanity so indifferent to nature.
Desert life is born in sand to expire or learn to ÿy, as
an ancient body of life-giving water is slowly dying.

Maxine lives in the Wasatch Commons Cohousing community in Glendale

Local entertainer and activist sees celebration of diversity in new City Council

Shaadie performs "We Don't Know" as the closing act of a swearing-in ceremony that saw Salt Lake's City Council become majority minority. PHOTO COURTESY OF SHAADIE

By Rob Ware

When Salt Lake City Council Chair Amy Fowler asked Shaadie, a Salt Lake-based entertainer and entrepreneur, to perform at this year's City Council swearing-in ceremony, he accepted immediately.

As he learned more about the event and the elected officials who were being sworn in, he realized that it was an opportunity to recognize a historical change in the diversity of the city's representation. "Lotta women and minorities," he said of the council's make-up. "That's dope." It also aligns with the project of his music and explains why Fowler asked him to perform as the ceremony's closing act.

For his performance, Shaadie chose the song "We Don't Know," a track that celebrates personal growth by an openness to understand ourselves and others. It was originally written and recorded in 2015-2016 in response to what Shaadie called an atmosphere of "turmoil and division," and he feels it reflects the trend of embracing diversity as reflected in the Salt Lake's historically diverse City Council.

According to Shaadie, our political discourse – especially around race, gender identity, and sexual orientation – too easily becomes superficial and substanceless. He compared it to the non-nutritional value of candy. In his mind, as a socially responsible entertainer, his role is an opportunity to remedy that with high-nutrition messaging.

"I'm trying to sell carrots to these candy fiends, so I have to sugarcoat these carrots. I have to be entertaining while making timeless music that can last," and that communicates a message to effect positive change and raise awareness of diversity, he said.

With "We Don't Know," Shaadie's aim was to "ruffle some feathers, be a little controversial," in order to make a broader point. "It's got enough of a rough edge to get people on the edge of their seats, but it's entertaining and smooth enough to be palatable. I'm not being the 'angry Black man,'" he said, referring to a common prejudice used to discredit Black activism. "I'm trying to educate."

As a California native and self-described "Bay-area kid," Shaadie was struck by a lack of diversity awareness when he arrived in Salt Salt Lake City in 2016. In his understanding, this wasn't because Salt Lake was lacking diversity (which it decidedly is not), nor was it an active choice by Utahns to ignore it; rather, it was a choice that people didn't even know they were making.

"It's not that Utah didn't want or appreciate diversity, it's that Utah didn't know how to find it," he said. "People like me can help raise that awareness, contribute to that diversity in politics, news, and media."

Shaadie sees his role as something that can help eliminate the gaps in understanding and communication that create an expectation that people must code switch – the act of altering or eliding some aspects of their identities – in order to be accepted in certain social or cultural spaces.

As a former track and field scholarship athlete at UC Berkeley who grew up in what he describes as an "urban" social landscape, Shaadie has had plenty of firsthand experience with code switching. "I could put on the suit and tie when I needed to," he said, "but still have a little street edge."

Now, he hopes to connect disparate and diverse parts of Salt Lake without erasing the unique identity of any one person, group, or community, contributing to a space where everyone can belong as they are. No code switching; no need to suppress any aspects of self.

He sees the City Council's new composition as proof that messages like his are gaining traction. "It goes further than skin-tone and color," he said, "it's diversity of genders and sexual orientation – everything. It's amazing to see how open Utah is to it when they're given the chance."

"The times are finally catching up to my music rather than my music catching up with the times."

RICO
Beans Are our Beansness
SUPPORT LOCAL BUSINESSES and CANDIDATES
who will make out Westside stronger, cleaner,
business-oriented, and affordable!

Tiny-home village for homeless in SLC

By Sheena Wolfe

Construction of a tiny-home community covering 45 acres in Salt Lake City – named The Other Side Village and slated to house chronically homeless individuals – will begin this spring.

The first phase of the proposed village–located at 1850 W. Indiana Avenue – just west of Redwood Road – will comprise 50 homes, according to Samuel Grenny, who runs village communications. He said the project will be paid for using private donations.

The tiny-home village project got underway last April when Mayor Mendenhall asked The Other Side Academy to spearhead the initiative because of its "proven track record of successfully managing a peer-based community."

"To be eligible to live in the village, an individual must have experienced chronic homelessness. We define homelessness as any person who has been living unsheltered continuously for the last 12 months or on multiple occasions that total 12 months within the past three years," said Grenny. Those with past sex offenses or arson convictions are not eligible for residence, he said, adding that "the key to making this community a success is the social system and support that will surround each resident."

The village master plan calls for a gated community with approximately 440 single homes. Each home will be 250-400 square feet with a furnished living room, bedroom, kitchen, and bathroom with shower. Rent will be $200-$400 per month, said Grenny, and residents will be required to pay their rent on time, obey civil laws, and follow the housing rules to be set up by the community.

According to the village's zoning amendment, the housing will be arranged in neighborhoods of approximately 25-35 homes each, with amenities including green spaces, a small pavilion, laundry, and a multipurpose room for social gatherings.

When completed, the village will include a park, a performing arts center, amphitheater, grocery store, coffee shop, barbershop and hair salon, community garden, a dog park, an Airbnb for visiting relatives, neighborhood gathering spots, mental and physical health facilities, and family services, according to village plans.

The site is also expected to provide facilities for case managers, business and employment opportunities, and supportive community services and recreational activities.

For more information on the village project go to theothersidevillage.com.

A more colorful Glendale Park

Among recent improvements to Glendale Park located at 1250 W. 1700 S., colorful portraits by mural artist Chuck Landvatter celebrate 16 Glendale community members. There will be a community celebration at the park on April 23 from 11 a.m. – 2 p.m.

ALL PHOTOS BY DAVID RICKETTS

From left to right: Dane Hess, Ailine Lao

From left to right: Simon Larson, Laurent Ntakarutimana

From top to bottom: Kim Khuu, Gilberto "Coach Juan" Rejon Magana, Roxanne Langi

From top to bottom: "Tuna" Abdullah Mberwa, Charlotte Fife-Jepperson, Janet Ramirez

From top to bottom: Ifa Motuliki, Esperance Iradakunda, Karen Sanchez

From top to bottom: Elizabeth Montoya, Abdulkhaliq Barbaar, 'Inoke Hafoka

As pandemic wanes, precautions remain effective

Left to right: Turner Bitton, Victoria Petro-Eschler, Antonella Cecilia Packard, Lisia Satini, Angela Romero, Mohamed Baayd, Daniel Tuutau, Mayor Erin Mendenhall, Joseph Arrington

PHOTO BY KRISCHA ARRINGTON

By Joseph Arrington

I stood in the grassy area while we assembled, ready to support new SLC Council Members Victoria Petro-Eschler and Alejandro Puy's message for Salt Lake Westside residents. Because Westside COVID-19 cases have been rising at rates higher than with non-Westside residents, Puy and Petro-Eschler would cite research, and their own experiences, that those of Latino and Pacific Islander descent were more likely to not be fully vaccinated and more heavily affected.

As community leaders arrived before the event started, we began re-introducing ourselves to many we had not seen in-person since early 2020. While visiting, members of the Mayor's staff would take us to record 30-second messages for a campaign to supplement the event. Those representing Latino and Pacific Islander communities were asked to share messages in their native tongues, and I was happy to share thoughts in English and Portuguese. All the while we continued speaking, with conversations inevitably moving to our opinions on the pandemic and worries for our communities.

Speaking with Mayor Mendenhall, I mentioned I was grateful this event was happening. Honestly, even if only one person's convinced to get fully vaccinated and wear a mask, then this whole thing will be worth it.

"You know, I agree. Please share that message with others, because you're right," Mayor Mendenhall said.

Messages like these could be heard scattered throughout the conversations. I share this because, contrary to the belief of many, we weren't meeting as some wicked cabal to trick people into vaccination. There were no nefarious motives, just sharing our philosophy that following the counsel of laboratory and clinic-based scientists – along with medical physicians – is the best bet to lessen the effects of the pandemic.

As someone who is a published scientific author, inventor, healthcare administrator, and is doing a doctoral dissertation on the difficulty for novel treatments to be adopted in medicine, I have seen firsthand the rigorous path for vetting medical innovations as well as how overworked our healthcare providers are in treating those who could have avoided infection.

Are masks, vaccines, or physical distancing recommendations 100% effective? No.

Do these things, done together, effectively stave off possibly fatal effects? Most definitely. National data reflects this, summarized by the Washington DOH's findings: "COVID-19 hospitalization rates among 12–34-year-old individuals are 5 times higher… 35-64 year-old individuals are 8 times higher… [and] 65+ year-old individuals are 7 times higher in the unvaccinated population than in the fully vaccinated population."

From personal experience, my fully-vaccinated daughters have gone to their competitive dance team practices while wearing masks. Earlier in 2022, over half of the team didn't go to practice because they were home sick with COVID-19. Meanwhile, my kids have not yet contracted Omicron and are free to continue normal activities without interruption.

Please take time to study this issue using sources you agree – and disagree – with. We'd all like this pandemic to end, and it starts with each individual. I hope it will be sooner rather than later.

Joseph Bart Venâncio Arrington is the Chair of West View Media's board of directors and the Westside Coalition's Board of Directors, as well as Chair of the Jordan Meadows Community Council. He works in academic operations at Intermountain Medical Center and is researching healthcare innovations for his doctorate.

From RAGING WATERS, page 1

throughout the planning process. A community advisory committee created through this partnership has worked to bring a local perspective to the design of the site.

"The new park means a sense of renewal for the neighborhood," said Paulo Aguilera, who serves on that committee and is also the Vice Chair of the Glendale Neighborhood Council. "The water park is near and dear to many Glendale residents and Salt Lake County neighbors alike. I encourage ALL community members to be part of the process so the project team can hear from you and better understand what else needs to be incorporated into the site."

The design team plans to release potential scenarios later this spring, and residents will have several opportunities to weigh in on the future park. To view proposals and provide feedback, visit www.slc.gov/parks/parks-division/glendale-waterpark

El proyecto de recuperación de Raging Waters se abrirá para revisión pública

Por Turner Bitton

Poco después del cierre en 2018, daños, incendios, campamentos y otras problemáticas reemplazaron los buenos recuerdos y la diversión de verano en el parque acuático Raging Waters. Durante años, la discusión sobre qué hacer con el terreno ha seguido creciendo. Ahora se avecina una respuesta a esa pregunta.

En 2021, Salt Lake City seleccionó a Design Workshop, una firma de diseño de parques y desarrollo, para crear una recomendación final para el sitio basada en participación comunitaria. Algunas recomendaciones provendrán del proceso de participación comunitario que ha estado en marcha durante más de un año. Design Workshop ha llevado a cabo pequeñas reuniones de partes interesadas, se ha reunido de forma habitual con el Consejo Vecinal de Glendale y otras organizaciones comunitarias, y ha comenzado a trazar un proceso para recopilar comentarios del público sobre el terreno.

El proceso para seleccionar un plan para el terreno es complejo. El nuevo Parque Regional de Glendale está programado para ser un recurso tanto local como regional.

El Consejo Vecinal de Glendale se asoció desde el principio con Design Workshop y la División de Tierras Públicas de Salt Lake City para asegurarse de que se escucharan las voces de los residentes durante todo el proceso de planeación. Un comité asesor comunitario creado a través de esta asociación ha trabajado para aportar una perspectiva local al diseño del sitio.

"El nuevo parque significa una sensación de renovación para el vecindario", dijo Paulo Aguilera, quien forma parte de ese comité y también es vicepresidenta del Consejo Vecinal de Glendale. "El parque acuático es querido por muchos residentes de Glendale y vecinos del condado de Salt Lake por igual. Animo a TODOS los miembros de la comunidad a ser parte del proceso para que el equipo encargado del proyecto pueda oír de ustedes y para entender mejor qué más se debe incorporar al sitio".

El equipo de diseño planea lanzar escenarios potenciales a finales de esta primavera, y los residentes tendrán varias oportunidades para opinar sobre el futuro parque. Para ver propuestas y ofrecer comentarios, visite www.slc.gov/parks/parks-division/glendale-waterpark.

Dormant and decaying for years, the former Raging Waters site is set to undergo a transformation into a regional park. Plans and proposals are now available for public input.

ALL PHOTOS BY DAVID RICKETTS

El Ayuntamiento de Salt Lake inaugura la diversidad y el cambio

El evento contó con presentaciones de músicos y cantantes locales. FOTOGRAFÍAS TOMADAS POR DOROTHY OWEN

Por Dorothy Owen

Cada dos años, al mediodía del primer lunes del año, Salt Lake City lleva a cabo una ceremonia de inauguración en los escalones al este de su ayuntamiento histórico para la toma de juramento de los funcionarios municipales recién elegidos. Este año, cinco de los siete miembros del Concejo Municipal tomaron juramento, incluidos dos que representan al Westside de Salt Lake: Victoria Petro-Eschler (Distrito 1) y Alejandro Puy (Distrito 2). Los miembros de la comunidad se reunieron para observar esta tradición democrática, que fue la culminación de varias primicias históricas que reflejan mejor la diversidad de comunidades en el lado oeste de Salt Lake.

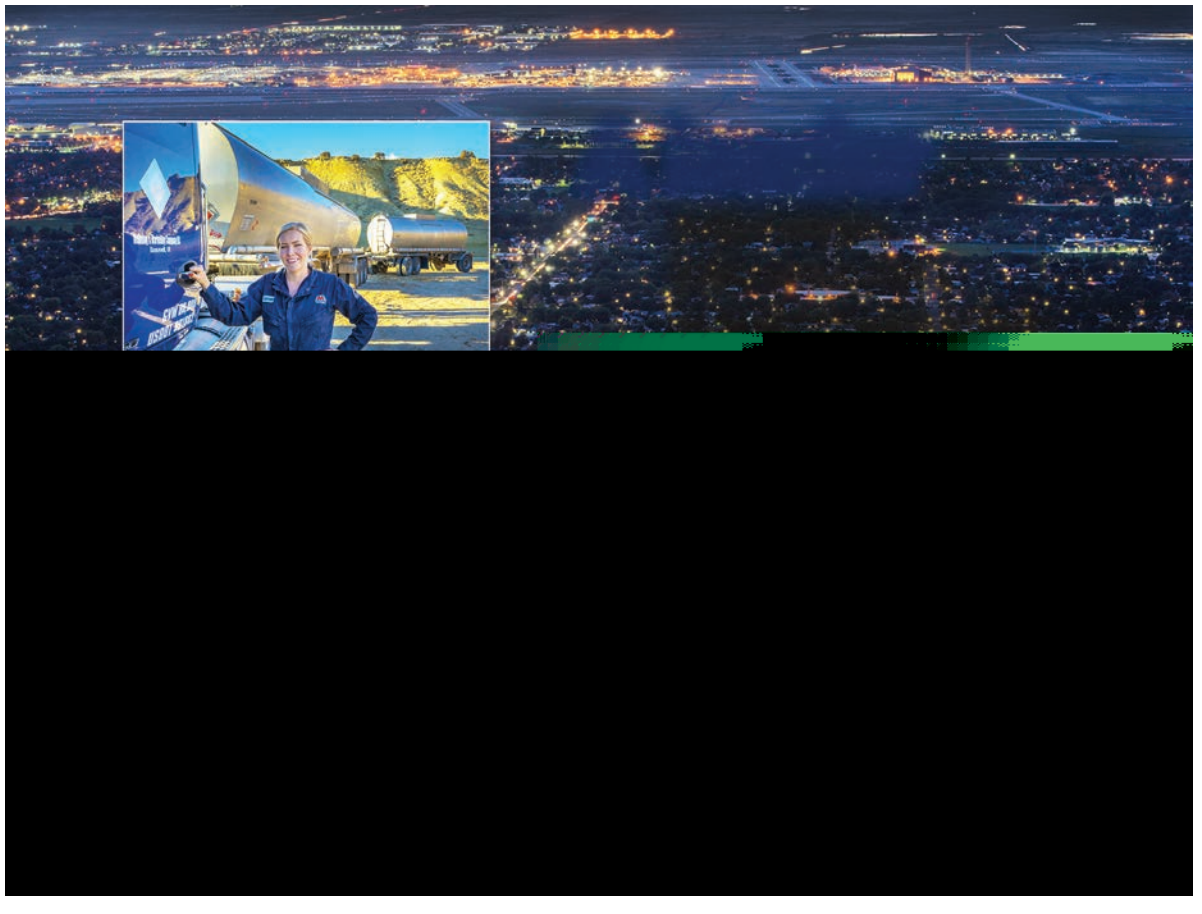
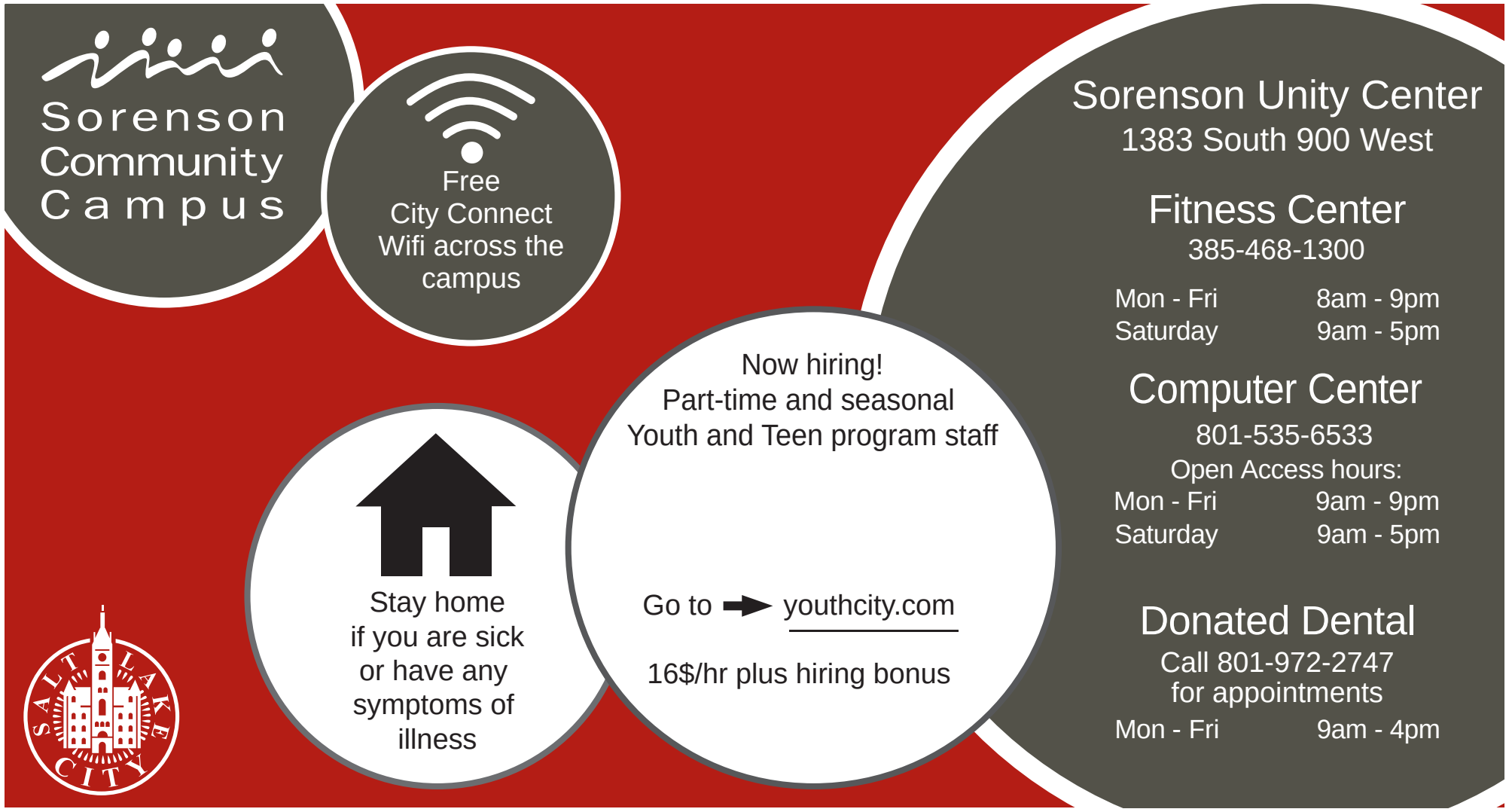
Por primera vez en la historia de la ciudad, la mayoría del Concejo Municipal está compuesto por miembros de minorías, lo cual es aún más notable ya que ocurrió solo dos años después de que el primer miembro de un grupo minoritario fuera elegido para el Concejo Municipal. El consejo ahora también es mayoritario LGBTQ, otra primicia histórica. En discursos y comentarios, los funcionarios de la ciudad indicaron que tal diversidad representará mejor los intereses de la población diversa de Salt Lake, especialmente en el lado oeste.

Ambas primicias históricas se efectuaron a través de un cambio de procedimiento. Los resultados de las elecciones se determinaron mediante votación por orden de preferencia, lo que permitió a los ciudadanos priorizar sus preferen-

cias en lugar de seleccionar a una persona. En los Distritos 1 y 2 de Westside, el nuevo proceso creó una elección competitiva que finalmente favoreció a los candidatos que no habían trabajado para la ciudad ni habían ocupado cargos electivos anteriormente.

El programa de la ceremonia reforzó la celebración de la diversidad histórica del consejo. El Himno Nacional fue cantado por Liliena Pupu'a de la Iglesia Wesleyana Libre Estadounidense de Tonga. Los estudiantes de Salty Cricket cantaron otro número musical en español, y el número musical final fue una actuación original de Shaadie, un animador, empresario y propietario de Mac Life, LLC con sede en Salt Lake.

> ***"El programa de la ceremonia reforzó la celebración de la diversidad histórica del consejo."***

Tradicionalmente, el juramento del cargo es administrado por el Registrador de la Ciudad; sin embargo, este año varios de los funcionarios recién elegidos hicieron selecciones más personales, otra desviación significativa del precedente. Victoria Petro-Eschler hizo que Alejandro Puy, un nuevo miembro del consejo y notario público, tomara su juramento. Alejandro Puy hizo que Sherrie Swensen, la secretaria del condado de Salt Lake, administrara su juramento. Amy Fowler hizo que el juez John Baxter del Tribunal de Justicia de la Ciudad tomara su juramento.

Darin Mano hizo un cambio personal diferente. En lugar de prestar juramento sobre un libro religioso, Mano prestó juramento utilizando la tesis doctoral de su padre como tributo a su padre, quien había fallecido recientemente.