Evolving Literary Landscape:
Creating Innovative Programming at Literary Centers

Description:
Literary programming means more than offering a workshop or hosting a reading. In this interactive panel, directors from established and emerging urban and rural literary centers will explore innovative programming that illustrate the power of the literary arts in the larger world, including creating writers groups, networking events, themed readings, celebrations, and targeted outreach to underserved and at-risk populations, among others.

Category:
Writers Conference & Centers Events

Event Organizer and Moderator:
Michael Khandelwal is the Executive Director of The Muse Writers Center, a nationally recognized literary center in Norfolk, Virginia. An award-winning writer and teacher, he writes poetry, fiction, editorials, profiles, and feature articles, which have appeared in Rattle, Coastal Virginia Magazine, Alt Daily, and elsewhere. Michael teaches poetry and fiction workshops for The Muse, and is a former member of the Norfolk Electoral Board, the Norfolk Arts Commission, and the 2008 Electoral College of Virginia. He is a past web content management specialist for The American Council on Education. michael@the-muse.org, the-muse.org

Event Participants:
Andrea Dupree is program director for Lighthouse Writers Workshop, a nonprofit literary center she co-founded in 1997. A recipient of two MacDowell fellowships, her fiction has appeared in Ploughshares, VQR, Colorado Review, the Normal School, etc., and rec'd a notable in BASS 2015.
**Arleta Little** is a writer and culture worker. Her recent literary work has appeared in multiple journals and publications including *We are Meant to Rise*; *Calyx*; *Blues Vision*; and *Water-Stone Review*. She currently serves as the executive & artistic director for the Loft Literary Center.

**Peter E. Murphy** is the founder of Murphy Writing of Stockton University, which has been sponsoring the Winter Poetry & Prose Getaway and other conferences, workshops, and courses in the United States and Europe since 1994. [murphywriting.com](http://murphywriting.com)

**Maggie Marshall** is a fiction writer, screenwriter, and actor. She is the co-founder of the Flatiron Writers Room in Asheville, NC ([flatironwritersroom.com](http://flatironwritersroom.com)), a literary center that sponsors writing workshops, retreats, author events, networking opportunities and co-working space for writers. She has written for numerous TV shows and is a recipient of the Carl Sautter Memorial Screenwriting Award and a Scriptapalooza Award, both for One-Hour TV Drama. She has been a fiction contributor at the Tin House Writer's Workshop, a fellow at the Hambidge Center for Arts & Science Residency Program, and a Writer-in-Residence at the Weymouth Center for the Arts. Her first novel, *The Last Canal*, is currently out on submission to publishers and she is working on a second, and has had fiction and nonfiction pieces published in *The Great Smokies Review*.

**Opening Remarks and Housekeeping Announcements:**
Welcome to Evolving Literary Landscape: Creating Innovative Programming at Literary Centers. A few reminders before we begin:

- For those needing or wishing to follow along to a written text, please let the moderator of the panel, Michael Khandelwal, know, and a printed copy will be delivered to you.
- Please make sure that spaces marked for wheelchairs remain clear of chairs or other barriers.
- Treat service animals as working animals and do not attempt to distract or pet them.
• Be aware of those with chemical sensitivities and refrain from wearing scented products.
• Please be aware that your fellow attendees may have invisible disabilities. Do not question anyone’s use of an accommodation while at the conference, including chairs reserved for those with disabilities.

Let’s Begin
To the WC&C members of AWP, it’s important to explore the opportunities innovative programming and outreach provide when planned and created in the context of each communities’ needs and capacities. Sharing new ideas for literary programming, including hybrid classes and workshops, professional support at every level of a writer’s career, and outreach that uses writing as a creative healing tool for the underserved, enables us to sustain the voices in our unique communities.

I am excited to introduce our panelists this morning: Andrea Dupree the Program Director and co-founder of Lighthouse Writers Workshop in Denver; Arleta Little, the Executive & Artistic Director for The Loft in Minneapolis; Maggie Marshall the Operations Manager and co-founder of Flatiron Writers Room in Asheville; and Peter Murphy, the founder of Murphy Writing of Stockton University in Atlantic City. I am Michael Khandelwal, the Executive Director (and co-founder) of The Muse Writers Center in Norfolk, Virginia, and I will be your moderator and part of the conversation.

Instead of reading everyone’s biographies, I’ll leave it to you to read them on your own. And we’d like to present this panel a little differently than most at AWP. To us, this less of a panel and more of a resource to you and a conversation about the great opportunities that exist for you within literary organizations.

Here’s what we are going to discuss, via roundtable today:
• How has literary programming at our centers moved beyond offering classes, hosting readings and festivals, and holding conferences and retreats, while still sustaining those original programs?
• How can we best address our local communities’ needs when creating innovative programming?
• How have technology, the pandemic, and cultural changes changed what programming is relevant?
• How do we as organizations make the case to the larger world that the literary arts is transformative while nurturing the unique voices in our communities?
• How can we best reach underserved populations, using the literary arts as both an artistic and creative healing tool?

But before we address the moderator questions, we want to make sure that you find out what you need to know or want us to discuss. So, we’d like to open it up for brief questions in the beginning. We’ll write those down and make sure we cover them in our remarks. This panel is as much your time as it is ours.

We understand this event may be more spontaneous than what can be planned for in a written document. But we hope this open discussion will be enlightening and useful to you.

At the end of our remarks, we will again ask you for your questions, and spend the rest of the time addressing questions that may be unique to you or your experiences.