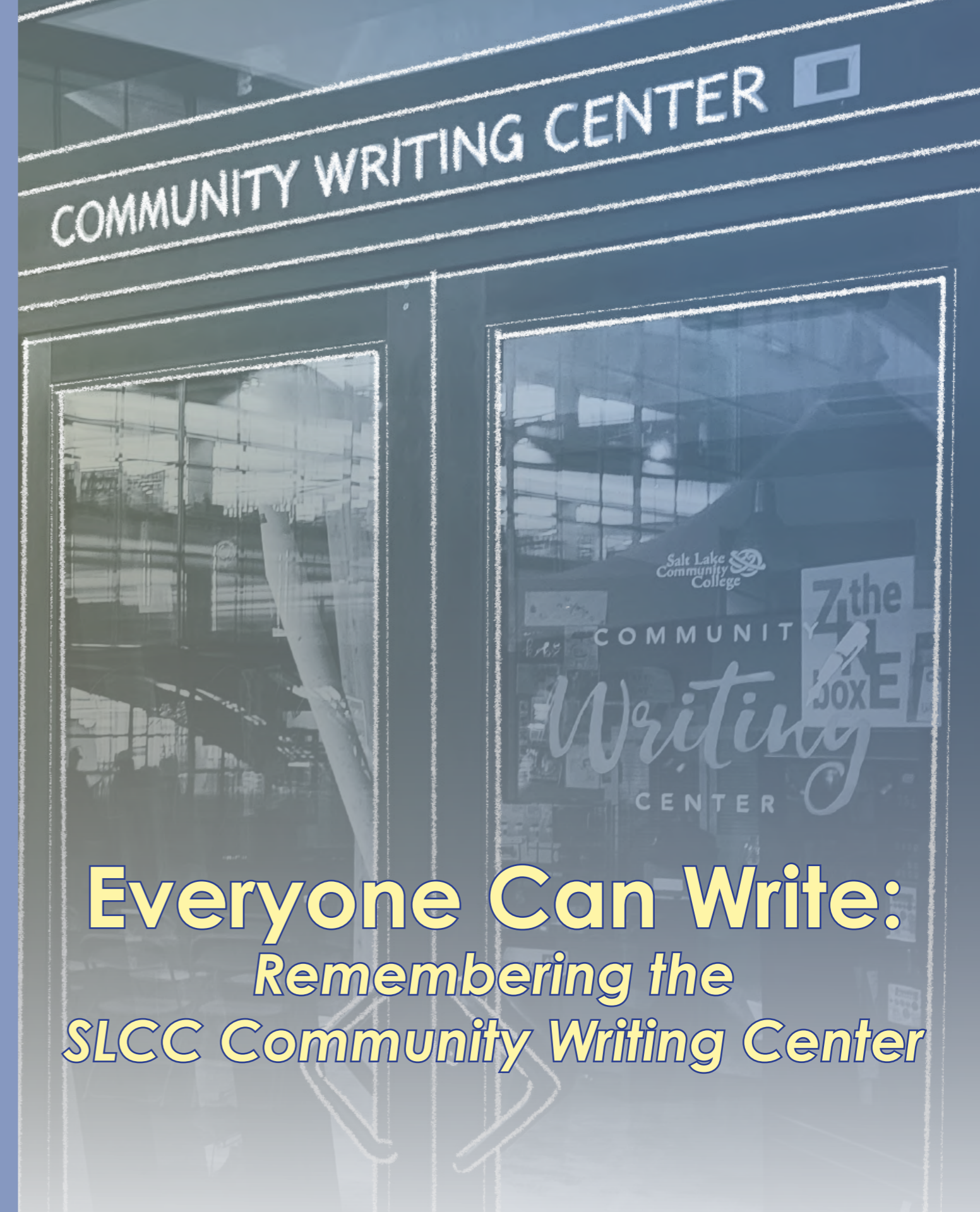




Everyone Can Write | 2001 — 2026



Everyone Can Write:
*Remembering the
SLCC Community Writing Center*

**Everyone
Can Write:
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SLCC Community
Writing Center**

Everyone Can Write: Remembering the SLCC Community Writing Center is compiled and published by the SLCC Community Writing Center.

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Introduction

by Tiffany (Tif) Rouculp, *founding and final CWC Director*

SLCC Community Writing Center

Opened: October 22, 2001

Closed: May 29, 2026

In the book about what I learned at the SLCC Community Writing Center—from 1998 when I joined the process of creating it to 2010 when I left—I wrote, “I often thought of it as my ‘first child’ and have gone through stages with the CWC that parallel those of a parent: gestation, labor, and birth; nurturing, worrying, and trusting; the happiness of seeing other people come to love it, followed by the satisfied—yet bittersweet—knowledge that it was time for me to leave so it could grow in new and different ways without me.”

Grow it did, for the next 15 years, in ways and directions I never could have taken it. Over the past 25 years, the CWC became a beloved and important part of the Salt Lake community and landscape. When SLCC decided that its life was at an end, perhaps it was a kind of parental instinct that brought me back when I learned that penultimate director Kati Lewis was departing. In my application to direct the CWC for its final year, I explained that I wanted to take care of the center, to help it and those within it have a dignified and as-pain-free-as-possible ending. I hope I have accomplished some of that; for me, it has been an absolute gift to have been here again doing this work.

For a quarter-century, the CWC has positively impacted the lives of so many, both people and organizations. Its life deserves to be honored. We honor our loved ones through our memories shared beyond their time of passing. We remember together and introduce them to people they never met. That’s what this book is: remembering together and an introduction.

However, I must be clear that that this remembrance is incomplete.



I should have known that trying to create a comprehensive memory of the SLCC Community Writing Center was always going to fall short. How to remember 25 years? How to remember the stories of four different leaders; hundreds of staff and volunteers; thousands of workshops, writing groups, events, coaching sessions; and tens of thousands of people who have passed through the literal and figurative doors of the center? How to remember the laughter and tears, wonder and distress, stillness and jubilation that defined its phenomenal life? Those of us working on the official CWC archive (that will be housed within the Utah Division of Archives and Records Service) have realized that not even thousands and thousands of documents can capture the all of the stories of the SLCC Community Writing Center.

This book, therefore, should be read as a representation of the past quarter-century, shared by the voices of those who chose to (and were able to) respond to my call for memories. Writers, staff members, volunteers, partners opened their hearts in prose, poem, and image. Their contributions show how the CWC was not simply one thing; it was what it needed to be for each person at a specific moment in time. Even so, as I read through the varied memories, it became clear that the CWC was indeed also one thing: a genuine miracle. Not in the supernatural sense, but a miracle that a bunch of humans brought into being and kept going for longer than anyone ever imagined possible.

As Elizabeth Coleman asks in these pages, “How does one recount a miracle?” This book is an attempt to do just that, but it must be known, trying to recount a miracle is not a linear process, neatly demarcated into sections and order. What follows is a somewhat chronologically organized presentation of memories, artifacts, images, and documents that invites you to explore the CWC’s history and impact on the Salt Lake community. You’ll find no table of contents that allows you to skip to waypoints of your preference. Instead I invite you into the swirl of programs and people, publications and celebrations, moments and reflections that, to put it simply, happened.

The SLCC Community Writing Center happened, and we will remember it, regardless of whether the memories are inside these pages or in the minds, hearts, and bodies of the tens of thousands of people who had the good fortune to be a part of it.

Note: Some contributors included the names of CWC writers in their written pieces. These names have been changed to protect the writers’ privacy. Additionally, photographs of children without a release signed during the program have been modified.

"Most of the time your
brain knows what you mean,
but the exact
words never come out.

We have to keep
trying,
practicing,
and eventually...
it starts to work."

-A. H. Firouz bakhsh

Before the CWC

Potential Other Names:

~~SLCC Center for Writing and Community~~

~~SLCC Center for Writing Action~~

SLCC Community Writing Center

~~SLCC Center for Culture and Writing~~

~~SLCC Center for Culture, Writing and Community~~

~~SLCC Writing Community~~

✓ SLCC Center for Culture and Community
(and various permutations of these)

Before the Community Writing Center

The SLCC Community Writing Center opened in the Artspace Bridge Projects on October 22, 2001. It was the first writing center of its kind in the nation—a community college-sponsored physical space located inside a non-profit multi-use development—and would go on to be one of the longest lasting writing-centered collaborations between a higher education institution and the community it served.

The briefest telling of how the CWC came to be is that it took 3½ years from a tennis court conversation to unlocking the door on 500 West across the street from The Road Home shelter. The opportunities taken, relationships built, luck manufactured, and tenacity held are countless, but some moments deserve remembering.

1. Dr. Susan Miller from the University of Utah and Stephen Ruffus from Salt Lake Community College had been talking with each other about moving literacy and writing support into the community; both wanted to move beyond tuition-limited boundaries of higher education.
2. A fateful (& sporty) meeting took place between Stephen Ruffus and Stephen Goldsmith, founding director of Artspace, Inc., (shared in these pages).
3. Ruffus asked SLCC English department faculty, Tiffany Rousculp, if she would be interested in finding ways for SLCC students to create a community-building newsletter for the Artspace neighborhood.
4. Rousculp and SLCC students created the Artspace Writing Project which ultimately produced seven newsletters that helped raise funds for the Artspace Bridge Projects mixed-used development.
5. Rousculp worked during the summers for Artspace, teaching kids in their summer programs, and building relationships with Artspace staff and partners.
6. Miller, Ruffus, Rousculp, and Artspace agreed to pursue a “public literacy center” in the new Bridge Projects development, sponsored by the University of Utah and Salt Lake Community College. (The U of Utah later decided not to take on the project, though Miller served as a CWC Steering Committee member.)
7. Ruffus and Rousculp proposed, lobbied, and persuaded SLCC administration to consider the idea of moving into the community.

8. Rousculp created and facilitated the first DiverseCity Writing Series writing and publication project with the non-profit organization JEDI for Women, supported by SLCC work-study students, Kendra (Warren) Thompson and Catherine Lund.
9. Rousculp researched other community literacy projects across the nation; built connections with local community organizations; and worked with SLCC development staff, a CWC steering committee of SLCC employees, Artspace staff, and community representatives to determine the scope and space of what had evolved into the idea of a “community writing center.”
10. Rousculp, Thompson and Lund hosted another DiverseCity Writing Series project with the Liberty Senior Center.
11. Ruffus and Rousculp managed to, with the strategic involvement of Goldsmith, convince the SLCC administration to commit funding towards the CWC, to build out the space, and to sign the lease.
12. Rousculp and the CWC Steering Committee approved the CWC mission statement and foundational principles.
13. Rousculp worked with Clint Gardner, director of the SLCC Writing Center, to hire and train the six original CWC writing assistants: Lund, Thompson, Dennis Farrell, Sara Gunderson, Shon Harper, Michelle Kirkwood, and Stephanie McKee.
14. The writing assistants and Rousculp put the CWC space together, started to build the programs, made connections with community partners, and hosted the third DiverseCity Writing Series project with The Road Home Shelter.
15. The SLCC Community Writing Center’s doors opened to the community on Monday, October 22, 2001.

Artspace Writing Project

History and Overview of SLCC Artspace Writing Project

by Tiffany Rousculp
April 18, 2000

In the fall of 1997, Stephen Ruffus, SLCC Writing Program Coordinator; David Richardson, Dean of Humanities and Sciences; and Stephen Goldsmith, President of Artspace met to discuss possible collaborations between the non-profit community-building organization and the community college. Artspace, Inc.--a non-profit community re-development organization--has worked since the 1980s to rebuild this "forgotten" neighborhood just west of downtown Salt Lake City. Once the home of abandoned buildings, drug deals and heavy crime, Artspace has re-developed this area into low-income housing, public meeting spaces, and a thriving community of mixed ethnic, economic, and cultural backgrounds.

During their meeting, Goldsmith wondered whether SLCC might be able to produce a newsletter for the Artspace neighborhood, just west of downtown Salt Lake City. He mentioned that he had tried to produce a newsletter at least five times prior, but had never succeeded. Ruffus, eager to foster collaborations with Artspace, jumped at the chance and said "Yes, we can do it." Dean Richardson agreed and the task was presented to Tiffany Rousculp, Assistant Professor of English, who had previous experience in writing to build communities in the South-Central Los Angeles area.

In Spring 1998, the English department utilized one of their English 1900 (Special Studies) courses to develop the SLCC Artspace Writing Project. Rousculp actively "sold" the project to students from her own and colleagues' classes and managed to register a "student staff" eight people strong. During this first quarter, the students developed the look of the newsletter, the title (*Bridges: Building a Neighborhood through Story*), researched, wrote, edited and, in the end, collated over 1000 copies of a 16-page newsletter.

Stephen Goldsmith was delighted. He and the staff of Artspace could now utilize a document to tell the story of what they were doing in the neighborhood. The newsletter became a key element in their fund-raising efforts, helping them to raise at least \$1 million in the short life of its production.

Today, we are now in the final process of producing our fifth issue. Tiffany Rousculp is still in charge of its development, and still has to "sell" it to students each semester (particularly since it is an elective course). However, once students experience this hands-on service to their communities, many come back for a second, third, or even fourth time. Rousculp is also expanding the project to include collaborations with other students and faculty. Brent Budd, a faculty member of the Graphic Communication program, is leading his graduating design students in layout and design of the newsletter for a more polished, interesting, and professional look. Next semester, one student will write for the newsletter through a History 1900 course, which will expand the student's experience with faculty at this college, and will get more faculty involved in this service project.

This successful collaboration between SLCC and Artspace has opened many pathways for potential partnerships, revolving mainly around the Artspace Bridge Projects to be built by Summer 2001. These collaborations may include a Community Writing Center, an early childhood education training center, a small business entrepreneurship program, and a chef training site. What seemed to be only a newsletter has provided opportunities for both organizations beyond what had ever seemed possible.

BRIDGES

Building A Neighborhood Through Story

--Introductory Issue--

What Is A Neighborhood?

Many years ago, this was an easy question to answer. A neighborhood was where we lived, shopped, played, socialized, and spent our time living our lives. Now, with increasing suburban sprawl, commuter lives, and electronic access to just about everything, it becomes hard to define what a neighborhood is, and nearly impossible to consciously develop one. If we add to this the common neglect for urban spaces, a neighborhood can become fragmented, isolated, and invisible.

Artspace, Inc. has been working for several years to revitalize this sense of neighborhood in the western corridor of downtown Salt Lake City. By developing places for people to live and to work in a



Mary, Age 12 Created at Artspace Institute of Art and Imagination

In This Issue...

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The Forum for Multiculturalism - 2

Who's Who in Artspace?

Jackie Skibine - 3

Dennis Mecham - 4

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Our House - 5

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In the Community

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Changing Lives

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In One Person's Opinion

Community and J-Town - 10-11

History Lesson

Greek Town - 12-13

Farmers/Growers Market - 14-16

specific space, the beginning to grow Warehouse and the Bridge Project effort to establish community.

This new neighborhood-but who we are, what we have, and what is inside of a neighborhood "outside" of it, a newsletter hopes and replace them identification, an

When we build relationship neighborhoods, we make of it what we Enjoy those in the future

BRIDGES

Building A Neighborhood Through Story

Bridges was produced through a joint effort of Artspace, Inc. and Salt Lake Community College. We would like to thank Stephen Goldsmith and Jackie Skibine from Artspace for their help and encouragement. We would also like to thank the SLCC Humanities Division and School of Humanities and Sciences whose support made this project possible.

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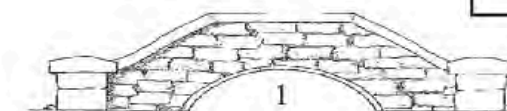
Facilitator:

Tiffany Rousculp

A special thanks to Melanie Appgood for her talented graphics and artwork.

Bridges was printed by students learning in the SLCC Printing Apprenticeship Program. Our thanks go out to Al Schumli and Brent Budd for their help.

Please send all correspondence regarding this newsletter to Tiffany Rousculp, English Department, SLCC, 4600 S. Redwood Road, Salt Lake City, Utah, 84130. Phone: 957-4992.



BRIDGES

Volume 2 Number 2 Building A Neighborhood Through Story December 1999

Breaking New Ground/Preserving the Past

Tuesday, August 31, 1999 was a day that made history in Salt Lake City. The events that took place represented the end of one era and the beginning of another. On that day, right about noon, the ground was ceremoniously broken with gleaming new shovels to symbolize the start of the Artspace Bridge Projects on the southwest corner of 500 West and 200 South.

This corner, like its surrounding neighborhood, has a significant and diverse history that not many people who live in Salt Lake City and the surrounding valley are aware



Stephen Goldsmith and Jessica Nava of Artspace break ground for the Bridge Projects with donors and members of Artspace's Board of Trustees.

In this Issue...

- What's Happening Downtown? Stories in these Walls: 5th West and 2nd South 2
- A Grande History: the Denver Rio Grande Depot 6
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- A New Development for Artspace: Ellenny Soter 11
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of. Railroads, groceries, warehouses, beer bars, and even prostitution moved through this central section of old Creek Town. Now, it will be home to the humane community development project that Artspace has been working on for several years. Surprisingly, Artspace's efforts to rebuild this neighborhood are about as well-known to the citizens of our valley as the corner's checkered history.

Another development project going on in the

downtown area that is better known to valley residents is the Gateway Project which is developing entertainment venues such as theaters and restaurants similar to other urban re-development projects in other cities across the country. This project has been inextricably linked with the goal of welcoming the world to Salt Lake City for the 2002 Winter Olympics.

While the physical sites of Artspace's community-building project are not as big as Gateway's, the vision behind it

(Please see "Preserving," page 2.)

BRIDGES

SPRING 2001 BUILDING A NEIGHBORHOOD THROUGH STORY VOLUME 4 NUMBER 1

SEVEN BRIDGES CROSSED: MANY MORE TO GO

It is said that people enter a new phase of their lives roughly every seven years. We move from young childhood to the gangly-kid stage, then to adolescence, young adulthood, and so on. Also, there is the infamous "seven-year itch" that disturbs many marriages in our culture. Perhaps it is relevant that this is the seventh issue of the Bridges newsletter, and we will be going through a change as well.

This issue will mark our last in our collaborative experiment between Salt Lake Community College and Artspace, Inc. We will be venturing out on our own with the next issue, as Bridges will become the publication of the SLCC Community Writing Center which will open in the Artspace Bridge Projects in August 2001 (see "Dream into Reality" page 5 for a complete story on the CWC).

Our adventure with Bridges began in the winter of 1998.



Tiffany Rousculp, Beau Chaine, Kendra Warren and Catherine Lund receiving a Utah Campus Compact Service Learning Award for Bridges.

Stephen Goldsmith, founder and then-director of Artspace, wanted a neighborhood newsletter to supplement the non-profit's work in creating community in this "forgotten" western downtown area of Salt Lake City. Artspace had tried several times to start a publication, but was never quite successful. When the opportunity to collaborate with SLCC arrived, both Artspace and the SLCC Writing Program jumped at the chance, and this newsletter was born.

At first, the newsletter was a vehicle to tell the stories of the successes that Artspace had managed in its redevelopment efforts. We were able to provide an arti-

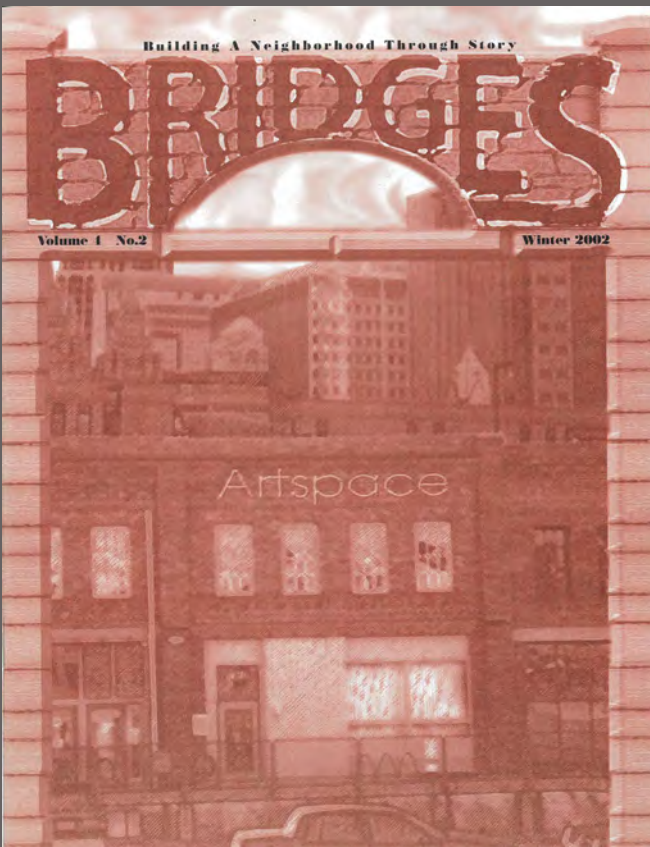
Bridges is produced through a joint effort by the English and Graphic Communications students at Salt Lake Community College.



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SEVEN BRIDGES CROSSED: MANY MORE TO GO

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- A (New) Old Depot 2
- BRACKENBONE COME AMONG! 3
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- A CHANGE, A CHANGE, A CHANGE, AND A CHANGE 12
- More Than Just Roads 13



Write to Make a Difference In Your City (and Get College Credit for It!) Join the SLCC West Side Writing Project.

- ✓ Become a published writer!
- ✓ Get one-on-one assistance with your writing from a college instructor!
- ✓ Be a part of the new SLCC Community Writing Center

Call Allison Fernley @ 957-4376 or email: fernlea@slcc.edu for information on how to become a part of the SLCC Community Writing Project!

Community Writing Center

The CWC has a great variety of offerings for the community, so drop-in or call 957-4992 for more information.

511 West 200 South Suite 100 Salt Lake City

With this issue of Bridges we bid you farewell, but invite you to keep watch for the **The West View**, a new, independent, community-based publication which will soon be providing a voice for the Bridges area (see ad on inside back cover).

The Community Writing Center is offering Journalism for Community Writing workshops, which will lead into a journalism writing group and individual writing assistance for writers of **The West View**.

The Tennis Court Oath, or the Formation of the Community Writing Center

by Stephen Ruffus, *Retired SLCC English Department Faculty & Associate Dean, CWC Co-Founder*

The Tennis Court Oath. Not the one from 1789 during the French Revolution when the commoners, locked out of a meeting hall, vowed, in defiance of King Louis XVI, to hold together until a new constitution was written. And since they were prevented from participating in the meeting, they held their own in an indoor tennis court where they made an oath to resist the power of the king.

No doubt you are wondering what the French Revolution has to do with the Community Writing Center. On the surface, nothing except that the story of the CWC began many years ago on a tennis court. I had been playing tennis with a few friends, one of whom was Stephen Goldsmith, who would become the city planner for Salt Lake City Mayor Rocky Anderson. Goldsmith had been putting together a plan in the old Greektown part of the city for a multi-use development including living space for artists and gallery space on the street level with, as I recall, a grant from a Seattle bank. Around the same time I had been cooking up an idea for what I termed a literacy center, not in the sense of functional or basic literacy, but literacy “as a lifelong, evolving practice rather than a ‘basic skill’ to be mastered early, focusing on sustained, thoughtful, and communicative engagement.”[*] According to the National Coalition for Literacy, literacy is defined as “understanding, evaluating, using and engaging with written texts to participate in society, to achieve one’s goals, and to develop one’s knowledge and potential.”

What is to me most revolutionary about this statement as it pertains to the emerging concept of a literacy center and the field of literacy education is the importance it places on the individual’s personal needs, desires, and goals, thus troubling traditional and elitist ideas about literacy and what constitutes a literate person. Therefore, a community writing center would be a place where members of the community could take part in its resources to engage in various kinds of adult literate practices connected with different forms of writing. The creation of the CWC was an outgrowth of a shift the field of composition studies had taken away from so-called current traditionalism, which, among other things, favored product over process, formulaic structure, and correctness. That is, the CWC would focus on any kind of writing that people would want to use for their own identified purposes in specific contexts. In short, a local community college would take on the role of promoting and supporting written literacy beyond the context of the classroom.

To Goldsmith’s credit, it was not particularly difficult for him to comprehend the value of such a center. He was quickly able to see how it fit within his model for a multiuse development. At that point it was up to Tiffany Rousculp and me to secure financial and conceptual commitments from SLCC’s administration. To initiate a connection between the college and Goldsmith, I introduced him to Tiffany suggesting she could help the Artspace neighborhood development project, of which he was president, produce a newsletter. After successfully doing so, Tiffany and I approached two deans at the college to secure their support. In those days at the college, a long time ago now, the process for initiating a new idea was much simpler, less bureaucratic. Still, it took more than a handshake for the deans that this idea was consistent with SLCC’s mission. They were thorough in reviewing our proposal and clearly supportive of the idea. On the matter of the director’s position, they looked upon it as a staff appointment. Tiffany and I made the hard case for why such an appointment should be made from the English faculty citing the structure of other centers as examples. At this point, further details notwithstanding, such as establishing a board, the path toward the opening of what became the CWC on the west side of the city was paved. Somewhat later, Tiffany seized on the opportunity to move the center to Library Square where it has remained for most of its existence.

I will grant that “revolutionary” may not fairly represent the significance of the CWC within SLCC’s administrative framework. Ultimately, however, the CWC did quietly disrupt longstanding belief systems the college had held relating to the role of faculty beyond the classroom and its assumptions about who its constituencies are. But I do believe that Goldsmith and I committed to something enduring—an oath of sorts—that would enhance the projects we both were dedicated to.

Acknowledging all that Tiffany devoted herself to for many years to grow and sustain the CWC, I deeply regret the pending closure of the center given its various contributions to the SLC community, as well as its reputation on the national discourse on literate practice and writing centers. Still, the CWC has had a long history, and I firmly believe that what it accomplished and produced will continue to resonate long into the future. I am grateful to have been a part of it.

*“Principles for the Postsecondary Teaching of Writing” (Conference on College Composition and Communication)

To: Stephen Goldsmith, Jackie Skibine—
Artspace, Inc.
From: Tiffany Rousculp
Subject: Vision of a Year at the “Literacy Center”
Date: 11/17/98

Below is an outline of what I consider will be the needs and activities of the “SLCC Literacy Center”—name to be determined—in an average year.

Physical Space:

“Literacy Center”

- 1) A gathering space, likely to be shared, of about 500-600 sq ft, including
 - a) Two-to-four computer terminals--linked to Internet, with monitors sunk into tables, in a space where users can face each other and have room to write.
 - b) At least one table that could seat approximately 6-8 people with chairs, perhaps another that seats four.
 - c) Four “comfortable” chairs seated in a square around a coffee table of sorts.
 - d) Two chairs seated in different parts of the space.
 - e) Access to a printer for computers
 - f) Portable white board
 - g) Bookshelves/Magazine, Journal Racks
 - h) Television and VCR
- 2) Office space attached to the gathering space, but with the ability to close off
 - a) Desk
 - b) Computer
 - c) Table that could sit four people

Classrooms:

- 1) Two classrooms that could seat 20-25 students. Preferably at small tables (4-seaters).
- 2) One of these could have computers, but, for the best classroom interaction, the monitors should be sunk into tables and should be in “pods” of four.

Personnel:

“Literacy Center:

- 1) Full-time director--teaching one class a semester
- 2) Shared receptionist
- 3) Work-study tutors (3-4 working at 20 hours a week)
- 4) Internships--students taking “Co-op” courses, working on projects or tutoring

Classes

- 1) Teacher from SLCC
- 2) Students from community, corporations, etc.

Activities:

“Literacy Center”--I’d like to see this able to be open from 7:30 am to 9:00 pm, Monday through Friday and also open from 10-4 (or so) on Saturday and Sunday. I’m not sure how this would happen, perhaps through a receptionist, through Work-study students, etc.

- 1) Produce Artspace newsletter through SLCC Artspace Writing Project
- 2) Tutoring towards literate action for individuals who may have been referred to the site
- 3) Provide a forum for the production of public documents by groups who may not have the space/tools to do this (ie. the homeless population).
- 4) Serve as an “information” center on issues surrounding intercultural language and literacy events.
- 5) Facilitate extended literacy workshops for local organizations or corporations.
- 6) Hold conferences, symposiums, “awareness days” on issues of intercultural language and literacy exchange (2-3/year)
 - a) Interlanguage: Spanish/English interchange
 - b) Intermedia: Visual/oral/written literacy
 - c) Other

Classes:

- 1) Six-eight SLCC classes a year, four per semester--offered over the day, maybe two in the day, two at night. One class taught by the Director per semester, the others taught by SLCC faculty.
 - a) Composition
 - b) Technical Writing
 - c) Business Writing
 - d) Introduction to Cultural Studies
 - e) Discourse Studies
 - f) Work-study (tutors)
 - g) Introduction to Linguistics
- 2) Targeted classes working with particular organizations/corporations--taught by SLCC faculty, or perhaps facilitated by students in those classes.
 - a) Technical Writing
 - b) Business Writing
 - c) Work-study (tutor)

11/17/98

In the Beginning

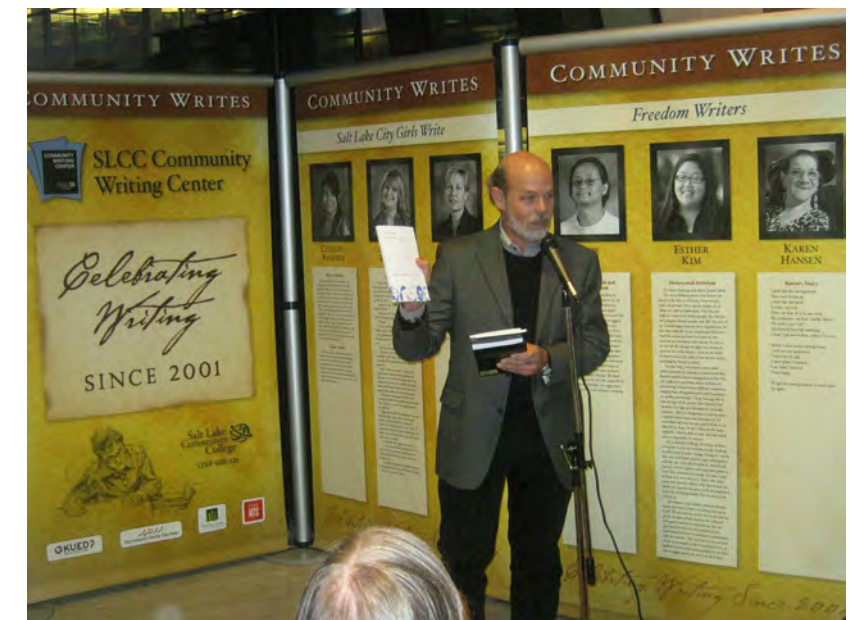
by Stephen Goldsmith, *Artspace Founder & CWC Advisory Committee Member*

In about 1998, Stephen Ruffus seeded the idea of creating a home for the Community Writing Center in one of Artspace's mixed-use projects; it became a process of just nurturing his, and Tiffany's idea. Their commitment and passion were part of a collaborative spirit of creating change that Artspace was engaged in. For us, they were ideal collaborators, as their vision and perseverance were perfectly paired with ours.

This isn't to suggest that they just put an idea into the ground we were developing for affordable housing and workspace and left the rest to us. To the contrary, they had to gently but boldly build a community within the community college that would help feed and support their vision. My recollection is that this was a heavy lift. How might they convince people whose vision of community didn't include placing a remote center adjacent to Salt Lake City's most populated shelter for people facing homelessness, known as The Road Home?

And yet, despite the rocky terrain they encountered along the way, those two dedicated word lovers, people who know that, as Abraham Joshua Heschel said, "words create worlds," their tenacity opened the seed of their idea and it flourished in The Bridge Projects. Some residents at The Road Home found solace, guidance, inspiration and new skills under CWC's roof. Bridging compassion and opportunity, their modest but beautiful space incubated change in people's lives. Words created new worlds for people whose lives were languaged under a banner of homeless. The CWC became a home to hope.

As winds of change pushed against their sustainability in that underserved neighborhood, I watched as the CWC adapted. Sad as I was to see them head east to the city's new library, I knew it was less about something dying and all about resilience. Their choices modeled the ways we rewrite stories and keep them fresh. The CWC's flourishing



1. Background/History

- a. Artspace - 2 prj - Bridge Proj - how that will restructure the face of SCC - socially, culturally, economically.
- b. SCC rel. w/ Artspace thm. Newsletter
- c. Literacy Center
 - relationship w/ other NCCs, CCA, Tree Utah

2. Purpose: need a purpose statement that includes definition of Literacy. Values statements

"Literacy is the use of reading + writing as operations in the service of a goal to accomplish transactions within a specific context." (make this sound clearer)

SLCC Values statement: (how the Center will meet each of these values)

1) Community	- OR -	Education	- OR -	Intercultural
2) Creativity		Sharing		Professional
3) Diversity		Understanding		Personal
4) Environment		Access		
5) Excellence				
6) Expression				

at the library was an exciting new chapter. I was delighted and honored to be asked to serve on their advisory committee.

From my seat on that board, I witnessed multi-lingual, multi-generational, multi-cultural and multi-talented humans raising voices that expressed the diversity of lived experience. Their sunlit space nourished ideas and screamed R-E-S-P-E-C-T as if Aretha Franklin was in the room. That space sung joy, and sorrow, and anger, and fear, and that rainbow of human experience that matters in people's lives. It incubated our shared humanity and gave it voice. I got to watch and listen and be moved.

As seed banks contain specimens that might one day flourish again, it is my sincere hope that the passion and commitment that Stephen and Tiffany and everyone who helped grow their idea might find fertile ground again. Our most human expressions of care, our reach to understand and need to feel included, happens when a place like the CWC opens doors to expression. When a next generation recognizes this need, may they have the courage and strength to bring new ideas out of the ground once again.

Memo

To: Stephen Ruffus
From: TH
Subject: Initial Brainstorm for "Literacy Center"
Date: January 27, 1999

I've written up the following brainstorm in hopes of getting us both to start thinking about what we're doing here. I think our time would be best spent if we both take the issues and questions that are raised here and work with them over the next few days and meet next week with our thoughts and responses. (It just seems that we're both a little overwhelmed this week with other stuff, and having something to read and respond to might serve us better so we can get stuff done in a more efficient manner.)

So, perhaps we can shoot for getting together next Tuesday afternoon or Wednesday afternoon, and plan for a couple of hours to really go through these issues. What do you think? Also, send me any issues that you think we need to address by next week as well.

I've attached Susan's prospectus (for Center ideas) and the FTLC proposal (for one that made it through the administration) so that we can interrogate what works for us, and doesn't work for us. I've asked questions about them below as well.

Brainstorming for Literacy Center

1. Advisory Board (Permanent):

One Faculty Member from:
English
Languages
Business Communication
Developmental English
ESL

Director
Writing Program Coordinator
Dean of Continuing Education
Dean of Humanities and Sciences
Academic Vice President
Member of Artspace Staff
Two at-large community members from relevant organizations

Ad-Hoc Committee and Developmental Advisory Board (to help draft proposal and plan)

Proposal Writer--Me
Members of Writing Program Degree Design Committee
Faculty Member from Languages
Writing Program Coordinator
Director, Faculty Teaching and Learning Center
Dean of Continuing Education
Dean of Humanities and Sciences
Academic Vice President
Member of Artspace Staff

Need TO DO:

Develop "mission statement"/purpose of Center--do you already have one? See my notes below.
Outline roles and resources the Center will provide--see brainstorm below
Determine Costs/Equipment needs that will be provided by SLCC--who do we talk to in order to determine this?
Determine Costs of staffing Center: Director, Tutors, Interns, etc.

Meetings with Board:

1) Meet to discuss draft document proposal, perhaps starting with a general framework of our ideas and the questions that are generated in this document.
2) Discuss funding, staffing, and equipment issues

Purposes of Center (see attached document from Susan Miller):

Education--The Center will serve as a site to provide information and practice settings where people of the SL community can engage in improving, developing, and using their language practices--both as the producers and audiences of written language? [Do we want to focus on written language? I mean, this may be a distinction between us and the CCD. But that also brings up the question of multiple literacies--home, work, oral, folk, visual...]. While the Center is not imagined as a remediation site, it will provide leadership and help to facilitate literacy action programs, offering a place for training volunteers and conducting basic and enrichment programs to groups who seek access to this beyond formal school programs. It will provide on-going community a programs with a resource center, in the form of people and materials, to support their work, but also to encourage activities that give individuals and groups access to skilled uses of language in specific areas. [Read the rest of Susan's proposal under "Education", what do we want to take from there?]

Actually, read the whole section of Susan's under Education, Sharing, and Understanding. I think that these headings are a little too "warm and fuzzy" for the folks at SLCC, but we may be able to work with them. Also, I'm going to probably need some more concrete ideas to work from. Highlight (or annotate) what we want to "lift" from there and then we'll compare notes.

In addition to the three areas that Susan outlined, I've added "Access" because I see this as a fundamental part of the Center. I think that this space should be a place for those who are disenfranchised, or disempowered, to come to in order to develop abilities and knowledges that will provide them access to a literate conversation. Of course, we can't presume that this place will teach people "how to Read." So I think we need to clarify just exactly what people will get from this Center. Who is our Clientele? For some reason, the homeless population always pops into my mind

first when I ask this question. But, who else [this might also help us brainstorm for a name]. Below is a short, initial, list of who I think our clientele may be:

- 1) Homeless population
- 2) Local Writers and Writing Groups
- 3) People from surrounding area who have a "beat" with someone/institution but don't know what to do with it
- 4) People who want to run their writing by someone (letters, resumes, etc.)
- 5) People looking for a job and a way to present themselves
- 6) Community groups looking for a place to develop a newsletter, zine, or other documents
- 7) People researching issues of language (English-only, bilingual education, etc.)
- 8) Meeting space for local groups centered around language, communication, literacy
- 9) Conferences on literacy--for the academic and public communities.
- 10) Place for the development of the Bridges newsletter (would this still be an SLCC class)?
- 11) MORE/OTHERS?

This leads me to think of how would we advertise this center? What needs are out there in the community for this type of space, interaction, dialogue. The CCD seems obvious, in that there are always conflicts arising that would be much better solved by alternative means...but, what is the pressing need for our Center? We can talk about it in lofty and idealistic ways, but really, concretely, what is the need? I think that if we look at this question, then that might help us with this whole proposal.

Also, we really need to think about what this does for SLCC. As I'm writing this up, I'm trying to see it from Marjorie's p.o.v., and I'm not seeing FTE's. I suppose we could make a case that this type of outreach would bring in FTEs, but that might be a hard sell for the amount of \$\$ and capital that would need to be invested. It's PR basically, and I'm not sure that the administration is in a place (theoretically, or financially) to spend this kind of money on PR. So, here's another question we need to think about (maybe these are the basis for the first Advisory Board meeting?): How does this Center benefit SLCC as a whole--academically, vocationally, administratively? Of course, we will suggest that I teach one class a term in the classroom space there, and that will generate minimal FTEs (perhaps we want to suggest that more classes will be offered there, taught by adjuncts or other FT faculty), as will this idea of "mini-courses" taught by SLCC faculty as well. That could be one thing that the Center could coordinate (though it might be a real headache, trying to get FT faculty, or adjuncts to agree to doing these types of short courses. I'm thinking here mainly of Business or Technical Writing courses for the surrounding companies).

As I believe you feel, I don't want to "etch in stone" what this Center will do. I like how loose the FTLC proposal was and how that has provided a space for ideas to grow, change, and develop. But, this is a bigger step for the College, so we're going to need to provide a system or a structure of what we expect to do.

Mission Statement/Background/Rationale Ideas:

Education, Sharing, Dialogue, Access. Providing a physical site, resources (people and materials) to people and groups in the SL community. Extending the mission of SLCC beyond its collegiate buildings and into the community. Responding to the needs of the community [again, what are those needs?]. Providing a learning environment/experience for both people from the community and SLCC students. Increasing access to successful literate acts for historically disenfranchised and disempowered communities. Serving as a center for local literate community action. Responding to immediate and specific community needs--in the way that only the "flagship" community college can do? Providing another source of gaining students for SLCC?

"Conclusion"

I'm kind of out of ideas for now. Can you read this over and can we meet sometime next week? With both Susan's prospectus, and the FTLC proposal annotated with what we'd like to take from there? Also, with some of the questions that I bring up answered (at least from our perspectives)? I'd also like to, by next week, start contacting the various folks that we'd like to have on the "development" advisory board so we can get a meeting together in February.

Over
People
Man man

Frustrated
Don't think this
but they are
we look too big!

Memo

To: Stephen Goldsmith/Jackie Skibine
From: Tiffany Rousculp
Date: January 27, 1999
Subject: Literacy Center Design

Stephen and I met recently to discuss how we envision the physical space of the SLCC/Artspace Literacy Center (including its shared "common space" with the Center for Community Dialogue). Attached is a very rough sketch of what we are thinking, but we welcome (and want) any input from you, since spatial design is not our area of expertise.

Issues that need to be considered as we make these decisions are the following (This is not an exhaustive list.):

- 1) We want to avoid the "school look" for the Center. We'd like it to have a community "feel" to it, one that is welcoming and that fosters connections among those who come to the Center. This might influence lighting, windows, decorations, etc.
- 2) How do we want people to enter the space? How can the design engender a feeling of enfranchisement for those who use the Center? Could there be a "buffer" area at the entrance where visitors could even potentially log-in to computers with their purpose of using the LC? (This might create a necessary database, and also could create a sense of "belonging" to the user.)
- 3) How will the schedules of the LC and the CCD interact? The potential for overlap (and, unfortunately, conflict) needs to be considered in the design.
- 4) How does the design affect the possible hours of operation? If the LC was to be open 7am-10pm M-F, 9-5 Sat, and 10-4 Sun., would this affect the design? How would issues of security be affected by these hours?
- 5) Would the conference rooms be large enough to hold LC board meetings?
- 6) How do we deal with sound issues? This should be a place for conversation and quiet work space. How do we design the various areas of the shared space in order to facilitate both?
- 7) Would there be a possible "break" area for staff?

8) Is the classroom space intended to be "attached" to the LC or is it a separate space in the Forum for Multi-culturalism?

Space Needs (that may affect design decisions):

We have made a rough estimation that the space needed for the entire area: 1) Shared space, 2) Conference rooms, 3) LC Director's office, and 4) CCD Director's Office to be nearly 2000 square feet. The sketch on the accompanying page is not very imaginative, and suggestions are requested.

Storage space will be needed for a portable TV/VCR and other items such as video tapes, CDROM, writing materials, pamphlets, literature, library, etc.

As it will be essential to the LC to have Internet access, computer needs should be considered. We imagine that there would be two computer "clusters" of four computers each. Also, the two directors would need to have computers in their offices, and the receptionist would need one in that work space. If we have a "log-in" area for visitors, we would need one to two computers there, but not necessarily with Internet access.

In addition, we would like the shared space to have at least one phone for public use (local calls), one at the receptionist's area, one in each director's office, and one in the large conference room.

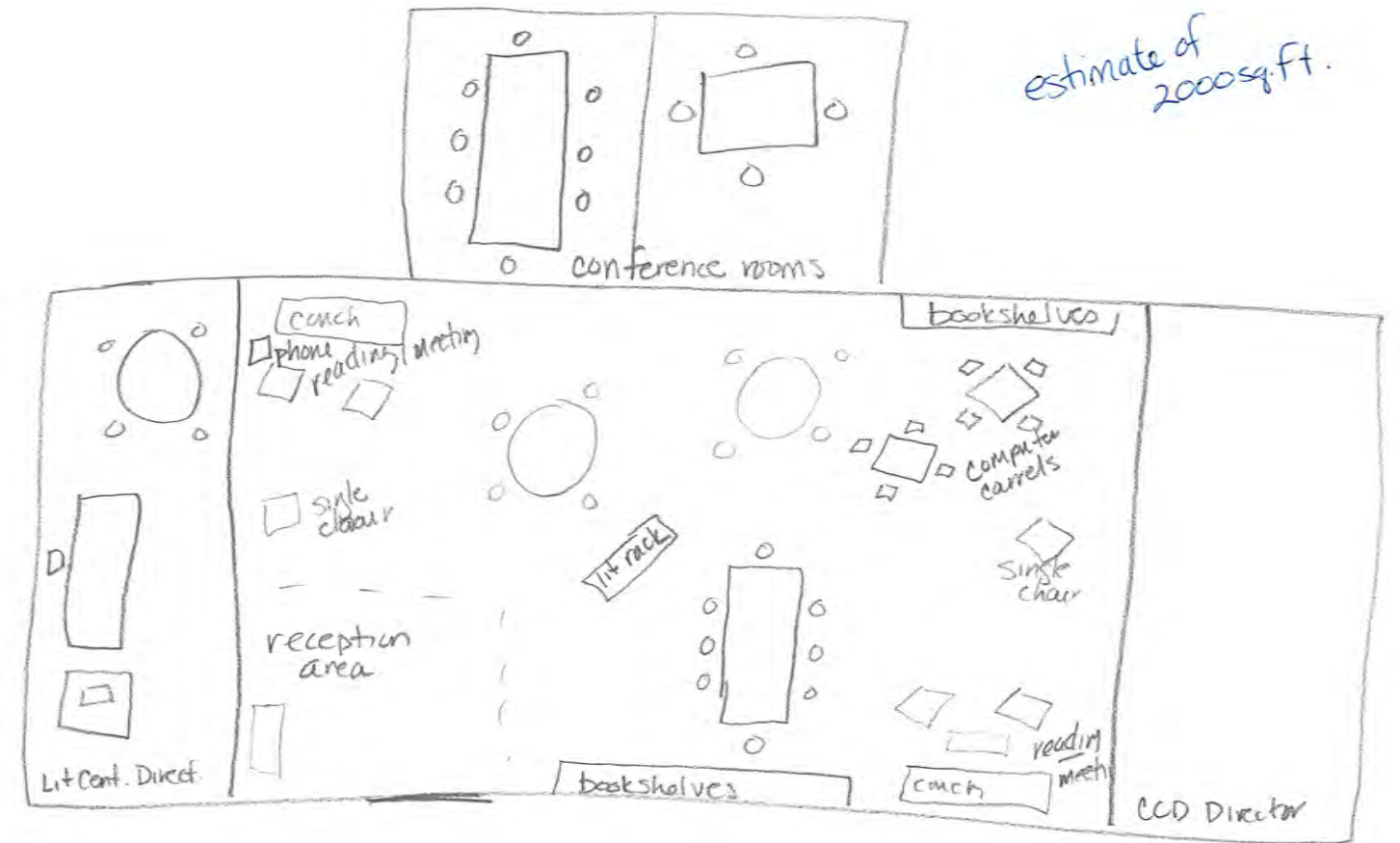
These are just our thoughts as we move towards developing our proposal for the Literacy Center. Please offer any suggestions that you think would be good (or would help clarify our thinking).

Attachments: Sketch of LC space

Bookshelves - vac-ed to
Shared common space -
Computer carrels -
build-around
entrance area -
art? stuff to help them enter -
to define what the space is +
what - walls -
Program -
paginated on
screen.

Joan Smith - NCCJ
Diane Hamilton - @ CCD

Frustrated—
Don't think this
will fly - are
we looking too big?



ROUGH IDEA OF Literacy Center + Shared Space

Thinking Notes (offer feedback if you would like to):

Purposes:

- To bridge cultural differences by fostering understanding of inter-cultural collaboration and communication through writing.
- To provide a forum for the production and expression of the perspectives of traditionally disenfranchised community populations.
- To encourage urban community problem-solving using collaborative inter-cultural discourse awareness methods.

Potential Collaborations:

- Many within SLCC
- Center for Community Dialogue
- National Conference for Community and Justice
- Homeless shelter
- Horizonte
- West High School
- El Centro de la familia

Potential Other Names:

- SLCC Center for Writing and Community
- SLCC Center for Writing Action
- SLCC Community Writing Center
- SLCC Center for Culture and Writing
- SLCC Center for Culture, Writing and Community
- SLCC Writing Community
- SLCC Center for Culture and Community (and various permutations of these)

Staffing and Tutoring/Mentoring

Who would do the tutoring? WC tutors who have already done a semester in the WC? Students in 2000 classes in other programs (Humanities, Social Sci, Ethnic and Urban Studies, English, etc.) Collaborate with the Thayne Center to get students.

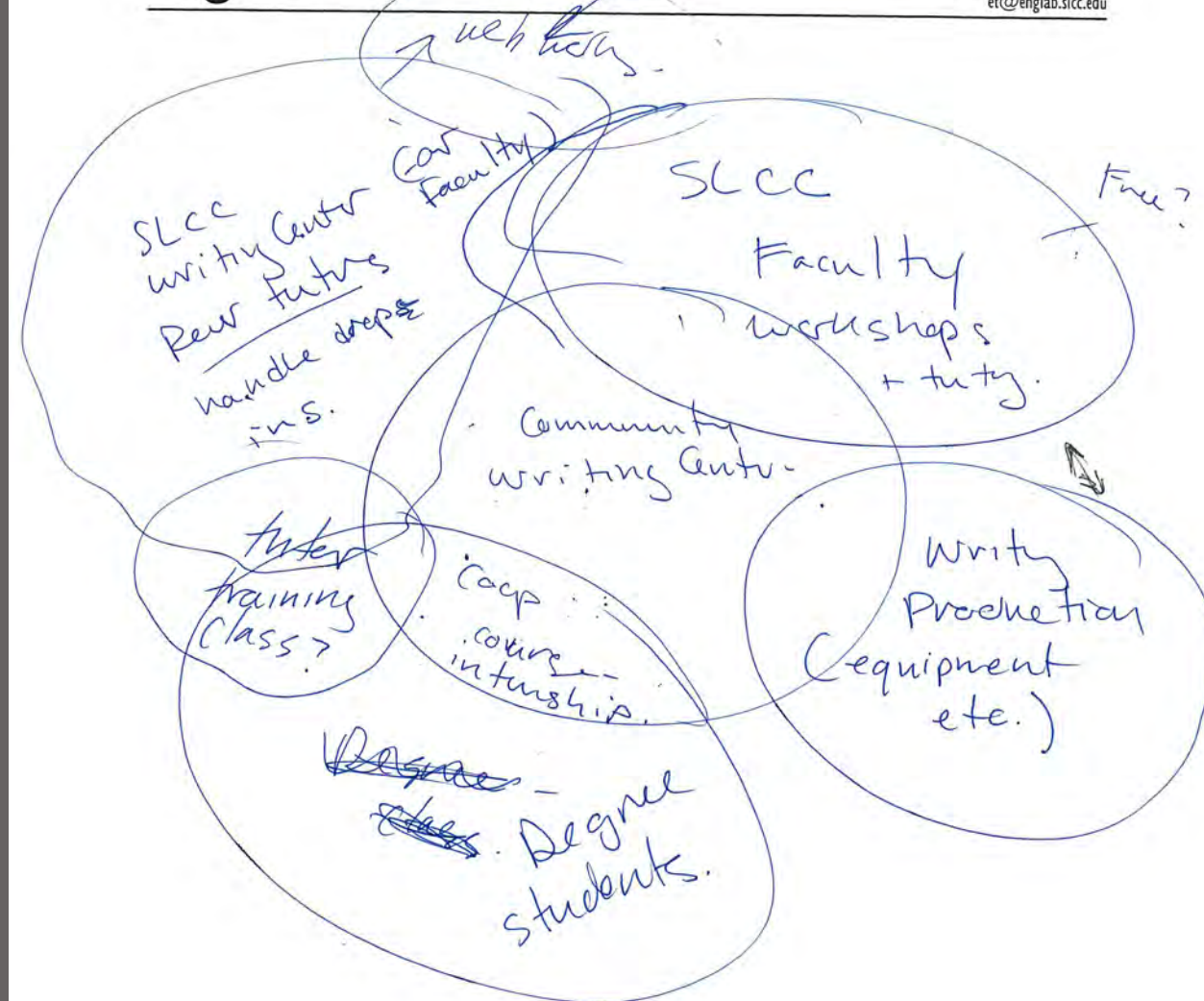
2 groups
 - individual
 - groups
 - traditional populations
 historical disenfranch
 & suppressed
 corporated influx

- faculty status?
 - rotating

bigideas

mostly 2 C. Money

SLCC Writing Center
 Salt Lake Community College
 957-4893
<http://www.slcc.edu/wc>
et@englab.slcc.edu



Writing Center Resource Manual




Ten years of Writing Advising 1990-2000

The (original) DiverseCity Writing Series



The original DiverseCity Writing Series (DWS) was the first project of the SLCC Community Writing Center, started before the agreement for a physical space was made. The DWS provided eight-week writing workshops to members of four different local organizations, printed a 'zine of the writers' chosen work, and organized a public reading event to celebrate.



4600 South Redwood Road / P.O. Box 30808 / Salt Lake City, Utah 84130-0808
Telephone (801) 957-4111 FAX (801) 957-4444

SLCC Community Writing Center
DiverseCity Writing Series
PILOT PROJECT—JEDI FOR WOMEN

Dates of Project:

- Begin: Week of September 11, 2000
- Meet once a week with group for eight weeks (dates to be scheduled with participants).
- Finish with public reading during week of November 6, 2000. (Or perhaps the following week, which won't be so linked up with elections.)

Contact Person:
Tiffany Rousculp, English Instructor
957-4992, rouscuti@slcc.edu

Overview of Project:
The DiverseCity Writing Series aims to provide the individual with opportunities to express themselves and to be understood by their communities. We want to show that everyone has value and purpose in our city. A powerful way to do this, as evidenced by the success of the *Bridges* newsletter is to write and share our stories. People who have been silenced by cultural, institutional or historical forces need a safe, encouraging, and educational environment in which to create their stories. When people write about their lives, and are valued for doing so, confidence and personal insight grow. Analysis of the surrounding community can lead to increased interest in, and dedication to, participating in that community. Also, when those stories are shared, we will raise awareness—and hopefully understanding—of the myriad of people in this community who make Salt Lake their home.

JEDI for Women will select 6-8 clients to participate in this pilot project. These clients will meet together for 2 ½ hours each week with the facilitator, Tiffany Rousculp, English instructor at SLCC. The meeting time and place will be determined in coordination with JEDI for Women and the participants.

The participants will engage in several writing projects based on the themes of self and community. Specifically, the participants will write in response to the following inquiries:

- How do you describe/define your self?
- How do you describe/define the community to which you belong?
- How does the larger community of Salt Lake respond to your self?
- How should (or how would you like) the Salt Lake community view your self?
- What ways can you help to make that happen?

The facilitator will provide instruction in invention, drafting, and revision processes, along with direction relevant to the particular writing tasks. Individual and small-group assistance will be provided. If possible, student writing tutors from SLCC will also assist the participants.

At the end of eight weeks, the group will produce a 'zine (an independently-produced small magazine) of self-selected writing. Each participant will receive a copy of this 'zine and JEDI for Women will be provided with copies as well. The 'zine will go into the SLCC Community Writing Center library and will be provided to organizations and individuals on request.


Also, the public will be invited to share in this project during a public reading. The participants will select from their writings those that they wish to read aloud for an audience. This will likely be held at the Salt Lake Public Library, Cup of Joe's, or at a more appropriate location for the participants. The participants' friends and families will be at the top of the invitation list, along with others associated with JEDI for Women. JEDI for Women and SLCC will be asked to invite any others they believe would benefit from hearing the words of the participants. Local government representatives will also be invited.

Needs from JEDI for Women:


- Be responsible for selecting 6-8 clients who can participate for the whole project.
- Agree to advertise the DiverseCity Writing Series and the public reading to its board, members and other interested parties in the manner of its choosing.
- If necessary, assist in securing a meeting place.
- Collaborate with SLCC to find solutions to unanticipated problems.
- Complete partner organization project evaluation by January 8, 2001 (the evaluation format will be provided to you and should not be too extensive).

Wisdom in Words

A publication of the
Diverse-City Writing Series
in partnership with
JEDI for Women.



The Diverse-City Writing Series:
Building Bridges through Education and Story
A project of the SLCC Community Writing Center.





Introduction

The second workshop in the DiverseCity Writing Series certainly lived up to its goals, specifically in providing an expressive space for the diverse voices in our city. These writers, all clients of the Liberty Senior Center located at 251 E. 700 South, Salt Lake City, came from vastly different backgrounds, only to find themselves brought together, eight weeks ago to



write their life stories. We shared openly with each other and enjoyed every moment of learning about each other's lives and memories. Every one of us laughed at the stories, and cried too, as we wound our way through the pages of fully-lived lives.

This workshop was in some ways a perfect match between purpose and participants, perhaps because they all had time—one of the gifts of retirement and requirements for writing. These people wrote deeply and thoughtfully. They wrote and revised their writing into the pieces you see in these pages. In our meetings, we worked from the moment we all arrived until often beyond the appointed hour. In other words, these writers value the written word. As the workshop progressed, they all opened themselves to the powerful feeling that grows from expressing one's self in a permanent form, written down for others to read and re-read in their own time.

In many other cultures, stories from elders are sought out for guidance, comfort and life lessons. In our country, senior citizens are

often ignored, much less listened to for the wisdom in their stories. Sometimes they are dismissed as unwise or thought-less, their opinions irrelevant to our harried lives.

However, it takes less than a short second to realize these stories come from mindful and experienced people, stories that flow from the thoughts and memories, and sometimes painful hands, of our senior writers. Universal experiences such as

loss, victory, celebration and love repeat themselves in these pages, recognizable to all of us, deserving of our attention.

To find the individual in a memory, or in a story of a life, is to connect with more than just the event

exchange
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feeling, t
the word
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true life
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Liberty
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possib

Turning Pages to Mature Wisdom

A publication of the
DiverseCity Writing Series
in partnership with
Liberty Senior Center.



The DiverseCity Writing Series:
Building Bridges through Education and Story.

A project of the
SLCC Community Writing Center.

Shelter Writes

A publication of the
DiverseCity Writing Series
in partnership with
The Road Home



The DiverseCity Writing Series:
Building Bridges through Education and Story.

A project of the
SLCC Community Writing Center

I also need some commitment from the administration that this work is being supported. I am having to do this on my free time and, because of this, am not able to do a thorough job. I have removed myself from my leadership commitments on the Faculty Association and that will free up some time for me. But, I need support. I need time. I need resources to do this work that will lead to the development of this project.

Where we are at w/ admin:

- ~~for~~ for reassigned time & research

① Update on needs

② Proceed - Research

③ what formal connections have we made? Why do you need a formal thing like this?

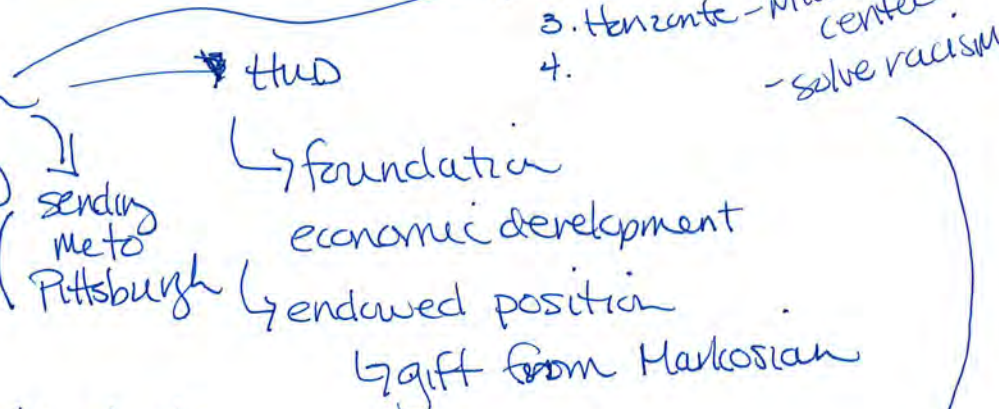
Goldsmith is prepared to go ahead with this project w/ or w/o.

What steps we need to take:

③ Board

① Research

② Funding



- Goldsmith email about SLCC's commitment to project -

- our name is officially on the thing - in the plan -

- how are other projects coming along?

What Problem will you be solving?
 - remain distinct & worth the investment?
 - poss. of partnership?

- nature of literate practice
 - clean house where literate practices will occur in this sight.

Memo

To: Geoff Brugger, David Richardson, Helen Cox
From: Tiffany Rousculp
Subject: College Commitment to SLCC Community Writing Center
Date: August 31, 2000

After meeting with Lou Ann Olsen, Sponsored Projects Director, for several months, we have come to the agreement that in order for us to apply for significant grants, we must have commitments from the College regarding the Community Writing Center.

Specifically, the main commitments that we need are the foundations of the Center: 1) the place, and 2) someone to run it. Specifically, the most important commitments are:

- A three-year commitment to pay the rent for the space which at \$5000.00/year.
- A three-year commitment to pay for reassigned time for the director at approximately \$9600.00/year.
- A one-time commitment to pay for furnishings for the center, estimated at \$7,000.00.
- A commitment to find a solution to the summer-contract need for the director.

Expense	Cost	Three-year cost
Rent (includes O/M)	\$5,000.00/year	\$15,000.00
Reassigned Time (eight three-credit courses per year-\$1200.00 each)	\$9600.00/year	\$28,800.00
Furnishings	\$7,000.00	\$7,000.00
Three-year total		\$50,800.00

As you know, we are already engaged in a pilot program for the CWC, the DiverseCity Writing Series with JEDI for Women. The public is increasingly becoming informed of the CWC through appearances on local radio and in local newspapers. All the response has been positive and, essentially, thankful that the Salt Lake Community College is entering into such a community-based educational venture.

Please let me know how I can help you to secure these commitments from the College so that we can proceed with this exciting project and development of SLCC as an involved **community** college.

Thanks.

Tentative Agenda

SLCC Community Writing Center Development Meeting
Wednesday, February 23, 2000
Tiffany Rousculp and Lou Ann Olsen

1. Update on the Project –Tiffany
2. Review the “Template” Proposal
3. Review the researched foundations
4. Review the letter of inquiry “template”
5. Info on Parker/Hannfin Grant (collaboration with Artspace)

**SLCC Community Writing Center Development Report
Goals and Objectives**

Goal 1

SLCC will support low-performing adult writing needs to promote independence and self-sufficiency.

Objective 1.1 By December 1, 2000, SLCC will invite a representative Advisory Council to create, guide and support the development of a Community Writing Center in the Artspace Bridge Projects.

- 1.1.a The Advisory Council will meet at least monthly to guide the establishment of the SLCC Community Writing Center.
- 1.1.b The Advisory Council will hire a Director, who will hire and train eight (8) SLCC Student writing advisors (with the SLCC Writing Program Coordinator) according to SLCC hiring policies.
- 1.1.c The Advisory Board will send the Director to the Community Literacy Center in Pittsburgh, PA, and to the Institute for the Study of Literature, Literacy and Culture in Philadelphia, PA.

Objective 1.2 SLCC will establish a drop-in writing center and a community outreach program to provide one-on-one and group literacy services to the Salt Lake public.

- 1.2.a CWC personnel will develop an informational packet and will visit ethnic organizations, family literacy programs, community centers, senior citizen centers and government agencies to raise awareness and invite individuals to the CWC.
- 1.2.b With the SLCC Writing Center Coordinator, the CWC Director will develop drop-in writing center materials and training for tutors.
- 1.2.c During Year 1, the CWC will sponsor eight writing workshops for the public (ie., writing for political action, newsletter development, personal memoir, etc.) which the Director will facilitate or hire consultants as needed.

Goal 2

SLCC will promote diversity awareness, individual confidence, and community-building in the western Salt Lake City urban development area.

Objective 2.1 In Year 1, The CWC will sponsor four (4) six-week Diverse(City) writing groups to express the personal experiences and individual histories of traditionally under-represented populations.

- 2.1.a The CWC will partner with local community organizations (ie., El centro de la familia, YWCA, Traveler's Aid Shelter, Greek Orthodox Church) to invite individuals to participate.
- 2.1.b Weekly, the CWC director and writing advisors will work with participants to produce personal histories and memoir writing.

Objective 2.2 The CWC will provide opportunities for Diverse(City) participants to receive community recognition for their work.

- 2.2.a At the end of each project, the CWC will sponsor a public event to present the participants' writing to the Salt Lake community.
- 2.2.b The CWC will create an in-house and on-line library of all Diverse(City) writings.

Objective 2.3 The CWC will continue production and publication of the Bridges newsletter for the Artspace community.

Goal 3

The CWC will host, promote and facilitate adult educational opportunities in the urban area west of downtown Salt Lake City.

Objective 3.1 The drop-in and outreach arms of the CWC will act as a clearinghouse for adult basic education information and will make at least 7 referrals per month, increasing 20% each of the three subsequent years.

- 3.1.a The CWC director and advisors will collect information from other adult basic education providers.
- 3.1.b The CWC will sponsor outreach to senior citizen centers, homeless shelters, ethnic/heritage organizations, and other local community organizations.

Objective 3.2 The Community Writing Center will develop a comprehensive website linked to local and national entities that serve the target population.

- 3.2.a With the Writing Center Coordinator, the CWC will create a user-friendly and substantive website for low-performing adults.
- 3.2.b The CWC will create a calendar of educational offerings and opportunities.

Objective 3.3 The CWC will provide resources to local community organizations to fulfill their educational and community-building goals.

- 3.3.a The CWC drop-in writing center will serve as a location for local basic literacy organization volunteers (ie., Literacy Action Center, Literacy Volunteers of America, etc.) to meet with clients on an as-available basis.
- 3.3.b The CWC will work with the Salt Lake City office of Community Development, Neighborhood Councils, and Community Action Teams to determine potential collaborations in community conflict resolution and prevention.

Goal 4

The CWC will increase individual awareness and influence in community issues and processes.

Objective 4.1 During Year 1, the CWC will facilitate monthly community discussion groups that prepare individuals to express their perspectives and requirements.

- 4.1.a The CWC will recruit discussion participants through community centers, senior citizen centers, heritage associations, etc.
- 4.2.b The CWC will prepare community residents with effective communication skills that will allow them to act as facilitators of the discussion groups.

Objective 4.2 Quarterly, writing instruction seminars will be held to assist individual to express their thoughts and circumstances in a written format.

- 4.2.a The seminars will assist clients to make effective writing decisions around a range of options (ie., letter to the editor, legislative or congressional representative, or other public forums).
- 4.2.b With author permission, the CWC will publish these written works and share them with community residents and interested political representatives.

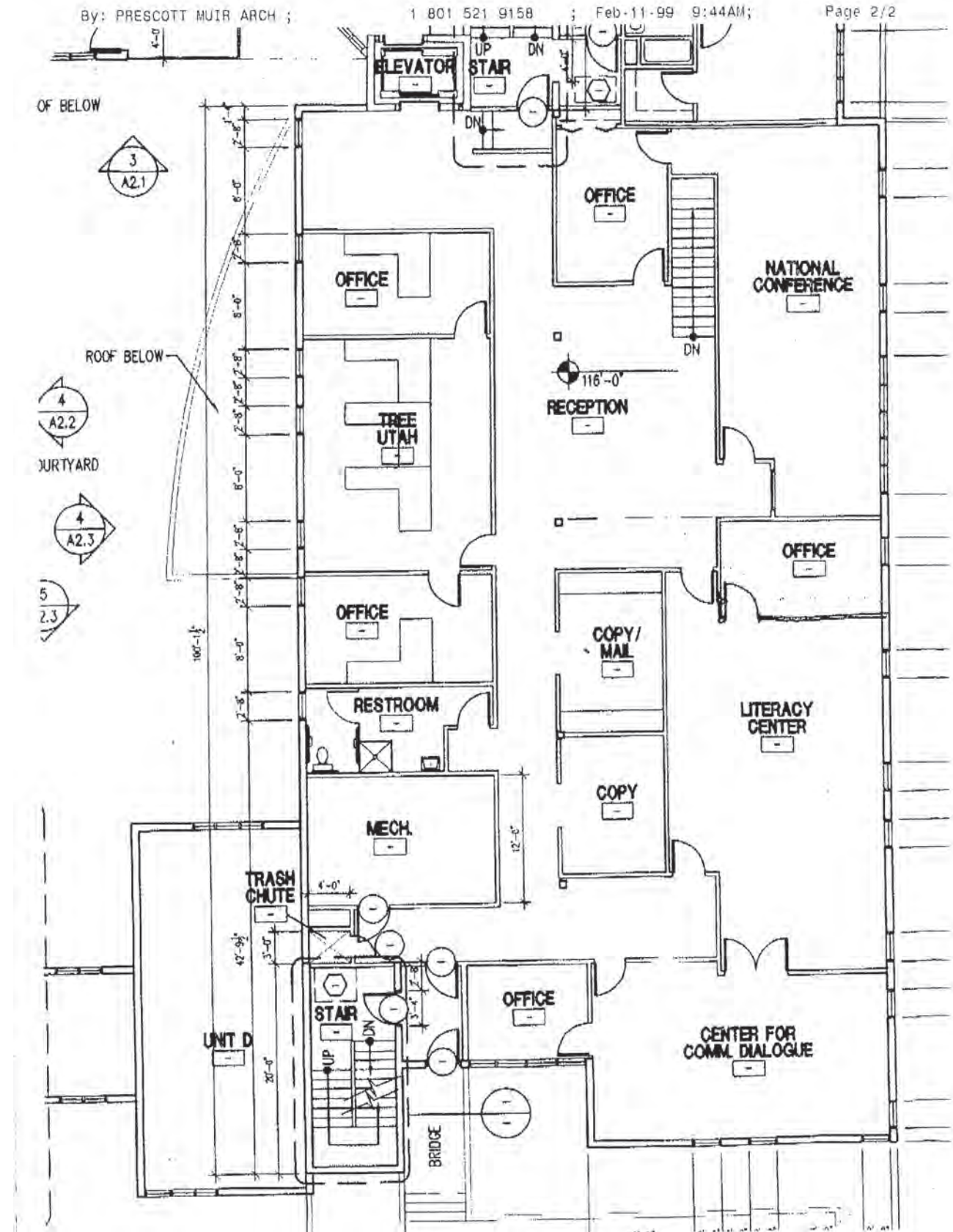
Objective 4.3 In Year 2, the CWC will host a two-day community literacy/critical issues conference to raise participants' consciousness an enhance cultural relations.

Objective 3.1 In Year 2, the CWC will develop a two-day community literacy conference that will raise participants' awareness of and knowledge about writing and cultural relations.

- 3.1.a CWC personnel will partner with local literacy agencies and community organization to target issue, recruit facilitators and participants, and organize the conference.
- 3.1.b The CWC will promote the conference to the general public through partner organizations and local media.
- 3.1.c The participants will attend workshops, participate in individual and small-group writing projects, and reflect upon their learning with others.

Objective 3.2 The CWC literacy awareness conference will provide opportunities for participants to interact with each other and residents of the community and to foster long-term community-supporting relationships.

- 3.2.a The CWC will establish a community-service project as a springboard for the participants' shared experience.
- 3.2.b The participants' individual and group learning experiences will be documented in public journals and included in the CWC's in-house and on-line libraries.



Why does Salt Lake Need a Community Writing Center?

Writing/Reading

In Salt Lake County, over 150,000 residents have significant impairments in their literacy abilities. These individuals may:

- Not be able to respond to an incorrect utility company bill demanding payment.
- Not have the confidence to turn their opinions into a strong letter to a local politician.
- Want to develop a newsletter to bolster a grassroots organization, but not know how to get started.

The CWC aims to fill the "gap" in our system: individuals who can read and write, but don't feel able to move freely to new writing/reading situations.

Diversity Awareness

In the last decade, Utah's population in all categories besides White non-Hispanics has increased over 50%. The highest concentration of this diversity is occurring in the Salt Lake valley. The dynamic integration of these populations into a diverse multicultural community is necessary to building an inclusive, accepting city. The CWC can provide avenues of expression—such as the Diverse-City Writing Series—for this integration to take place.

Adult Education/LifeLong Learning

The Salt Lake area has many adult basic education services and post-secondary institutions of learning. The CWC will facilitate relationships among these organizations and the individuals they serve. We will also provide needed space to volunteer literacy agencies, writing/reading groups, and other language-centered organizations to interact, create, and inspire.

"Proficient and flexible writing abilities are essential resources to reach personal and professional goals and to participate fully in our community.

Our mission is to provide the opportunity to improve, expand, and refine these resources for all individuals and organizations in Salt Lake City."

For more information on the Community Writing Center, please call (801) 957-4992, or e-mail rouscuti@slcc.edu.

Check out our website at www.slcc.edu/wc/writing/aboutcwc.htm.

SLCC Community Writing Center



What is the Community Writing Center?

The Community Writing Center (CWC) is a part of the Writing Program at Salt Lake Community College. The CWC provides writing opportunities and assistance to Salt Lake area individuals, organizations, businesses, and community groups.

A drop-in writing center—scheduled to open in the Fall of 2001—will provide free one-on-one writing assistance to Salt Lake area residents. This space will also be open for use by local writing/reading groups, literacy volunteers and other writing and reading organizations.

Other current and future projects of the Community Writing Center include the Diverse-City Writing Series and on-going issue-based writing workshops and mini-courses for the public, for organizations and for business and industry. We also are developing a network of local reading and writing educators and organizations to improve individual access to life-long learning. Finally, the *Bridges* newsletter, originally a collaboration between SLCC and Artspace, Inc., will continue to be published through the Community Writing Center.

CWC Projects

The following projects are already under development. However, the boundaries of the CWC are fluid and we are continually seeking new ways to serve the writing and reading needs of the Salt Lake area residents.

Drop-In Writing Center

In collaboration with the SLCC on-campus Writing Center, the CWC will include a drop-in center in the Artspace Bridge Projects where Salt Lake area residents can receive writing assistance free-of-charge. Trained tutors—students and local volunteers—will provide guidance and response to individuals and small groups on any writing task.

Diverse-City Writing Series

The CWC conducts on-going partnerships with local non-profit organizations in short-term writing projects. These projects provide opportunities and assistance for individuals and organizations to express their dynamic, diverse voices to the Salt Lake community. These short-term projects lead to new writing which is distributed to the community through printed booklets and public readings.

Workshops and Mini-Courses

The CWC will develop writing workshops and mini-courses for the public and for interested organizations and businesses. Workshops will range from resume writing to creating poetry. Mini-courses will be tailored to the needs of the organization or business.

Networking

The Community Writing Center will establish a network of writing/reading services in the Salt Lake area to connect individuals and organizations who need such services with those who can provide them. This network will be available to the public in the drop-in writing center and on-line.

The Future of the CWC...

The Writing Program at SLCC will begin the Fall 2001 semester with the opening of the Community Writing Center. The CWC will be housed in the Artspace Bridge Projects, which are under construction on the southwest corner of 500 W. 200 South. SLCC for-credit writing classes, such as Business Writing and Developmental Writing, will also be offered in the Artspace Bridge Projects.

Currently, the Community Writing Center is housed in the English Department/Writing Program on the Redwood Campus of Salt Lake Community College. You can contact Tiffany Rousculp at (801) 957-4992 or by e-mail at rouscuti@slcc.edu for more information.

Steering Committee

The CWC Steering Committee is under development. We are currently inviting representatives from Salt Lake Community College and the non-profit and education communities to serve as volunteer members. We are dedicated to creating a steering committee that reflects our commitment to education, inclusion, diversity and opportunity.

CWC Mission Statement
Revised DRAFT
June 21, 2001

The Community Writing Center (CWC) is the outreach branch of the Salt Lake Community College Writing Program. The center makes resources for using writing to reach personal and professional goals available to out-of-school adults. Such resources can also provide opportunities for individuals and organizations to participate more effectively in the community. Our mission is to use our resources to support the writing educational needs of the individual and the community.

We fulfill this mission by initiating and developing short and long term writing programs and projects, and by collaborating with working alliances to find ways that our resources can serve the community. The CWC also provides opportunities for higher education students and the general public to actively contribute to our educational mission.

We undertake this mission with the following assumptions:

- § Writing is a way for people to explore and understand their lives and interactions with others.
- § Writing is a way to share our lives with others and to foster appreciation of the diversity in our community.
- § Writing with advice and response from others is a way to meet personal and professional goals.
- § Quality education must be adaptable and provide alternative learning opportunities to the communities it serves.
- § Writing effectively is a means to improving people's lives and their communities.

Drafting Fall 2001

Writing permeates our personal lives, our work environments and our social community. Fortunately, we live in a society with a high priority on literacy; our educational system reflects that. However, once we finish our formal education, our practical needs and human desires to learn new and different ways to write do not disappear. Lives change; workplace needs evolve; we seek connection with others in our community—or around the world. Salt Lake Community College, in its commitment to serve the educational needs of the entire Salt Lake community, meets these challenges through our community outreach site: The Community Writing Center.

The Community Writing Center's mission is to support the out-of-school writing goals and needs of the Salt Lake community. This award-winning center--the first of its kind on the nation--maintains four programs: Writing Coaching (Individual Writing Assistance); Writing Workshops, Writing Partnerships and the DiverseCity Writing Series. These programs provide community education across three main areas of writing: **personal, pragmatic and public**. Dividing the vast subject of writing into these three foci allows us to streamline our programs, as well as ensure that we offer a balance of diverse community education.

Personal Writing: Writing that we do for—and from--the heart, the mind and the soul. Personal writing explores the self, relationships, imagination, and is a central form of artistic expression in a humane society. The CWC's programs provide mentoring and education in all forms of personal writing: poetry, journals, fiction, memoir, letters, etc. We also facilitate writing groups across the valley and writing workshops aimed at utilizing the healing powers of writing to build bridges across difference and to tame the effects of emotional and physical trauma and stress.

Pragmatic Writing: Everyone, at some point, in their work or daily lives, is required to write. Whether we are trying to find work, respond to an incorrect charge to our phone bill, or move up the ladder in our jobs, knowing how to write appropriately and effectively is key to our success. The CWC provides workshops, partnerships and writing coaching to meet all of these needs, including "e-etiquette," grant-writing, letters to solve problems, professional writing strategies, and of course, resume writing.

Public Writing: The very foundation of our democratic society is built upon writing. Individuals build communities and organizations through writing, and together influence the path our larger community, state, nation--and even world--takes. Civilized disagreement and debate excel in writing; and we grow both as individuals and a society when we share our opinions and feelings with others, our public representatives and the community at large. The CWC offers workshops, partnerships and writing coaching in public writing, especially in letters to the editor and to public officials, newsletter development, and essays.

Foundational Principles of the SLCC Community Writing Center

Opened in October 2001, the SLCC Community Writing Center is based on principles of Education, Community and Collaboration. These principles should serve as a framework for the future of the CWC; further, the CWC has historically challenged—and should continue to challenge—the following assumptions about writing and education:

- That some types of writing are more valuable than others;
- That publication validates a piece of writing;
- That higher education is somehow separate from community education; and
- That higher education can know what a community needs or wants without entering into full and mutually-beneficial partnership with that community.

Education: The CWC is a place...

- Of learning: all CWC activities are developed for people to gain literacy skills, knowledge and/or abilities they did not have before.
- For student employees to learn to become teachers, mentors, developers and managers. Students should always be a part of the CWC staff and special efforts should be made to recruit student employees from SLCC.

Community: The CWC and its programs...

- Must be available to everyone, regardless of income, education, ethnicity, opinion or background.
- Do not duplicate already existing writing services or programs; rather the CWC coordinates with other organizations to mutual benefit.
- Actively seek out partnerships with communities and individuals who have been traditionally-underserved by higher education.

Collaboration: The CWC believes that...

- Because all writing is, at some point, a collaborative act, the CWC is a collaborative environment on all levels.
- Collaborations should always be guided by our partner in learning and focused on developing new writing knowledge.
- Our programming should be responsive to community requests and inquiries; the CWC does not determine what the community's writing needs and desires are.
- We should not take any political or philosophical position in a writing partnership; rather we focus on writing instruction only.

What Should be Remembered about the SLCC Community Writing Center?

by Clint Gardner, *SLCC Student Writing & Reading Center Director, CWC Volunteer & Advisory Committee Member*, Photos by Clint Gardner

While the Community Writing Center officially opened on October 22, 2001, the planning and the development of it started considerably earlier. I recall early conversations with Tiffany in her office in the old AD building at Redwood—the odor of perm chemicals wafting up from the cosmetology department—about what the CWC could be, and what work in the community it could do. I remembering being very impressed with the plan that Tiffany had in place, and the amount of work that she put into it in just getting it started.

I also had the honor of working with Kendra Thompson and Cathy Lund who did early formative work for the center. I'd worked with both before. Kendra and Cathy were also Student Writing & Reading Center (SWRC)¹ tutors. They were very engaged in the development of the CWC and participated in the first-ever official community partner event with JEDI for Women along with their SWRC colleagues Bryan Miller and Christine Larson. I don't recall much about that event, other than Bryan, Cathy, Christine, and Kendra gave feedback to writers working on letters advocating for political change for women in Utah.

Mind you, this was all before the CWC had a physical space, and brings me to my point: the CWC, like any writing center, really isn't about its physical space—as fancy, or as plain as that might be, it is about the people who occupy the space, who live the concept, and who make a difference in their community. It is the people who made the CWC what it was.



Bryan Miller, Christine Larson (front), Kendra Thompson (née Warren) and Cathy Lund (back) on their way to work with JEDI for Women.
Photo: Clint Gardner.



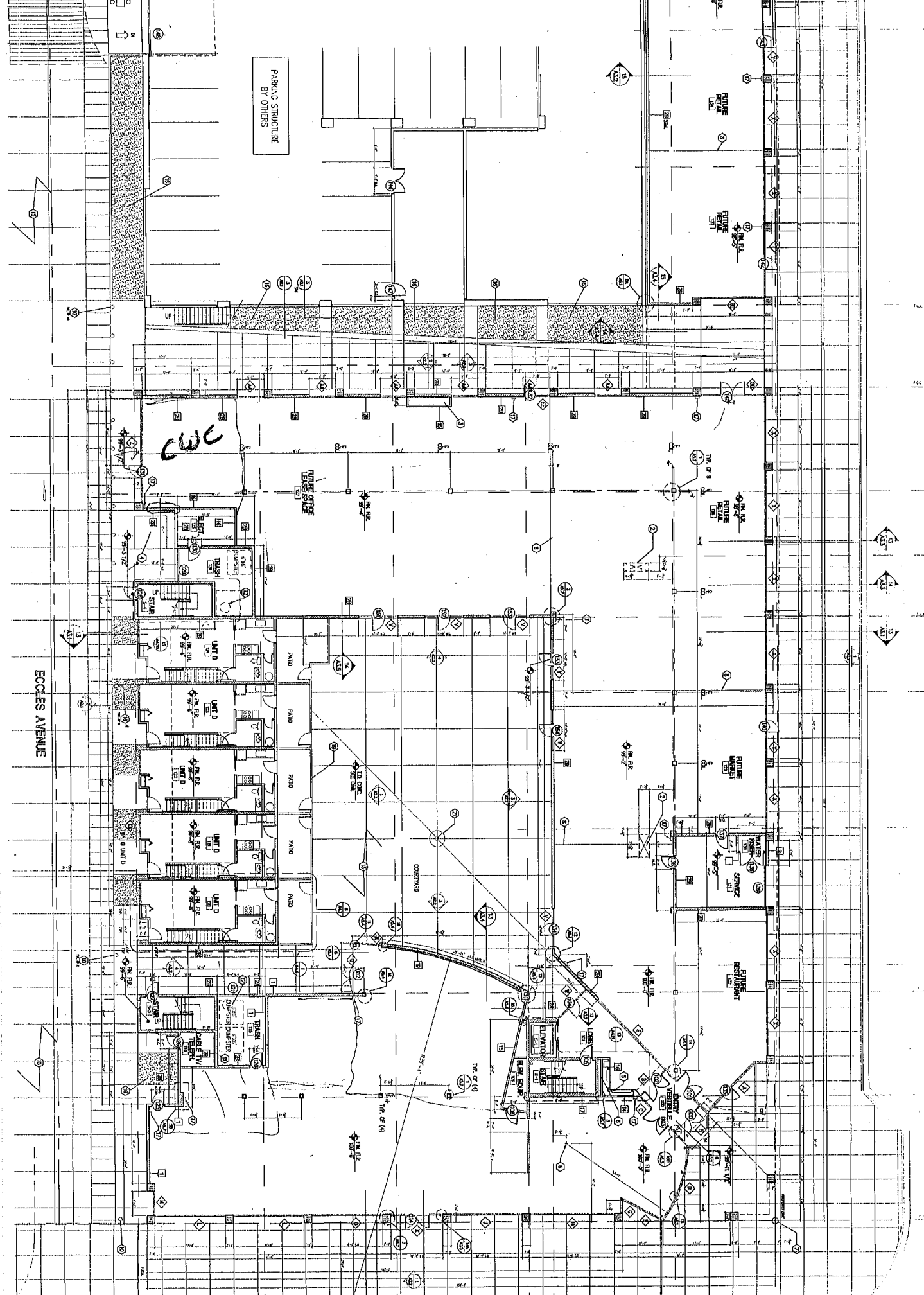
Student Writing Center director Clint Gardner facilitating training for new Community Writing Center and Student Writing Center employees. Left to Right: Stephanie McKee, Jane Doe, Shon Harper, Banning Leonard, Dennis Farrell, Catherine Lund.

It was the coaches, the directors, the coordinators, and most of all, the writers who were the community in the Community Writing Center. Through that community, the world was made a better place. What should be remembered about the SLCC Community Writing Center?

The people.

¹ At the time the SWRC was known as the SLCC Writing Center. The name was changed to Student Writing Center to differentiate the two centers and lessen confusion.

At the Bridge Projects



At the Bridge Projects

The SLCC Community Writing Center lived in the southeast corner of the first floor the Artspace Bridge Projects from October 2001 to December 2005. During this time, the CWC discovered its potential for serving both the community and the people who worked there. Rousculp and SLCC had their own ideas about the goals and outcomes they wanted to achieve with their commitment to the community, but it wasn't until we opened that we found out just what the CWC would become.

Coming from an educational writing center mindset, in which the bulk of the activity is one-on-one tutoring, we anticipated that the part-time writing assistants (almost all SLCC students) would be busy helping community members on resumes, short stories, letters, and more. That didn't happen. Unsurprisingly, no one really understood what a "community writing center" was, nor what it meant to share writing with a stranger in small two-room space on the western edge of downtown SLC.

Without much to do, the writing assistants took matters into their own hands, starting with Stephanie McKee proposing a free writing workshop on journaling. In the CWC's original plans, workshops were on the cards, but it was the "director or paid consultants" who would do the teaching. Writing assistants were there to tutor.

As Rousculp wrote in *Rhetoric of Respect: Recognizing Change in a Community Writing Center*, "McKee posted signs announcing the workshop around the area, and on a Saturday afternoon, eight community members showed up to write. This small mutation, this slight pivot in how Writing Assistants saw themselves at the Community Writing Center completely changed the center's scope and future. McKee's declaration of what a Writing Assistant could do rippled through the rest of the student employees, and they eagerly turned towards defining their positions themselves."

The CWC's programs, and the writing assistants' roles in its growth, came into focus. They worked with the writers who did come in, mostly from the neighborhood surrounding the center, and they also worked with the director to plan and teach workshops (which would later become a job expectation of everyone who worked there); they created a database to track and assess writer, workshop, and event information; they planned special events, festival attendance, and open houses to raise awareness of the center; they created a volunteer program and even an eight-week grant writing series for new non-profit organizations in collaboration with the Utah Humanities Council.

Writing assistants, with the support of CWC leadership, built partnerships with groups as varied as the Department of Workforce Services, the Volunteers of America Detox Program, Heal Utah, LDS Employment Services, the Prisoner Information Network, Salt Lake Peer Court, and Save Our Canyons, and the Disabled Rights Action Committee. While doing all of this, they also built new programs, marketing strategies and products, center policies, and operating procedures.

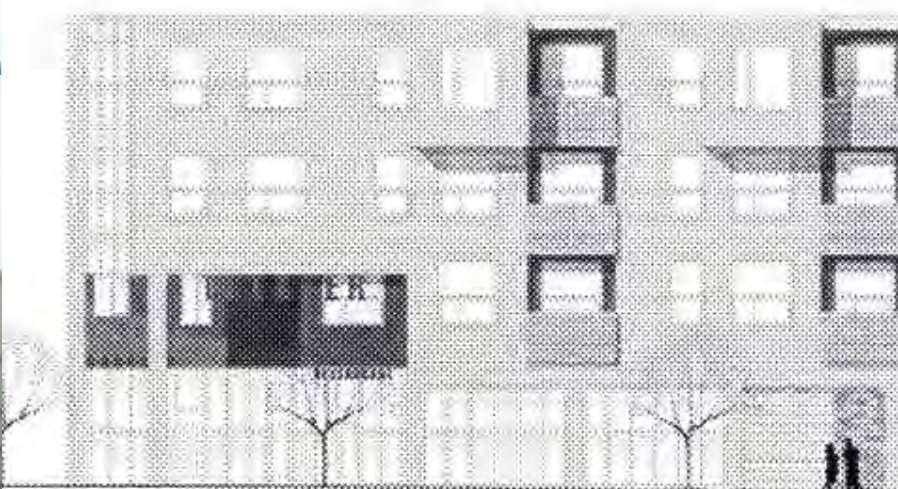
By the time the CWC left the Artspace Bridge Projects for the Salt Lake City Main Library, the CWC had officially registered nearly 1200 community writers. These were people who had come to the center to participate in a writing coaching session or a workshop or had done so at one of our off-site locations (mostly within the Salt Lake City or County library systems. We were becoming known. The community wanted more of what we offered. We established the CWC as a vital part of the Salt Lake valley, so much so that the City Library invited us to share their most accessible public space: the Library Square plaza.



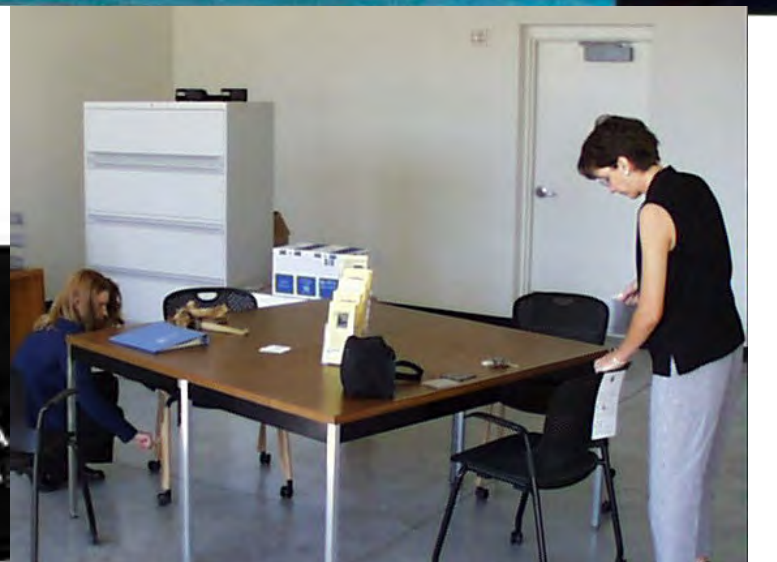


ARTSPACE BRIDGE PROJECT

511 WEST 200 SOUTH



- 62 AFFORDABLE LIVE/WORK APARTMENTS
- OFFICES OF TREE UTAH AND VOLUNTEERS OF AMERICA
- SALT LAKE COMMUNITY COLLEGE COMMUNITY WRITING CENTER AND CLASSROOM
- PUBLIC GALLERY
- RETAIL SHOPS



FOR IMMEDIATE RELEASE

April 23, 2002

Contact: Tiffany Rousculp, Executive Director, (801) 957-4992

GRAND OPENING OF COMMUNITY WRITING CENTER PUTS PUBLIC ON 'WRITE' TRACK

Free Writing Center For the Public Is First in the Country

Salt Lake Community College will hold a grand opening for its new outreach project, the Community Writing Center at 1 P.M., Friday, April 26. The center includes computers, a printer, a writer's resource library, and a staff of educated writing assistants. "Writing effectively is vital for participating in our communities and reaching personal and professional goals," said the center's director, Tiffany Rousculp.

This is the only program in the country to offer free writing assistance to the public and free writing workshops. "We get outside of the box here and teach in a non-traditional, collaborative format. We hope to widen the horizons of out-of-school adults who are often neglected," said SLCC president H. Lynn Cundiff. Statistics show nearly 60% of Salt Lake County residents are struggling alone with unaddressed literacy needs.

The CWC's daily walk-in population works on projects ranging from resumes and application letters to poetry to screenplays. "We're here to help the residents of the Salt Lake Valley with all their writing needs," said Writing Assistant Scott Duran. The CWC collaborates with community alliances, providing the Diverse City Writing Series. These extended workshops culminate in a publication of the participants' writing and a public reading.

Successful workshops have been held at the Road Home homeless shelter, at the Liberty Senior Center, and at Volunteers of America's drug and alcohol recovery program. The Writing Center also is collaborating with the Cancer Wellness Center and the Huntsman Cancer Center plus many other groups to meet their distinct writing needs.

The public is cordially invited to attend the Grand Opening.

Time: 1:30 – 3:30p

SLCC President Cundiff will speak at 2:00

Other speakers include Councilman Carlton Christensen, Councilman for District 1; Stephen Ruffus, SLCC Writing Program Coordinator; Geoffrey Brugger, Executive Dean for South City Campus; Jackie Skibine, Director of Development from Artspace Bridge Projects; and Stephen Goldsmith, Director of Planning for SLC.

Parking: On 2nd South or 5th West

Trax: Exit at the Delta Center. CWC is across from the West entrance to Gateway.

COMMUNITY WRITING CENTER
511 W. 200 S., Suite 100
Artspace Bridge Projects
Salt Lake City, Utah 84101
(801) 957-4992



What's available at the Community Writing Center

Writing Assistance

The Center provides free one-on-one writing assistance to any Salt Lake area adult. Sessions, which normally run from 20-30 minutes, can be scheduled in advance, or individuals can just drop in for assistance for any writing/reading task they need or want to accomplish.



The CWC offers individual writing assistance.

Writing Workshops

The CWC provides short-term writing workshops to all Salt Lake area residents. These workshops range from one half-day to six weeks and cover topics such as resumé writing, civic writing (letters to public representatives, letters to the editor), newsletters, poetry and fiction writing. Depending on the Center's resources, these workshops are offered free-of-charge or on a sliding scale.

Contact the Center or visit the website to get a current schedule of available workshops.

Writing Resources

In addition to individual writing assistance and workshops, the CWC has a range of writing resources, including books, newspapers, magazines and journals. The CWC also has guidelines and references on specific writing objectives, such as "Writing to Your Legislator", "Resumé Writing", and "How to Write Poetry."



Writing opens minds, builds bridges, and improves lives.



UTA bus routes 8, 16, 17, 81 and Night Ride 116 pass by CWC. The Delta Center TRAX station and many other bus routes are nearby.

For more information about the Community Writing Center, call (801) 957-4992 or check out our website at:

www.slcc.edu/wc/index.html



The Community Writing Center

511 West 200 South, Suite 100
Artspace Bridge Projects
Salt Lake City, Utah 84101
(801) 957-4992
e-mail: cwc@slcc.edu



What's available at the Community Writing Center

About the CWC...

The Community Writing Center is the Salt Lake Community College Writing Program's outreach project, located at 511 W. 200 South, Salt Lake City, in the Artspace Bridge Projects (a neighborhood development and low-income housing project). The CWC can be found in the southeast corner of the first floor.



The Community Writing Center, located downtown in the Artspace Bridge Projects, serves the writing goals of Salt Lake area adults.

The Center offers services to all adults who reside in the Salt Lake area. The CWC is directed by an SLCC writing faculty member and is staffed by paid and volunteer students and community members.

Volunteer Opportunities

The CWC welcomes volunteers for all of its programs. The Center offers an extensive free training program to all volunteers.

Call (801) 957-4992 or e-mail cwc@slcc.edu to volunteer for the CWC.

You can visit CWC's website at www.slcc.edu/wc/index.html

DiverseCity Writing Series

The CWC sponsors the DiverseCity Writing Series, which partners the CWC with a local community organization in an eight-week writing workshop. Clients and/or staff from the organization participate in this writing workshop which explores themes of self and community. The workshop culminates in the publication of the participants' writing, and also a public reading for family, friends, and the entire community.



John Whitaker, from the Liberty Senior Center, reads his poetry for the DiverseCity Writing Series.

SLCC Writing Classes

Salt Lake Community College holds several writing courses at the CWC site. The courses listed below* are open to the public, but require admission to the college and full payment of tuition and fees. (Scholarships and financial aid are available.)

- ❖ College Prep Writing
- ❖ Introduction to Composition
- ❖ Technical Writing
- ❖ Imaginative Writing
- ❖ Business Writing
- ❖ English-as-a-Second Language

* additional courses will be offered.

Writing Project Partners

The CWC plans to partner with local non-profit organizations to provide writing instruction, resources, and assistance to the clients, staff, and volunteers of these organizations. This will be an application-based process. Projects may include:

- ❖ Internal communication workshops
- ❖ Newsletter development
- ❖ Journal workshops
- ❖ Press release workshops

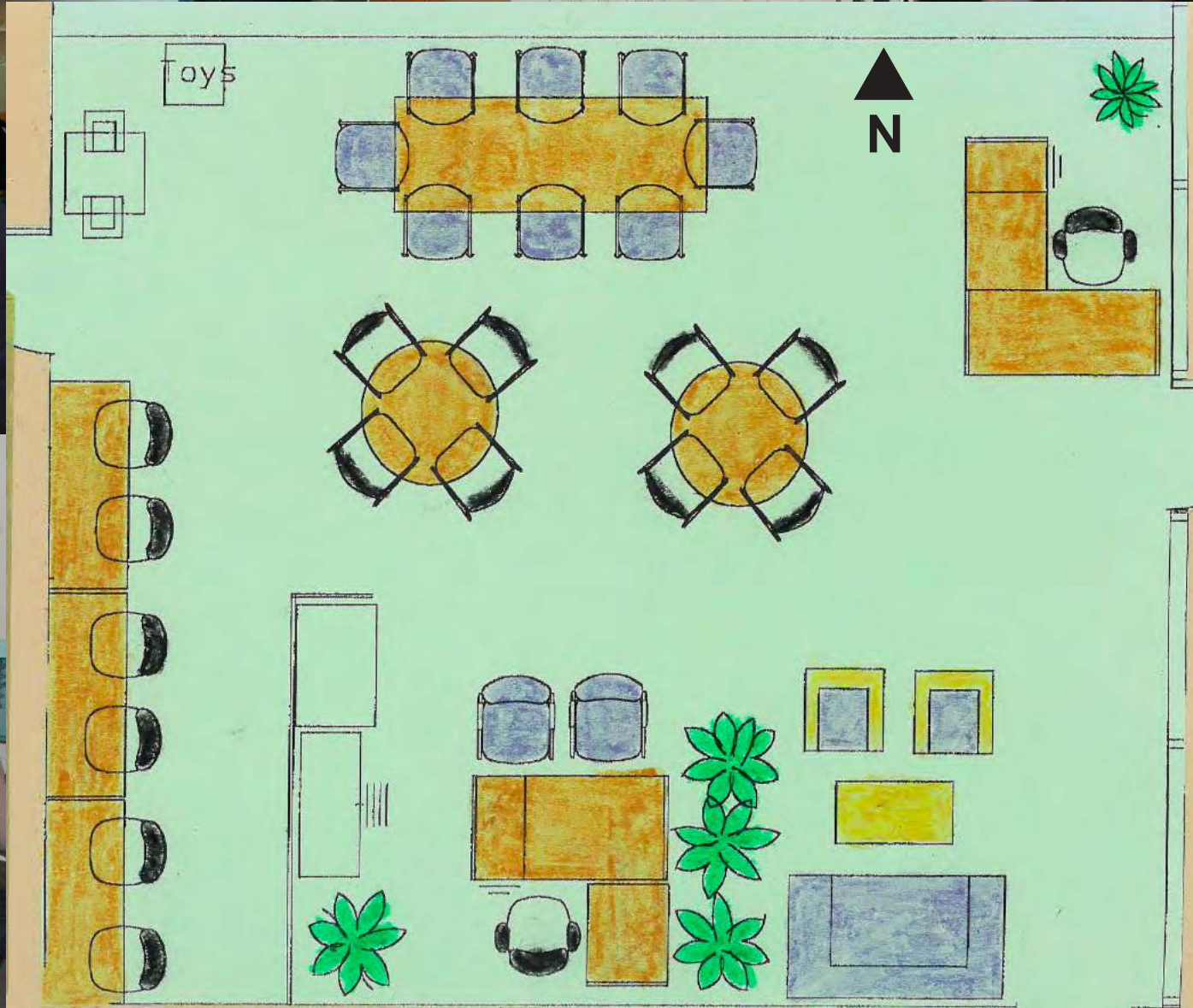
Check the Center's website for updates on partnership opportunities.

Writing Group Mentoring Program

The CWC promotes the development of writing groups both within community organizations and among the general public. The Center provides sign-up boards and meeting space, as well as start-up materials. The CWC staff meets with the group once a month (for six months). These meetings will help members learn how to work together, exchange ideas, and respond to each other's writing.



A CWC writing group in action.



Once Upon a Great Notion/Prometheus Brings Fire to the People

by Scott Duran, *CWC Writing Coach*

[A few notes on working at the Community Writing Center, circa 2001-2003]

Thanks to the preparations for the upcoming Olympics in 2002, I had an easy commute to my interview for a work-study position as a “Writing Assistant” at a place called the Community Writing Center. The brief summary of the position propelled me to apply, and I briskly walked from the TRAX station towards my destination with a small measure of exuberance. Passing The Road Home shelter at 200 South and Rio Grande, I saw my destination was a sleek, modern-looking building¹ nestled in a thicket of old brownstone buildings.

By the time Tif Rousculp finished explaining the mission of the CWC, I was ready to enlist and rush to the front lines. What a great concept: a school-like writing center for the general public who were not in school. A place where writers could get help in becoming better writers; where those in the community who weren't writers could find help in writing forms and letters as they navigate through life's need for forms and letters.

Best of all I was told the words; “You are not a teacher. This is a peer-to-peer process.” This was crucial, as my main method of teaching beforehand had consisted of telling people, “Don't do what I did.”

I met some of the other Writing Assistants and advisors who were getting this thing off the ground. Word Count prevents listing the whole roster of names, but it was an honor to work with them all. Writers, generous of heart, who loved to write and to be tormented by the writing process. Just like me. Helping other writers to be better writers afforded me the opportunity to read and experience the writing process with a different set of eyes, seeing and learning myself. And nothing beats seeing the spark of inspiration lighting up someone's eyes as they finally “get it,” whatever the “it” was they were searching for.

The U.N. Stopped by and Wants to Update Its Resume

Sometimes it was necessary to break things down to get over the language barrier with a client. I would try and explain punctuation to writers using the act of driving as a metaphor: A period is like the stop sign, a comma is like the turn signal, and so on. After explaining to a writer some of the basic punctuation rules this way he looked at me and

¹ The LUMON building in a previous incarnation.

said in a thick accent, “I don't know how to drive!” I hadn't thought of that. America, the land of opportunity and befuddling traffic signs and punctuation. We got it worked out in time. Pete Seeger was right, though, English is crazy. I hope I was of some help to those new to our country that came looking for it.

Interviewing Ilia Strel and the CWC Outreach Workshops

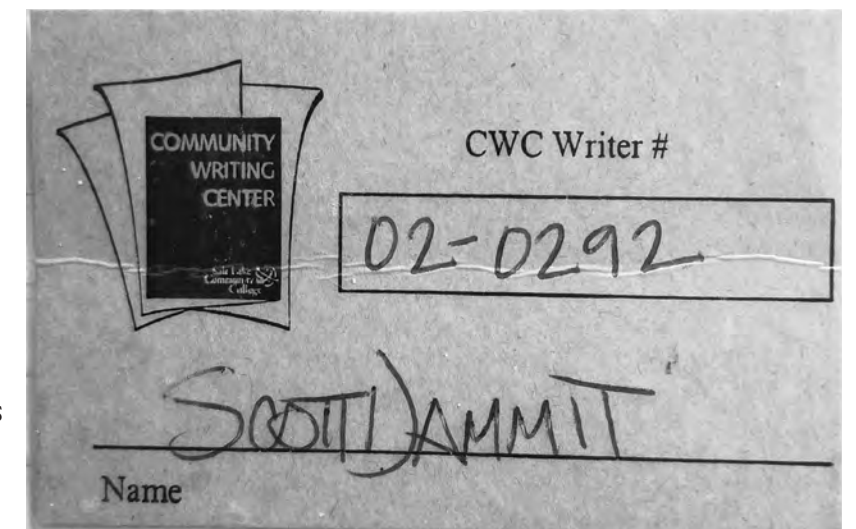
If you look up the word “Determination” in the dictionary, Ilia Strel's picture should be next to it. I interviewed her for one of the issues of the *Bridges* magazine. She was telling me about kicking cancer's ass and then being asked to compete in the Olympics—*in a sport she had never competed in*--and I'm sitting there dying to get one of those familiar red and white coffin nails and light it up. I can't say Ilia got me to quit smoking, but after hearing her story, along with other writers from the cancer survivor's writing group, her words certainly sped up the momentum like the bobsleigh.

I like feisty people. We did a reading for the Literacy Action Center and one participant shared the story she wrote for the *sine cera* anthology—the first thing she had ever written in her life—about taking her elderly grandmother to Olive Garden for the first time. The printed version was more family friendly than the spoken one, which taught us all new profanities. For a first timer, though, she nailed it. Uninhibited, unbridled, and brutally honest.

One of the outreach projects I took part in was at Pioneer Park one Saturday. We set up the Interactive Poetry display and one of the other writing assistants wrote down the first line on the over-sized writing pad. It was illuminating to watch random people pool their minds together to create a piece of Art bit-by-bit. Someone would veer off topic and someone else would guide it back. In the end it stood as a monument to the power of words.

Bridges Magazine

I dug out my cherished copies of *Bridges*, as well as a copy of *sine cera* that I had on the shelf. A flood of memories washed over me. I flipped the page to “A Little Bit of Paris,” which I wrote about Volunteers of America, and the photo header sent me through a time



Write Away

Composition is a social activity at the Community Writing Center.

BY KAREN DENTON
comments@slweekly.com

Chris stops tapping away at the computer keyboard long enough to describe the benefits he receives from the Community Writing Center. A resident of The Road Home shelter, he needed to obtain employment before he could move into his own place. He sauntered into the center one day, and with the help of a writing assistant, crunched his information "into an awesome résumé." Good enough, in fact, to land a job in auto sales with paid entry training. Chris comes back occasionally to use the computers for poetry writing.

The Community Writing Center (CWC) was born during a tennis match between Stephen Ruffus, Salt Lake Community College writing program coordinator, who was toying with the idea of community-based writing, and Stephen Goldsmith, then-director of

Artspace, who was seeking programs to fill the Bridge Projects on 500 West and 200 South. Over lobs, the two forged a partnership between their respective entities.

Not everyone immediately appreciated the possibilities of a community-based writing program lodged in a mixed-use, mixed-income housing project smack next door to the homeless shelter. "Certainly it's worth pointing out that a whole bunch of persistence was required. Persistence even when at times there was despair," says Ruffus.

The appointment of Lynn Cundiff as president of SLCC made a considerable difference. His view:

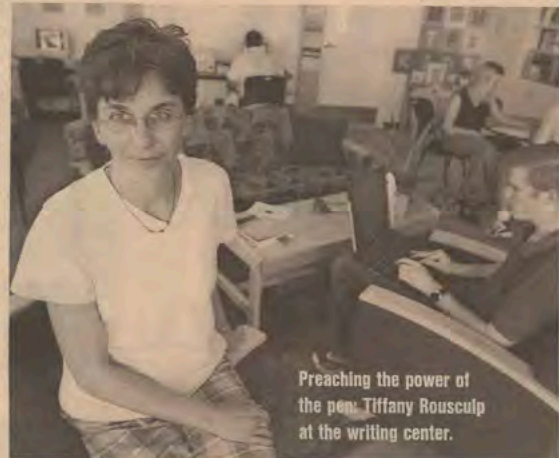
"For me, it was the opportunity to get outside of the box and teach in a nontraditional format."

This is the only community writing program of its kind in the country. Pittsburgh offers a program in a neighborhood center as partial course work for graduate students, but does not include open writing for the general community as CWC does. One other difference: Participants must be 16 or older at the CWC. "Adults have as many needs as youth," says Tiffany Rousculp, assistant professor in the SLCC English Department and director at CWC.

Chris exemplifies the target audience for the Writing Center, according to Rousculp. She

explains that the center is not expert in every genre, but she and a half-dozen writing assistants specialize in helping people reach their desired goals, the way they assisted Chris. Since its inception in October 2001, 134 individuals have registered at the center. The staff also has assisted 348 drop-in appointments. Most have had high school diplomas and were referred by friends.

The center still tinkers with approaches. Résumé workshops don't work well because people have diverse goals and a one-size-fits-all format loses some of them. Rousculp and her staff are pondering a more individualized approach, but they're clear that they will not resort to a computer template. "It's not writing," says Rousculp. E-mails are acceptable as writing exercises; chat rooms are not.



Preaching the power of the pen: Tiffany Rousculp at the writing center.

CWC welcomes writers of all stripes and shades. Rousculp describes it as "full-spectrum writing" providing more than just assistance with résumés for more than just the experienced writer. One example is the "DiverseCity Writing Series." The center has collaborated with JEDI for Women, the Liberty Senior Center, and the Road Home for regular writing sessions where the participants share their pieces with one another, compile selections into a booklet and give public readings. Some members have written most of their lives; others are exploring this medium for the first time. Rousculp welcomes new alliances, either with the public or the clients of an organization.

The center will help an agency to develop and direct its own program. The Gay and Lesbian Community Center of Utah is the first to sign up for "The Writers Partners Program," through which they expect to create a magazine. Rousculp also hopes to begin joint projects with some of the Bridge neighbors, such as Mestizo Gallery.

Her real desire is to make writing accessible for everyone and to change the perception that it is both elitist and solitary. "There's this ridiculous notion that writers work alone. Writing is a social activity and the CWC is a place for that social activity." **CW**

machine: driving around downtown Salt Lake with my fellow *Bridges* writer Ali Jacks and her boyfriend, our wheel man. Ali had a few pictures that might have worked, but when we turned down State Street and saw a big crowd at a TRAX station, we knew that was the shot. The only problem was an incoming train that was aiming to photobomb us. Ali slid out the window as her boyfriend slid into Steve McQueen mode. We dashed madly toward the station. Almost falling out of the car, Ali got the shot off then calmly said "Don't tell Allison any of this" as she tucked herself back in her seat. Allison Fernley was the type of editor you would risk life and limb for.

The photo was perfect. Looking back, it was all perfect and I wouldn't change a word, I say to myself as I make another revision. And Tif Rousculp then will hear a sound off in the distance. It will be me, cursing the keys under my fingers. Thank you CWC for all these memories.

Salt Lake City Weekly, Spring 2002

CWC Writer Registration

CWC Writer # _____

(For CWC Staff Only) Identification: _____

Name: _____ Date: _____

Address: _____

City _____ State _____ Zip Code: _____

Phone: _____ Email: _____

How did you hear about the CWC?

- Agency/Organization: _____
- Radio Advertisement
- Brochure
- Walking By
- Library
- Word of Mouth
- Newspaper Advertisement
- Other: _____

We're interested to see what people think of writing. Please respond to the following two questions:

1) Which statement best describes you?

- A) I'm a good writer
- B) I'm an okay writer
- C) I find writing very hard
- D) I can't write

2) What kinds of writing do you do/want to do? (Circle types that apply.)

- | | | | |
|--|------------------------------------|--------------------------------------|--|
| A. Personal
(examples below) | B. Work
(examples below) | C. Social
(examples below) | D. Academic
(examples below) |
| • Journals | • Resumes | • Letters | • Essays |
| • Stories | • Letters | • Articles | • School writing |
| • Poems | • Grants/Proposals | • Newsletters | • Academic articles |
| • Essays | • Reports | • Email | • Research |

Other Writing: _____

Received by: _____

Date: _____

Privacy Statement

The SLCC Community Writing Center will keep all personal information on this and all other CWC documents confidential. Individually-identifiable information about CWC patrons will not be released without prior written permission of the individual. Summary data may be used for statistical purposes.

During the 2002 Olympic Winter Games, the bus stop letting off thousands of spectators was right outside of the CWC on 200 West. CWC Writing Assistants created the community writing project "Light Your Writer Within" to raise international awareness of the center. Sadly, not many came in; people were more interested in ice skating than writing during those weeks.



Welcome to the SLCC Community Writing Center

Thank you for becoming a CWC writer - your registration means a great deal to us!

On the back of this sheet you'll find information regarding the CWC, what we offer, and a few of our policies. Please take a moment to read this before you leave so the writing coach assisting you can answer any questions you may have.

CWC Writing Assistance Policy

In accordance with the values of Salt Lake Community College, the CWC will not provide assistance on writing projects that appear to incite abusive or violent responses from their audiences, nor will we tolerate inappropriate or disrespectful behavior towards staff or other writers.



CWC Mission Statement

The CWC's mission is to support, motivate, and educate people of all abilities and educational backgrounds. We provide assistance to writers using writing for practical needs, civic engagement, or personal expression.

Our motto is:
Everybody can write!

Hours of Operation

Monday - Thursday 10-8
Friday & Saturday 10-4
Closed Sunday & Holidays

CWC Programming

Writing Coaching

The CWC offers free 30-minute collaborative sessions with a writing assistant to work on your writing project. Coaching is available at the Center and at partner locations.

Workshops

Writing workshops are scheduled on a seasonal basis (fall, spring, summer). Workshop prices vary, but can be waived. Call us for information.

DiverseCity Writing Series

Mentored writing groups are located throughout the valley. Writers of all backgrounds and interests meet twice a month to discuss each other's work, which is published twice a year.

CWC Library

The CWC library resources are available to all writers. The books are not available for checkout, but you are welcome to hang out and read them, or for 10 cents a page, make copies of selected pages.

Computers

The CWC computers are available for you to use during a coaching session. If you need a computer to work on outside of a coaching appointment, the Main Library has computers available for public use.

Classroom

The classroom is where the majority of CWC-sponsored workshops are held and where some of our writing groups meet.

On the back of your new "I Write Stuff!" card is contact information for the CWC. Call us any time to set up appointments, register for workshops, or reserve the classroom.

Fondly Remembering the CWC

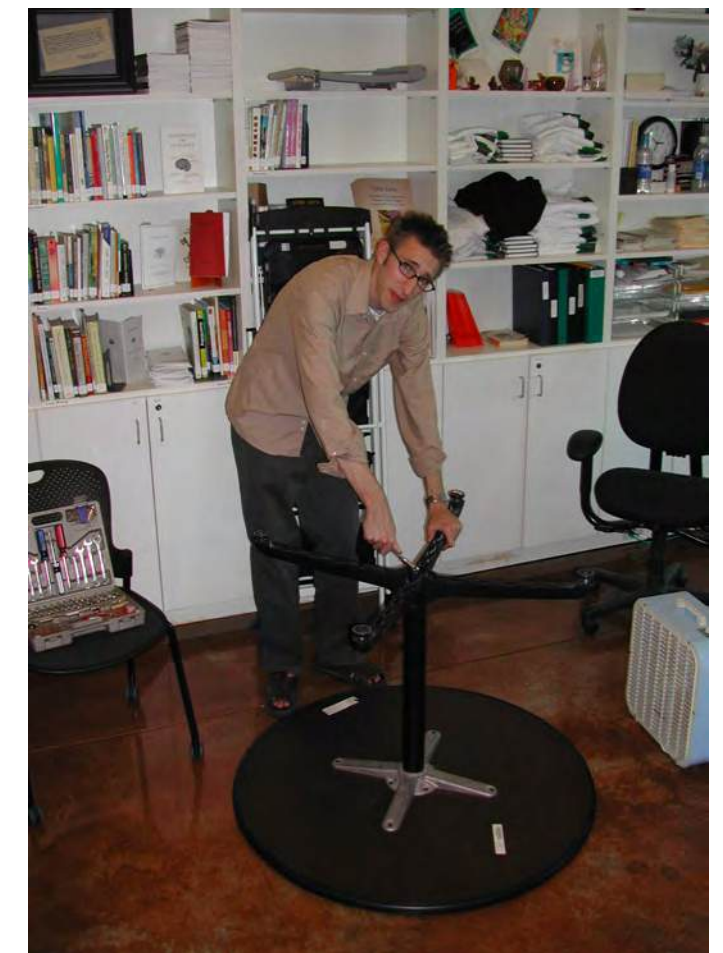
by Adam Walden, *CWC Writing Coach*

It would not be an understatement to say that working at the CWC was the best job I've ever had. It is a truly unique organization, and I consider it a privilege to have worked there and been a small part of it. It's been 22 years since I first began working there, and that experience still influences who I have become as an educator and as a person.

A big part of the CWC is Tiffany Rousculp. I'm sure this volume will be filled with numerous stories of how Tif inspired and taught many of us. I'll just add my personal voice of how her approach to teaching, mentoring, managing, collaborating, and friending (a bit awkward but "being a friend" just didn't work structurally) has made a difference in who I am as a writing/communication instructor in higher education. Tif, I owe a lot to you for where I am professionally.

As much as Tif and the other directors have influenced the culture of the CWC, the writing coaches have also played a significant role. During my time I worked with some truly great people and writers, and those friendships with my colleagues meant the world to me. Though I've moved far from Salt Lake and those I've worked with, I cherish those memories.

It is truly a loss for the community that the CWC is coming to a close. The world was much better for it having existed and been a part of our lives. I hope each of us who has a connection to it will always remember its impact on us with some reverence.





CWC Writer Daily Sign In

Please sign in each time you use the CWC. This will help us know which services you use and when so we can best meet your needs.

Date	CWC Writer #	Time	Purpose (Circle all that apply)
8/19	00-0007	10:45 am	Individual Assistance Word Processing/Email Library Other: _____
			Individual Assistance Word Processing/Email Library Other: _____
			Individual Assistance Word Processing/Email Library Other: _____
			Individual Assistance Word Processing/Email Library Other: _____
			Individual Assistance Word Processing/Email Library Other: _____
			Individual Assistance Word Processing/Email Library Other: _____
			Individual Assistance Word Processing/Email Library Other: _____
			Individual Assistance Word Processing/Email Library Other: _____
			Individual Assistance Word Processing/Email Library Other: _____

Rec'd by:
Date:

Individual Assistance
Date: 9/24/02
Writer # 00-0043
01-0043
Assistant: Jaama
Description: Saving a file into a disk and closing a program

Individual Assistance
Date: 7/11
Writer # 02-0195
Assistant: Tifer
Description: Helped format + find info on entire notes
SH

Individual Assistance
Date: 7/11
Writer # 02-0194
Assistant: TK
Description: Helped find resume details for business letters + resumes
SH

Individual Assistance
Date: 7/11
Writer # 02-0194
Assistant: TR
Description: Helped find resumes or job description - helped determine context of writing situation
SH

Individual Assistance
Date: 2/21/04
Writer # 02-0144
Assistant: Susan
Assistance Provided (refer to guide):
 Computer Functions
 Word Processing Functions
 Grammar Use
 Language Use
 Email
 Internet
 Library

Individual Assistance
Date: 6/9/04
Writer # 02-0155
Assistant: Kim
Assistance Provided (refer to guide):
 Computer Functions
 Word Processing Functions
 Grammar Use
 Language Use
 Email
 Internet
 Library Dictionary

Individual Assistance
Date: 7/8/02
Writer # 02-0157
Assistant: SB
Description: She wrote a letter to a TV show producer about a show idea - I helped her go over her letter, looking for and correcting errors.

Individual Assistance
Date: 7/15
Writer # 02-0158
Assistant: SG
Description: (Circle One):
Grammar/Spelling, Word Use/Style, Formatting, Email, Keyboard/Mouse, Other:
Describe (if necessary):
Saving document

Writing Changes Lives

by Elizabeth Coleman, *CWC Writing Coach & Program Coordinator*

It took me a long time to come to the page to write this. I was avoiding it. Life is already hard enough to process. My words came flooding, but each time my hands went to write, my thoughts came too fast and garbled. I didn't want to face this...this ending. It's too painful. I hate losing things I love, no matter what Elizabeth Bishop or Buddha has to say about it. When death of any kind comes my way, I get tangled up back and forth between the stages of grief, and my mind ends up making a black hole instead of a museum. I run from loss. I wake the dead. I'm terrible at endings that live and die off the page: my attachment issues flare up like sirens and insomnia. I can't bear another heartbreak. But I cling to mourning like a saint. I insist on having the last word. I cannot let the beauty and magnitude go unspoken. So here I am, asking myself, how do you recount a miracle?

In 2003, when I joined the Community Writing Center (CWC) staff at the young age of 20 as a community college student, I was still a lil' hood rat from NY trying to make my way out of the world I knew and into another, break generational curses (including poverty), and become myself.

Tiffany Rousculp accepted me arms wide-open with a vision for me that I couldn't quite see. The thing is, she never had to share her vision of my potential with me explicitly, but with time, she'd allow it to reveal itself like a well-staged miracle. Through the work of the CWC, she allowed me to grow and evolve and reveal myself—to myself, to my community, to my colleagues, to my family. As I think back on the past from my vantage point, now (as a full-blown psychotherapist, Okay! *shoulder shake*), the work I'm most proud of and have taken the most pleasure in has been my work at the CWC with Tif and my phenomenal colleagues.

To say that the CWC was transformative to me and those around me is an understatement. Over my seven-plus years at the CWC, I (mostly) ditched the braless spaghetti strap body-tight tank tops and short shorts for clothing that represented my growing respect and professionalism; I learned how to hold meetings, teach writing workshops, and run programs with confidence and pride. I remained who I was, but became polished in all the right places and kept scrappy and street in all the right places, too. Tif and the CWC challenged my comfort levels. You were asked to do the hard things—centering on the belief of nonhierarchical education and learning, as well as creating a collaborative, supportive work environment where the key factors were social justice, as well as personal and organizational growth. It was so easy to trust Tif, she'd push you to level up—you both knowing that nothing goes perfectly. She was the perfect

spotter: always ready to support and ground you, when the proverbial bungee cord of life whips you back at breakneck or heartbreak speed. I adamantly believe that I would not be where I am in my life experience without the training and wisdom the CWC provided me, and most certainly, would not be who I am today without the love, safety, support, and guidance Tif provided me as an employee.

Over time at the CWC, I'd held every staff role possible: Writing Specialist/Coach, Volunteer Coordinator, Events Coordinator, and DiverseCity Writing Series Coordinator. The DiverseCity Writing Series placed me in various locations throughout many communities and neighborhood spaces. Even my grandmother, a lifelong writer, found community here—before dementia fell upon her like a heavy cloak. Compiling the then biannual *sine cera* DiverseCity Writing Series publication taught me how to use design software to create books for print (along with all the stages of publishing). I added this to my artistic arsenal and would later create (at the CWC in my time off) my first full Book Arts project, *The Language of Language* (www.vimeo.com/70072129.com), which would help land me a spot in a Master's of Fine Arts program creating digital narratives in Toronto, Ontario: projecting me into creating my ideal future. I remember before I left, Tif and I were grabbing Thai for lunch. I shared with her how terrified I was to give up most of my belongings, move to a new city in a new country, start over again, and pursue a graduate education (not to mention leave my long-term abusive relationship). She looked at me with full power and belief, told me that if I could do this, I could do anything. And I believed her. Tif was rarely wrong and has never set me up for failure. I thought of her message nearly every day until I found my footing and realized for myself what she saw in me, once again.

Developing and leading writing workshops was a true childhood dream realized. We were encouraged to innovate and follow our passions. That experience prepared me for when I became a teacher at Ontario College of Art and Design University. Teaching Writing (poetry and practical writing) to male and female [sic] inmates as part of the Salt Lake County Jail's education offering was one of the most rewarding experiences of my life. I had been on the opposite side of the glass, visiting my brother in jail before, but I was terrified about what was on the other side. I discovered the claustrophobia



behind those heavy metal doors is more consuming than you can realistically prepare for. I learned about contraband (and not to take any, for at the very least, it was likely a biohazard). I was told about kites: letters and notes incarcerated people in the highest level of security would pass from one cell to another at night, like tiny kites tied to strings. And that in the morning, sometimes the correctional officers would enter to webs of string high above their heads. I found this to be a tragically beautiful form of writing: one that I think about regularly, still.

As a woman who had fallen victim at the hands of many men throughout my life, I admit, I was terrified to be “left in a room with” strange men whom society casts as predators. I remember throwing my CWC Writing Changes Lives t-shirt into the garbage at the entrance/ exit of the jail after my first day; I had sweat straight through it...now it was a biohazard. Good thing for those tank tops after all! Upon my return, I found the connection between the men, myself, and the work of decolonizing language electric. We vibed, we rapped and sang, as we engaged in literary deconstruction. We found community. Working with the incarcerated women, I learned a new level of empathy. Over the weeks, I did not see inmates, but mothers longing to hold their children, women betrayed by love, women betrayed by a patriarchal system. I found myself in them, and I realized my newfound privilege: the one where I’ll be living forever on the other side of that glass, that I’ve been blessed to escape this trap, as long as I kept playing my cards right.

Yet another reminder of the power that lay beyond the doors which the CWC helped open for me. I saw new levels of humiliation and degradation in the prison system—women patted down one by one, eyes cast toward their own bare feet in the hallway to ensure they didn’t pick up a tiny, mini-golf size pencil to take with her to use as a weapon or create contraband. Despite this, we found love in writing, they told their own stories with their own words, and I was there to feel it all, to help push their art, to witness. Through the CWC, we found collective liberation. These experiences and teaching writing workshops at the YWCA for survivors of domestic violence were my favorite experiences for so many reasons, but, selfishly, they changed me...healed me, and I almost didn’t recognize that alchemy.

Don’t get me wrong, it wasn’t all heavy. There was massive levity. Our laughter echoed through the rafters and along the center’s glass facade. I could talk about the Utah Arts Fest during the summers. I could retell Mitch, Joanna, James, and my favorite story printed in the *sine cera* that had us laughing like robbers. I met some of the most talented writers and read some of the most beautiful pieces (one written by an 11-year-old girl about a fictional twin, very Pan’s Labyrinth meets Gabriel Garcia Marquez) that still haunt me for good to this day. I remember being brought to tears as I read her story,

sitting across from her and her mother that day. I could talk about the quiet stillness of the center midday as summer fades to fall with golden light begging from the windows—but, there’ll never be enough time. Beyond everything, I learned to heal and heal others in my work. I learned that yes, everything is political...and we can write that into our mission. I learned that writing truly does change lives. It was a dream to work for one of the first and only community writing centers in the US. How incredibly perfect that a girl like me could find her launching pad in such an unassuming miracle as the Community Writing Center.







Community Writing Connection

A publication of the SLCC Community Writing Center

Permission



I believe it is in the beginning stages of writing where we allow ourselves "permission" to be authentic with our words. When we first begin writing in the privacy of our homes, in our locked-up diaries, our thoughts are very raw. We aren't thinking about who will read them or what is spelled incorrectly.

We aren't anxious about the mistakes we might be making because our focus is on getting the writing out. This seems to be because the writing serves another purpose besides just sounding correct: it is an expression of self.

One important part of my job as a Writing Assistant is to talk to individuals about the history of their writing. For a lot of people, their first encounters with writing tend to be personal. This might be a regularly kept journal or a collection of strongly emotional poetry. There are other kinds of writing that individuals become introduced to and sometimes it is hard to maintain the same sense of freedom when venturing on to academic or professional writing. When students and individuals in the workplace begin writing professionally or creating organized essays, the creative or personal writing tends to fade away and permission to write freely is lost. Sometimes when writing for a requirement, or just writing for others, we can become too focused on perfection.

Perfection can also prevent us from writing with the permission we once gave ourselves. One of my favorite quotes about this is by the contemporary writer, Anne Lamott. Lamott says, "I think perfectionism is based on the obsessive belief that if you run carefully enough, hitting each stepping-stone just right you won't have to die." And we know

this is an absurd belief, but we let it writhe through our lives and our writing.

Now, I don't know how to improve writers' overall lives but I do have a simple suggestion for writing: permission. Give yourself permission to write without thinking about what you may be doing wrong. Although this seems very simple, it is an inviting practice to engage in. It can also be rewarding to not try to focus too much on grammar and rules. This does not discredit the practice of editing, but sometimes it can be just as rewarding to return to a creative piece of writing and rework it. The point is that before we can begin revision we have to have a creation, a start of the writing process. The Grammar Experts may disagree, but I think more than knowing all of the rules, it is good to be in the practice of writing. *By Kendra Thompson, Writing Assistant*

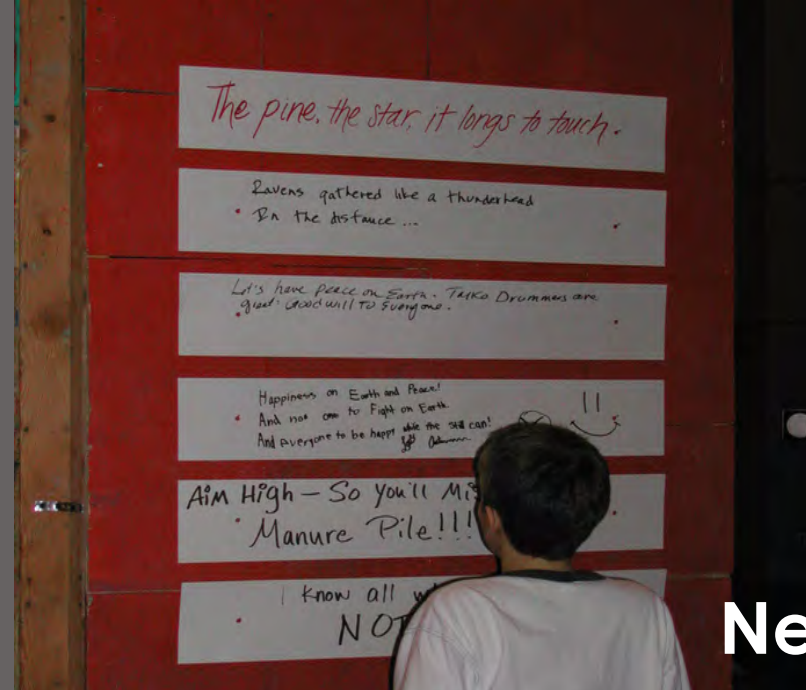
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The Newsletter is compiled by:

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Salt Lake City, Utah 84101
www.slcc.edu/wc/community



New Year's Eve 2003



Leroy

by Scott Duran, *CWC Writing Coach*

Leroy.

He had a last name, but for all intents he was just Leroy. Just that. Like Cher. He was one of my first clients at as a Writing Assistant at the CWC, and he literally came with the place, as the nearby streets had been his home for years. One of a multitude that had slipped through the cracks. He had a face that looked like a tattered road map, and the tip of his nose was missing a bite. The teeth marks were not canine.

Leroy had an ongoing love affair with written languages. All of them. To have access to a place where he could write and do research was like Christmas every day for Leroy. However, every night was New Year's Eve to him so every session would yield different results. One day early on he staggered in and boldly proclaimed "There are no accidents in Art." He sat down in the chair next to me. "Do you know how I know?"

"Um, because you're an artist?"

"Well, that too," he said.

Leroy was starting to work up a head of steam. The vein splitting the middle of his forehead was starting to throb. I have the same kind of vein on my head. "Ever notice, I mean really notice the statue over by Temple Square, the one of Brother Brigham? I was still new to the area, so I nodded like I knew. "Notice how his back is turned to the Temple?" The vein pulsed. Raising his voice to a stage whisper he said, "Where is his hand extending out to?" An alligator smile crept across his face. "Why Zion Bank's big, shiny new bank, of course. That's where." He leaned in so close I could feel the vein pulse, "There are *no* accidents in Art!"

The peer-to-peer session started with me reading his CV. He was an Air Force vet with a background in Linguistics with stops at prestigious universities around the globe. My father had served in the A.F. and I casually mentioned growing up around weird golf ball shaped buildings and radar towers. I told Leroy my dad never really told us what he did in the service. Leroy smirked, "I know *exactly* what your dad did." He and my father were both worked in the Spy game: Encryption/ Decryption. Decryption also being what Leroy had just done to the some of the mysteries of my youth.

Leroy rattled off a list of languages he was fluent in, a longer one of those he could get by on, then an interminable one of dialects, jargon, slang, and dead languages he was trying to personally resurrect. Leroy also had a parlor trick he like to show off with; give him a word, he'll craft you a poem built on that word. One day, after an afternoon of sheep dogging him and all his inebriated shenanigans he asked me for a word. "Troll," I said. I have kept the poem to these years; a rebuke so gently and rightly rendered.

Around that time the CWC hosted its official grand opening, pulling out all the stops with Artspace to showcase the explosion of creativity and fellowship abounding within the walls. Before the festivities started our fearless leader, Tif Rousculp, sidled up to me and asked if I would like to be interviewed by a local card-carrying member of the Fourth Estate. It would be a good chance for me to brush up on my interviewing skills, Tif said. Opening Night jitters aside we were hobnobbing with local movers and shakers.

Leroy had shown up maybe one sheet to the wind and was soon holding court with some of our guests near the computer stations across the room from where the reporter and I are sitting. "Sheissen!" Leroy exclaims. "Sheissenvogeln!"

He is starting to swear in foreign languages! A veritable UN of profanity. I think to myself, this is Vaudeville. Madcap screwball comedy. The reporter, never taking her eyes off Leroy, asks me if he is German. I explain to her that he speaks multiple languages. I tell her about the troll poem. I start to ask if she wants him to write her a poem and stop myself. Leroy wasn't some kind of organ grinder monkey you could trot out to perform for the amusement of an audience. Leroy was more like a knife-throwing act.

The reporter turns to me and says, "How can someone so brilliant live like *that*?" It hits me that this woman has never had a conversation with anyone like Leroy in her entire life. I fight the urge to say "You are a writer. Ask *him*." Get some of that Leroy-spice and spread it all over your vanilla pudding life. Live a life where the insulation is worn away and your nerves are raw and you finally let the pain out on the page. Or maybe, if given a chance, teach someone something.

I tell her that addiction is a disease that it is no respecter of persons. Some people are highly functioning alcoholics, I tell her. Why, you wouldn't even know if you were sitting across the table from an alcoholic, I want to tell her.

I should have kept it simple: we are all just here to write; to write better if we are diligent. And sometimes the beautiful flower growing up from the sidewalk came from a little nut that slipped through the cracks.

Scott
The good troll
~~Hideous~~

What did the ugly troll
when they came for
us

The troll, the dangerous,
the murderous, they
Indecous? PP?

He smiles, we payed
him tuppence each —

And took us, with a toothy
smile down underneath
the bridge

He concealed you ~~from~~
from ~~the~~ authority
All that I do not ~~but~~ ^{from all}
understand, ~~but~~ ^{well} ~~well~~ ^{of} ~~well~~
he hid us, and ^{of heaven}
he hid us well ^{or hell}

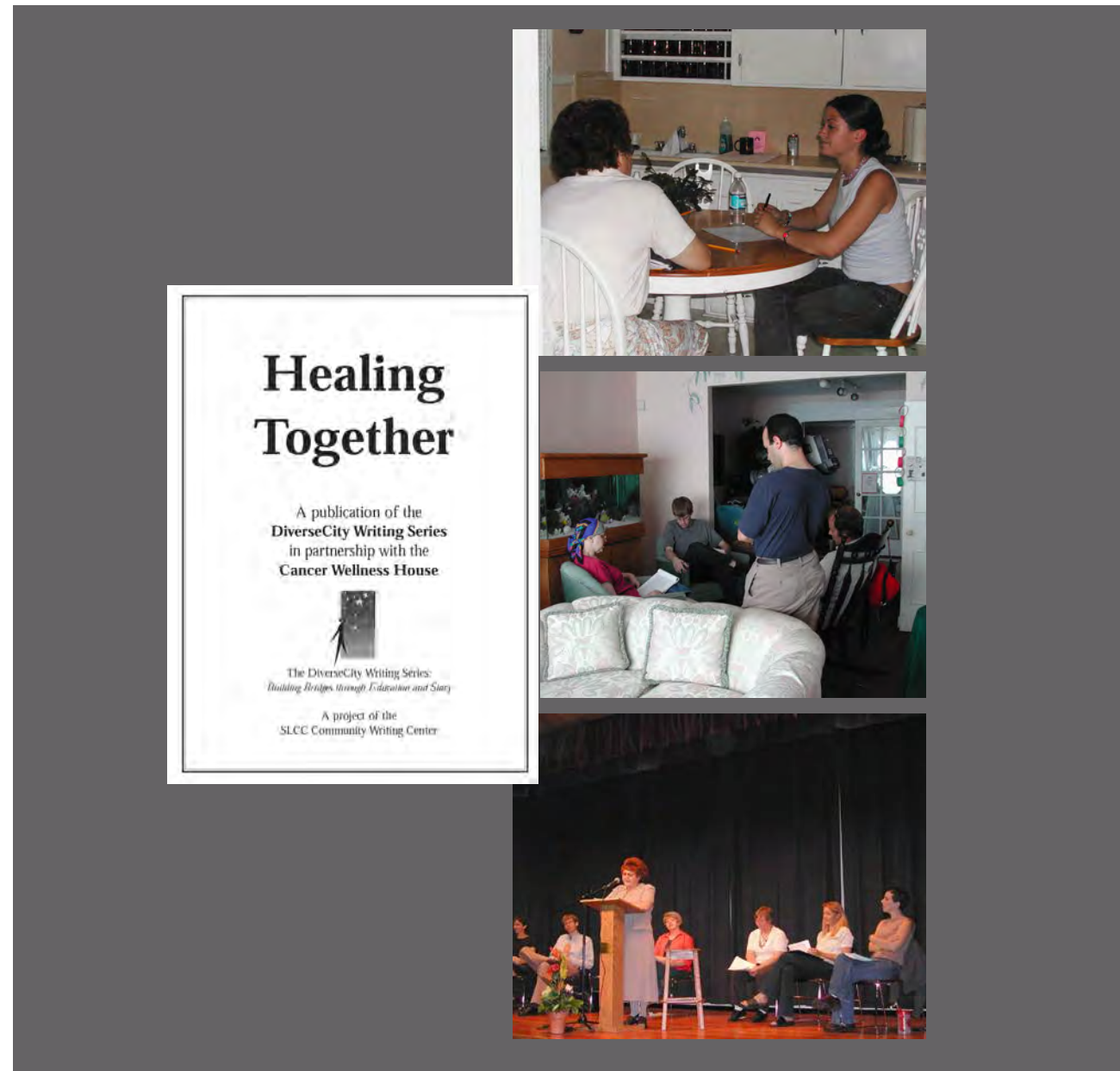
After four rounds of the original DiverseCity Writing Series, it was expanded to a multi-group, year-round writing group and publication program. The program created a sense of belonging for hundreds of community writers and published dozens of community anthologies.



The (expanded) DiverseCity Writing Series

The DiverseCity Writing Series

One of the great successes of the Community Writing Center was started by the founding director but was grown into its full potential by the CWC writing assistants. In the first year of the CWC at the Artspace Bridge Projects, writing assistants were uncovering for themselves how they wanted to build the center's programs. Several WAs wanted to participate in the fourth installation of the DiverseCity Writing Series project, this time with the Cancer Wellness House (CWH).



Writing assistants were individually paired with each of the CWH writers, providing writing feedback and encouragement throughout the eight-week partnership. At the conclusion of the project, Sara Gunderson felt that the DWS program was great but could be so much more if it was bigger, with more writing groups, and publications that collected the writing from a wider range of community writers.

With the director's support, Gunderson, a sophomore at SLCC, took on the expansion of the DiverseCity Writing Series into a multi-group, year-round program. We drew inspiration from the newly formed Write Around Portland program in Oregon and the now-shuttered Neighborhood Writing Alliance in Chicago. Taking bits from each, and putting our own CWC spin on it, Gunderson proposed the following for the program:

“The Community Writing Center believes that writing has the power to unite a community and to build bridges over social chasms such as economic disparity and racial intolerance. Because of this, our DiverseCity Writing Series provides a way to build writing communities and to disperse the thoughts, emotions, and stories of people who normally have no way of communicating with the general public. The DiverseCity Writing Series hopes to operate in the following manner:

- Five on-going, open-enrollment writing groups meeting simultaneously within
- different parts of the community, emphasizing the writing process itself – expression and revision.
- Trained volunteers mentoring the writing groups, utilizing a collaborative, non-directive approach.
- Publication of a biannual magazine, and a public reading event to coincide with
- the publication.”

It took the bulk of a year for Gunderson to move from idea to the first collective publication, “People are Strange,” released in the fall of 2003. She recruited organizational partners which became writing group locations: the Gay and Lesbian Community Center of Utah (now the Pride Center); the Literacy Action Center, Bad Dog Rediscovered America, and the Day-Riverside Library. One group open to the entire public, the CWC group, met on the second and fourth Thursdays of each month while the others met every other week to best fit their clientele.

Gunderson and Rousculp created training materials, and Gunderson recruited, trained, and supported community volunteers to mentor the writing group participants and received an SLCC Staff Project Development grant to fund the first publication. Together we committed to two fundamental principles for the published writing of the DWS: 1) everyone who submitted writing to the anthology would have at least one

piece published; this was not a competition; and 2) the writing would not be subject to traditional editing norms by the SLCC staff. The words that were shared by the writers would be honored as they were presented, not shaped or changed by pre-conceived expectations about what counted as publishable writing. While obvious typos were corrected, or a stray bit of punctuation addressed, the writing that came into the CWC was what was published.

Gunderson named the publication series *sine cera*, as she explained in the introduction to it, “The term is Latin and means ‘without wax.’ And as the story goes, ‘sine cera’ was used to describe a sculpture created without flaws, thus not needing wax to fill-in fissures or chips. It is believed that ‘sine cera’ is the Latin root of the word sincere. A sincere sculpture. A sincere effort. And so, we adopted this term to be the name of the DiverseCity Writing Series Anthology, because though perhaps imperfect, the work found here is real. Undoctored, without wax.” In the DiverseCity Writing Series, imperfect writing was not flawed writing; it was real writing that needed to be shared as is.

For the next twenty years, the DiverseCity Writing Series was led by CWC Writing Assistants, almost all of them students at SLCC or at the University of Utah. The series grew into more writing groups in more places and with more and more publications. It spawned offshoot programs, including “EthniCity” which partnered with the SLC Arts Council and the Utah State Division of MultiCultural Affairs’ Living Traditions Festival with the GLCCU on “Breast Dialogues,” and with the Gay Writes DWS group on “Damn These Heels” and “Out Loud.”

In total, the DiverseCity Writing Series published over 30 volumes (more than 4000 pages) of community writing by hundreds of community writers. Dozens of volunteers mentored the nearly 40 writing groups that met in non-profit organizations, bookstores, libraries, government agencies, senior centers, and at the Community Writing Center itself. The DWS shared community voices until its last publication, “Changes,” in Spring 2019.

Undone by COVID the following spring, the DiverseCity Writing Series would re-emerge as the Community Writing Series in 2023. Times had changed in the ensuing two decades, and seeking “DiverseCity” was no longer the innovative concept that it once had been. The Community Writing Series still ran writing groups, but it also opened the publication to all writers in the community, regardless of their membership in CWC groups or programs.



JOIN A COMMUNITY WRITING GROUP

X ANTI-INTIMIDATION | PRO-FUN! ✓

GET IT WRITTEN!

When: 2nd+ 4th Monday
6:30-8:00 pm

Where: Community Writing Center

POETRY

When: 2nd + 4th Tuesday
6:00-7:30 pm

Where: Marmalade Library

MILLCREEK

When: 1st + 3rd Tuesday
7:00-8:30 pm

Where: Millcreek Library

SILVER PEN

When: 1st + 3rd Thursday
1:00-3:00 pm

Where: Community Writing Center

PLAYHOUSE WRITING CO-HORT

When: 1st Tuesday
6:30-7:30

Where: ONLINE-

Must request zoom link on web

CREATIVE

NON-FICTION

When: 1st + 3rd Tuesday
6:30-8:00 pm

Where: Community Writing Center

QUEER & TRANS

When: 1st + 3rd Wednesday
6:30-8:00 pm

Where: Community Writing Center

ESCRITORES DE

UTAH

When: 3rd Saturday
2:00-4:00 pm

Where: Community Writing Center



more info here

All groups are free and open to the public- no registration required*

EVERYONE CAN WRITE

DiverseCity Writing Series Talk 1/27/03 Responsibilities and Timeline

Tif – Order mentor training books through Sam Weller. Coordinate library groups – library reopens 2/8. Organize and advertise volunteer training.

Sara – Develop training curriculum outline – figure out dates. Keep in contact with LAC, UAF, and BadDog. Develop advertisements for public writing groups. Figure out ways to publicize/advertise the public groups.

Keep in mind:

- City Weekly – advertise by Friday before publication
 - SLTrib – Rolley & Wells – feature story (will contact 1st weekend in March after we know times for writing groups)
 - Email to registered writers
 - Email to Community Database
 - Bilingual Hispanic SLC publication
 - SLCC Radio Show
 - CWC website
 - KRCL?
 - Barnes & Noble reading groups (possibly)
- Sara will do outline for training curriculum and email Tif with these dates. Then Tif will email the volunteers to set up the Mentor Training Program. When the Mentor Training Program starts, we will get the availability of the mentors.
- Tif needs to get into contact with the Library System and figure out what spaces we can use and on what days of the weeks and times. After she does this, we can coordinate these times with the availability of our mentors, and then she can let Sara know the available times for the public writing groups. Once we have this information, Sara can plug it into the advertisements, and can begin running the ads, doing the feature story, etc...

Timeline for the DWS

End of Jan/Beginning of February: Email volunteers to arrange Mentor Training Program.

End of Feb/Beginning of March: Begin mentor training; advertise for public writing groups

April 1: begin DWS

July 1: call for submission

August 1: collection of submissions

during August: editing of submissions, preparation for publication

September: Publication; prepare and advertise public reading

End of Sept/Beginning of October: disperse DWS Anthology; hold public reading.

DiverseCity Writing Series Expansion Mentor Responsibilities

DRAFT

September 6, 2002

Writing Group Mentors are the core of the DiverseCity Writing Series. Your individual talents, interests and enthusiasm are what will make your writing group successful. In order to assist you in your mentoring, and to ensure that the DWS maintains a reasonable cohesiveness, we have outlined below the responsibilities of Writing Group Mentors to the writers in their group and the CWC's responsibilities to the mentors.

Writing Group Mentors Will:

- Attend the training provided by the CWC (need to clarify how much training)
- Attend the Writing Group Mentor meetings (once every two or three months?)
- Meet with writing groups once a week for 1 ½ or 2 hours
- Find someone to cover your group or reschedule with your writers a week in advance if you must miss
- In an emergency, phone the contact person at the site to inform writers that you will not be there (Sara: we'll need a contact person at each site.)
- Approach your writers in a non-directive and collaborative manner
- Be willing to share your own writing with the writers; participate in writing group fully
- Provide Invention strategies to writers
- Provide Assignments/Writing Prompts to writers
- Provide guidelines for peer response
- Provide your writers with an evaluation of DWS every six months
- Announce to writers, and remind of, submission deadlines for publication
- Pass names and contact information of "overflow" writers to CWC (Groups will be limited to six? Eight?)
- Inform CWC of vacancies in writing groups

CWC Will:

- Provide Training to Writing Group Mentors (including invention strategies, feedback guidelines, non-directive teaching., etc).
- Provide Writing Assignments/Writing Prompt
- Hold Writing Group Mentor meetings every two or three months? Including follow-up training?
- Furnish announcements for writing groups
- Assist in resolving conflicts between Writing Group Mentors and writers
- Manage overflow of writers.
- Recognize Writing Group Mentors at public readings and in DWS publications.

DRAFT

From: Sara Gunderson
Sent: Friday, March 21, 2003 1:04 PM
To: Tiffany Rousculp
Subject: DWS groups

Tif -- I forgot to CC you in the email I just sent out; here is my best pairing of mentors with groups. What follows is the email I just sent out to the mentors.

Hello Mentors -

How is everyone doing? I hope that everyone is savoring this beautiful first day of Spring. Well, after much reworking, I have come up with, what I hope, is a satisfactory pairing up of mentors with writing groups. I tried to take in everyone's considerations -- schedule, group preference, etc; for example, some of you have been paired up with the group you most wanted to work with, but it might be on a day that was not your first preference. I've done my best to try and make everyone (the organizations and mentors) as happy as I could. Below is a listing of the groups, and after that is the mentor/s that will be working with the group, and following that are the days and times of the week that the group will meet.

Gay and Lesbian Community Center of Utah (GLCCU) -- David and Lue -- Wednesdays -- 7-8:30.
(the second and fourth)

Day Riverside Library -- Anne -- Mondays -- 7-9 pm (either the first and third Monday of the month, or the second and fourth -- still need to talk to the Library)

Community Writing Center group -- Dan and Rosemary -- Thursdays -- 6:30-8:00 (Second and Fourth Thursday of the month)

Literacy Action Center (LAC) -- Fullmer -- a weekday afternoon -- (still need to coordinate with Fullmer and LAC about specific day and time).

Baddog Rediscovered America -- Irina and Laurel -- Saturdays 11am-1pm (Second and Fourth Saturdays of the month)

Okay, everyone please let me know what you think. I will send around an email this afternoon with a time for the next training meeting. I was awaiting responses from everyone before I scheduled it, but I can't wait anymore, so I'm just going to schedule it.

You guys are great. Thanks for everything.



We Wrote Ourselves Whole

by Doug Woodall, *DWS Group Facilitator & Volunteer Writing Coach*

*For John Wilkes —
founding member of the Gay Writes writing group,
whose faith in words built a refuge for all who needed one.*

At long tables, we told the world to start over.
We rewrote creation
so that everyone found themselves in it—
not Adam and Eve,
but every name whispered into the dark
and answered.

We told of families lost,
and families found.
Of churches that bent our heads beneath guilt,
and circles that lifted our chins to grace.

We spoke of touches—
one kind feeling wrong,
another kind holy.

Outside, someone still shouted slurs.
Inside, applause rose like wings.

The Community Writing Center—
more than walls,
more than ink—
became a heartbeat:
steady, defiant, tender.

And when the lights go out,
they'll leave a glow that does not fade,
because every line we wrote
keeps saying:
We are here.
We are whole.
We belong.



The Community Writing Center, an Adventure

by Randy Eggert, *CWC Writing Group Facilitator, Volunteer & Writer*

I began participating in the Community Writing Center's programs not long after we moved to Salt Lake, roughly twenty years ago. I served as a writing coach, I co-led two DiverseCity Writing Series groups (the Environmental Writing Group and the Sam Weller Group), I led a workshop, I volunteered during the Arts Fest, and I participated in a few workshops.

I got to be close friends with several people I met through the CWC, friends I'm still close to today. The Environmental Writing Group in particular bonded when we went on a several-day canoe trip through Labyrinth Canyon on the Green River. (I must add for legal reasons that the trip was not sanctioned by the Center.)

It rained three days straight. The river rose six feet, and a dry wash near our first campsite turned into a raging river during the night—from our tents, we could hear large rocks rolling down the wash. The flood washed dozens of basketballs and playground balls into the river, as well as a bouquet of plastic flowers from a cemetery (the flowers decorated the CWC for years after). My dog tried to clean the river's detritus with

tenacity. Dozens and dozens of waterfalls shot out ten feet or more off the high cliffs. As my friend Gavin observed from the back of our canoe: "The shape of the desert never makes sense until it rains." I say all this because it gave us plenty to write about for years to come.

One of our members, not normally prone to verse, wrote a long poem narrating the adventure.



The Sam Weller's DWS group "on-display" in a holiday window on Main Street.

DiverseCity Writing Series



Library Square
400 South 210 East, Suite 8
Salt Lake City, UT 84111
(801) 957-4992
www.slcc.edu/cwc

DiverseCity Writing Series

Join our community writing program which offers multiple, on-going writing groups, free of charge, throughout the Salt Lake metropolitan area. No matter your experience or interests, the DiverseCity Writing Series (DWS) provides an inviting setting for writing.

Find inspiration through feedback and writing prompts, submit work to *sine cera*, the DWS anthology, and participate in public readings. Choose from open-interest or specialized writing groups that meet twice monthly at locations throughout the city. Whether a beginner or an experienced writer, you'll find a place in the DiverseCity Writing Series.

For meeting times call
(801) 957-4992
or email cwc@slcc.edu

DiverseCity Writing Series:

Due Date	Task
Late Aug	Update release form to include visual representations (video and pictures) of the authors
1-Sep	Send out warning the call for submissions in coming up to mentors
14-Sep	Send out Fall call for submissions, 2011 waivers, and announce the Fall reading (specify you want them in electronic format, specifically microsoft word)
16-Sep	Create a schedule to visit groups the 3 weeks prior to the reading to invite to participate and submit
22-Sep	1st reminder submission are due XXX and reading is XXX (reading and submission deadline are the same day)
1-Oct	2nd reminder about submission deadline and reading
7-Oct	3rd Reminder submissions are due and reading
14-Oct	4th reminder submissions are due
21-Oct.	Fall submission deadline (I let readers submit in-person at the reading)
21-Oct.	Place all submissions the I:\Volunteer Admin\DiverseCity Writing Series\sine cera\publications\DWS Anthology 15 Title Pending\Submissions (I do this as they arrive)
21-Oct	Fall Reading
31-Oct.	Send Thank You Card to Readers & Thank You/Summary of Event Email to the entire series
07-Nov.	Write up assessment of reading including: overview, successes, challenges, plans for the future 6 mos. (format can be found in the I-Drive)
Nov. & Dec.	Type up Submissions & Author Bios (Type all submission in Minion Prior, size 12, single spaced, with indented paragraphs to save you type editing the In Design Doc)
Nov. & Dec.	Save the prior sine cera as a new document entitled <i>sine cera 15-Title Pending</i> and clear the document of last years submissions
1-Jan	Update This Task List and send it to the appropriate people (order using their names and send each person their tasks and specific deadline with the email text, plus this whole excel sheet attached)
10-Jan	Informal Announcement with DWS Mentors (This could coincide with Winter in-service training)
10-Jan	Create 2012 call for submissions and waiver form
15-Jan	Schedule Group Visits to encourage participants to submit (3 weeks prior to deadline)
20-Jan	Get Bids From Printers(book must be back from printers one week prior to the reading--this info is used by the printers to set the deadline to get the book to them)
24-Jan	Official Announcement with DWS participants (series and mentor email lists)
31-Jan	1st Reminder submissions are due XXX (deadline is set one month prior to when the printers need the book by)
7-Feb	2nd Reminder submissions are due XXX
14-Feb	3rd Reminder submissions are due XXX
16-Feb	Send out call for cover art to DWS
21-Feb	Write preface for sine cera
21-Feb	Send out reminder all enteries need a signed Waiver form
24-Feb	Workshop the preface
25-Feb	Submissions are due
25-Feb	Decide on title of this specific anthology (title is also a title of one of the submissions)
26-Feb	1st Reminder for cover art submissions, send out cover art request to SLC art community

Steps to Publication and Public Reading

26-Feb to 10-Mar	Type up Submissions & Author Bios (Type all submission in Minion Prior, size 12, single spaced, with indented paragraphs to save you type editing the In Design Doc)
29-Feb	Make sure all submission have waiver, send email to authors who are missing waivers
1-Mar	Compile info for press release/psa (6 weeks) for the Comm./Event Coordinator
3-Mar	Read all of the submissions (I placed post-its on top of each submission with 3 words that reflected topics addressed, emotions evoked or theme to help me decide on order later)
10-Mar	Official announcement of reading to community via Press Release, website and listserv 30 days prior
12-Mar	Decide on Submissions Order of Appearance
13-17 Mar	Place Submissions into the In Design Document
17-Mar	Complete 1st Draft of the Book
17-Mar	First Round of Book Edits
21-Mar	2nd Announcement of Reading
24-Mar	Finish Book
24-Mar	Book to Printers
24-Mar	Register title
Staff meeting prior to the event	How to be a host training (making small talk, 6 questions you can ask each person at the event)
28-Mar	Congratulate Authors and request RSVP for the reading (RSVP Deadline 1 week prior to reading)
29-Mar	Create Foam Posters for Library Foyers & (50) 8.5 x 11 for city
31-Mar	place posters
1-Apr	Verify delivery to printers date (April 11-14) with the printer
1-Apr	PSA and Community Calendars
1-Apr	First Reminder of Reading RSVP Deadline
2-Apr	Send out Schedule of Group Visits to Staff (inviting DWS participants to the reading)
7-Apr	Plan Menu
7-Apr	Invite Volunteers to Attend Reading
7-Apr	Remind Authors Deadline to RSVP for Reading is 1 week away
11-Apr	Book Back from Printers
14-Apr	Reading RSVP Deadline
14-Apr	Paint the City with flyers
14-Apr	Staff Assignments for Event
15-Apr	Email the readers with the reading agenda and logistics (arrival times, reading order, time allotment, etc.)
15-Apr	Create Reading List
18-Apr	Create Reading Programs
20-Apr	Get Food
21-Apr	Reading
30-Apr	Send Thank You Card to Readers
7-May	Write up assessment of reading including: overview, successes, challenges, plans for the future 6 mos.

Writing Mentors

by JoAnna Johannesen, *CWC Writing Group Facilitator & Writer*

As a writing mentor, I learned
How to grow inside of me
My students taught me much
About capability

There was Mary, Peggy and Don
Andy, Whinnie and Carl too
Each one with their own style
Who's left, there's just two.

Our memories
Of growth and love,
Still lives within my heart
Tho' your spirits soar above.

One day I hope to glean
And share a part of me
When Heaven calls my name,
Our reunion's sure to be.



DWS Groups, 1999-2019



- 10th East Senior Center
- Asian Association
- Avenues Courtyard
- Barnes and Noble Poetry
- Cancer Wellness House
- Center for Women and Children
- Columbus Library
- Copper Quill
- Creative Non-fiction
- CWC Group
- Gay Writes
- GLBTQ + Community Center
- Graffiti Writers
- Homeless Youth Resource Center
- JEDI for Women
- Liberty Senior Center
- Literacy Action Center
- Men's Detox
- Millcreek Recreation
- Mount Olympus Senior Center
- Palinca
- Pathways to Recovery
- Put in Writing
- REI Environmental Writing
- Salty Pond Poets
- Sam Weller's Books
- Silver Pen Seniors
- SLC Public Library
- South Valley Wasatch Writers
- St. Mark's Tower
- The Daily Brews
- The King's English
- The Road Home
- Utah Pride
- Veteran's Affairs
- West Side Stories
- Women and Girls Lead
- Word Workers
- Writers in Training
- YWCA

The Poem I Was Not Expecting

by Betsy Ward, *former SLCC Thayne Center Director, CWC Writing Group Facilitator & Advisory Committee Member*

When I went to the ribbon cutting for the Community Writing Center in 2001, I had just left Portland and a man I wasn't dating. (At that point, we'd been not dating since 1996.) That day, standing there by the new Artspace building that housed the CWC, I had no idea I would be involved with the CWC for the next eleven years – as a writing mentor, a member of the advisory committee, and a community partner. And I did not know that three years later, in a CWC writing group, I would very unexpectedly write the first draft of a love poem about the man who had stayed in Oregon when I moved back to Utah.

That poem caught me off guard. Mostly I wrote boring things like grant proposals and reports, interspersed with creative nonfiction when I got a chance. Before this, I had written exactly two poems in my life.

The first, at age 17, was about the time I drove my boyfriend's '69 Chevelle going 100 mph between Hyrum and Paradise. (Speed limit: 50). I thought my boyfriend was earnest, charismatic, and impulsive, with a bit of a wild streak. He also had a revoked license, a string of reckless driving tickets, and a habit of punching holes in walls when he was angry. In the poem I compared that ride to our new relationship, which felt exhilarating and risky and moving way too fast. After I'd slowed down, my boyfriend said that the speedometer was off and that I'd only been going 90. This became a key part of the poem as I tried to convince myself that – just like with the ride – things with my boyfriend weren't going as fast as I thought, and that I was still in the driver's seat. It was a ridiculous metaphor, a sappy poem, and, as it turned out, a very naïve idea that I could put the brakes on anything in that relationship.

I wrote the second poem five years later. By that time, I'd married the magnetic, mercurial boyfriend with the temper, but this poem was not about my husband. It was about a desert, a cottonwood tree, and a man and woman who couldn't be together. It was full of imagery and lyricism and yearning and impossibility. It wasn't a love poem, but I wanted it to be. This poem was the only thing I could give to the man I'd written it for, a man who had tried to help me leave one terrifying day. But in the end, I went back to my husband, where I stayed for five more years.

This brings me to the poem I wrote in the CWC group nearly two decades ago. I was no stranger to writing about heartbreak (see above paragraph) but writing about the euphoric side of love felt foreign. And I did feel euphoria at that moment, constantly

thinking of love and happiness and the man who had left Portland a few months earlier to be with me. It was a huge step for two people who had spent eight years talking themselves out of a permanent relationship, with a long list of why they wouldn't work together.

During a CWC session, I started writing about a trip we'd just taken to Vermont to visit his parents – and, as I learned later, so he could get his grandmother's engagement ring. I wrote about riding old bicycles on a causeway, the Green Mountains at our back, the world golden as foliage, crisp as Vermont apples. The phrases spilled out of me as I wrote.

And then I realized: this seemed like the start of a poem. A poem? Really? With love as its subject? It seemed like such a cliché. Plus, what did I know about writing poetry? But I kept writing anyway. It felt appropriate, somehow, to capture this love story in a different genre than what I was used to. At the next meeting I had a poem to share.

I named it "The Geometry of Incidence," an elegant title I loved and could take no credit for. It was the title of a textbook on incidence geometry written by the grandfather of the man I loved. The book had a simple dedication: For Carolyn.

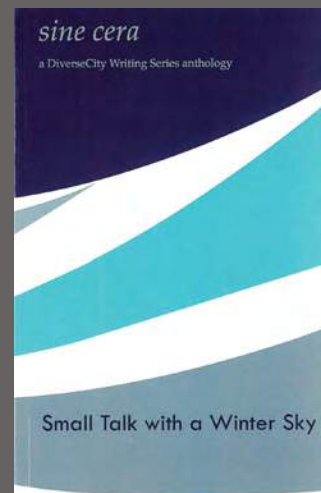
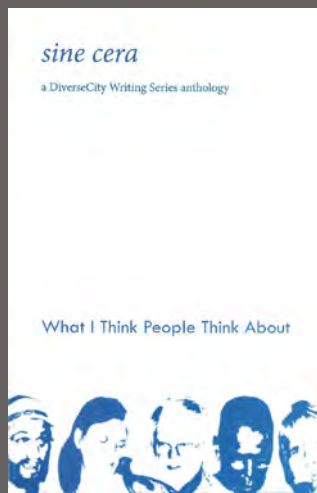
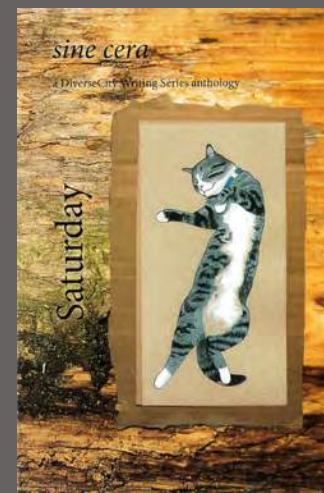
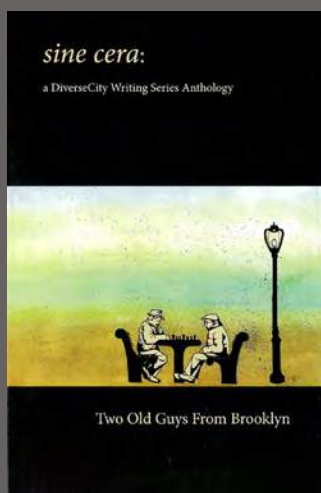
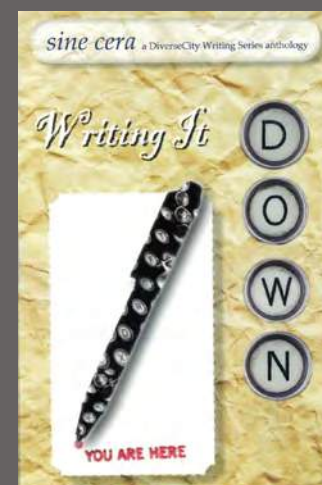
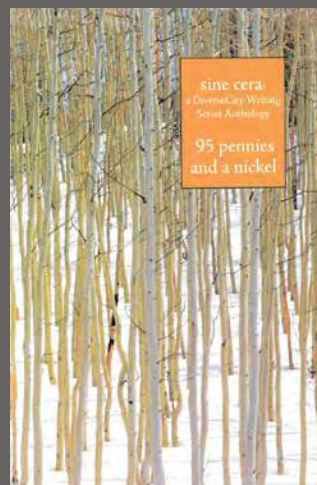
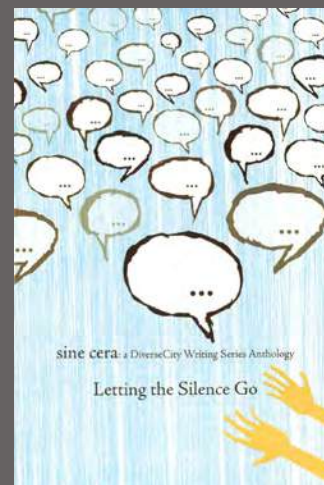
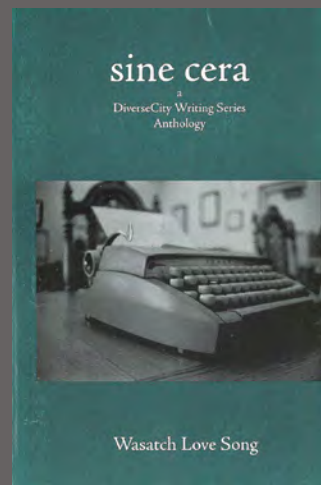
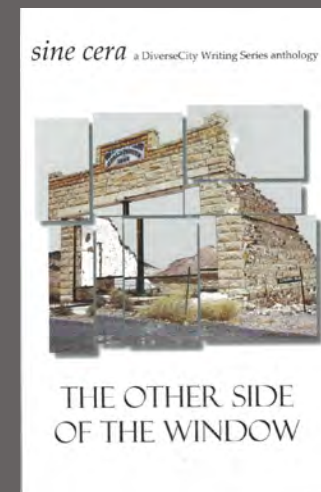
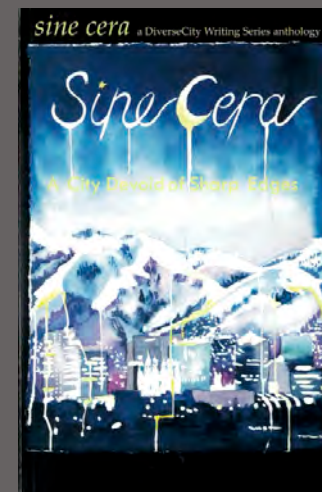
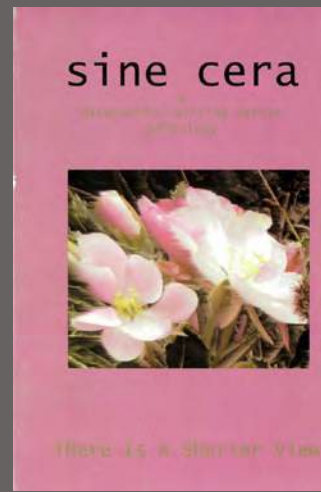
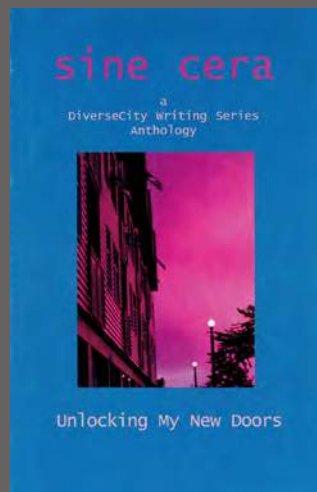
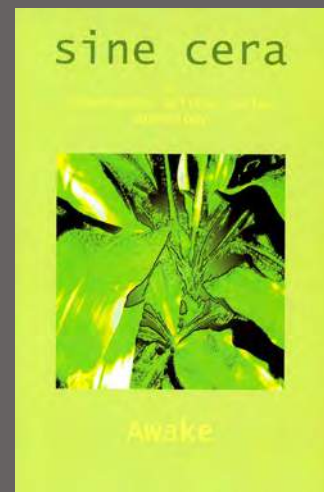
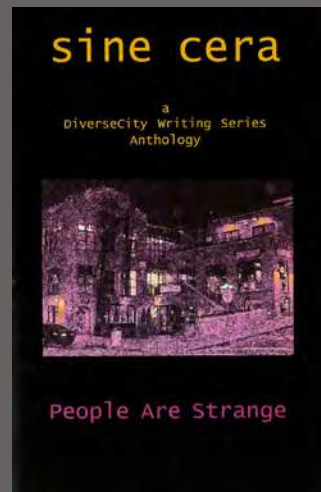
By then, Carolyn's engagement ring had become mine. It felt exactly right, this poem about geometry, autumn in New England, and two people learning to trust love, to see how two distinct lines in a plane could finally, finally intersect.

I still felt vulnerable, though, reading it to my writing group, like I was handing out my heart. I shouldn't have worried. The core belief of the CWC, that everyone could write, was more than a tagline. It was built into every writing group, every bit of programming, and it meant that sharing your writing became as communal as sharing a dish you'd brought to a meal.

So, I wrote the poem, I shared it with my group, I submitted it to a CWC compilation, and – though I nervously twisted my engagement ring around my finger beforehand – I stood in front of strangers at the publication launch and read my love poem.

Now, all these years later, here in Vermont, in the house where my husband grew up, I feel a little nervous about what I've just written, the way I did with my poem. It's a very personal response to the prompt of what should be remembered about the CWC. I could certainly answer that question in less private ways, talking instead about the personal and professional growth that came my way because of the CWC. But this is the story I'm going to share anyway, a story about what I remember most: it was a place where I could dare to write a poem about love.

DiverseCity Writing Series Publications



Goodbye SLCC CWC

by Caitlyn Woodward, *CWC Writer*

I'm probably the youngest and most inexperienced writer that has come here. And though my time here has been short, I can safely say I am glad I was able to have the opportunity of meeting the people here. Before joining the Senior Writers I was spending my years stuck in a loop of daily repeats I did to really survive life. I always had a big imagination and I had put down the things I thought of and like and created. I made some friends through my passions, but I knew I needed expert help and I didn't want to waste all my hard-earned money in with college. I just knew it wasn't the right time and with my family situation from then to now it's probably been for the best, but I will one day go to college in the future when I know it's right.

During the time of joining these meetings I was able to make a better person of myself and learn more about who I am. Learning about my faults and getting reassurance that my imagination is big and unique. That even my dreams that I wrote were inspiring stories, which I appreciate. I had been able to get guidance on what to do and I was able to get a clearer understanding of my goals. And how to lay the down the road map into telling my stories. Thanks to those that criticized and advised me on what to do. Which is the best guidance that someone with chaotic ideas should be told.

I still got a journey ahead of me on my writing goals but I won't stop. After hearing praise from fellow writers that said that my goals I have in writing are believable and are good characteristics of the imagination that they are achievable. So it is confirmed that I know I am doing something right. This meeting has always made me busy on studying something. And despite the different ages of people I met here and that this idea I had of mine that stayed with me before and will for years to come. That you can always learn something new no matter what and it's not a bad thing. It's a statement that stays true to the elderly and will stay with me for the rest of my life. As I keep working I learn something new on myself.

Despite these meetings ending, it will not end for me, there are many possibilities. Which I will look out for and will keep surprising myself on the new things I learn. It's something good to know that if you know your limits and wits you can be confident in the people around you. With this in mind and being mature, you will understand that you don't need to be boarded up. Despite how different a person is, as long as you are sincere and compassionate, that person will be the stepping stone to the success you are achieving.



Tuesday, December 7, 2021 at 9:43 PM

The Community Writing Series

A Community Writing Project

The Community Writing Series aims to provide individuals with opportunities to express themselves and to be understood by their communities. People who have been silenced by cultural, institutional, or historical forces need a safe, encouraging, and educational environment in which to create their stories. When people write about their lives, and are valued for doing so, confidence and personal insight grow. Analysis of the surrounding community can lead to increased interest in, and dedication to, participating in that community. Also, when those stories are shared, we will raise awareness-and hopefully understanding-of the myriad of people in this community who make Salt Lake their home.

Hello?

Get out of the echo chamber this winter and join a community writing group! It's for your wellbeing.....

Back in the day, people would get together and write out their worlds to each other, writing was seen to make their life better. The meetings then were known to be as mutual-help or self-improvement type groups. Today, we can see that people are put off by the idea of writing, some are even scared to think of themselves as writers. Oddly enough, the way most of us learn how to write in school usually gets us all kinds of hung up on errors, and some of us even start to believe that there is such a thing as “good” or “bad” writing. At the CWS, we like to write. We don't like to see writing mistreated and kept confined to the classroom, we see it more as the engaging process that it is, not a product. It is a powerful tool, one that begs to offer us our voices and understanding through reflection. As the Community Writing Center, we believe that *everyone* is a writer, and *everyone* has something to write. We welcome all folks, especially the writer who doesn't write yet, to join our mutual-self-improvement community writing groups, and experience what the great process of writing can do for you. With our community writing efforts, we hope to create a local publication that is focused on highlighting the diversity of voices found in and around our city.

Next virtual meeting: [\[Click here to register for zoom link\]](#)

GET PUBLISHED WITH YOUR COMMUNITY!
BE A PART OF OUR COLLABORATIVE COMMUNITY PUBLICATION!
SUBMISSIONS NOW OPEN!
SUBMISSION DEADLINE JULY 15TH

WHAT A TIME TO BE ALIVE
write | reflect | capture | create
Share with us what it means to be human in this day and age. Submit to the Writing Center's Community Anthology
Submit your writing, art, and photography before
May 19 2025

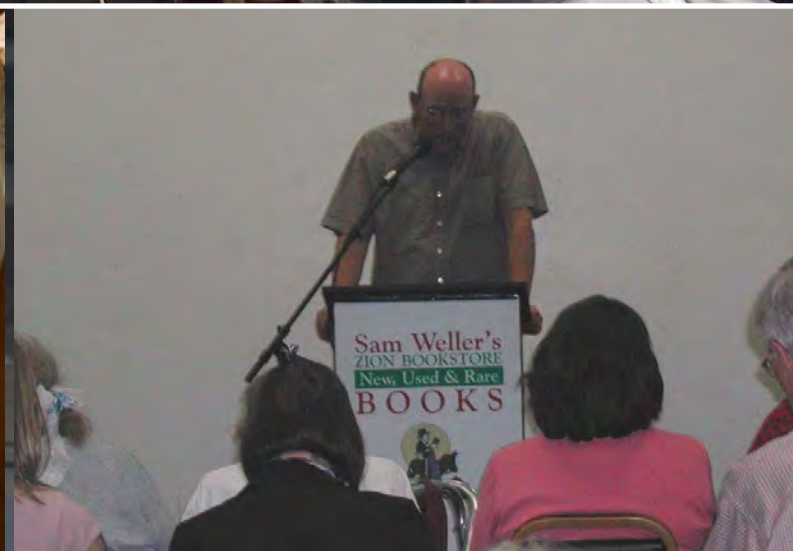
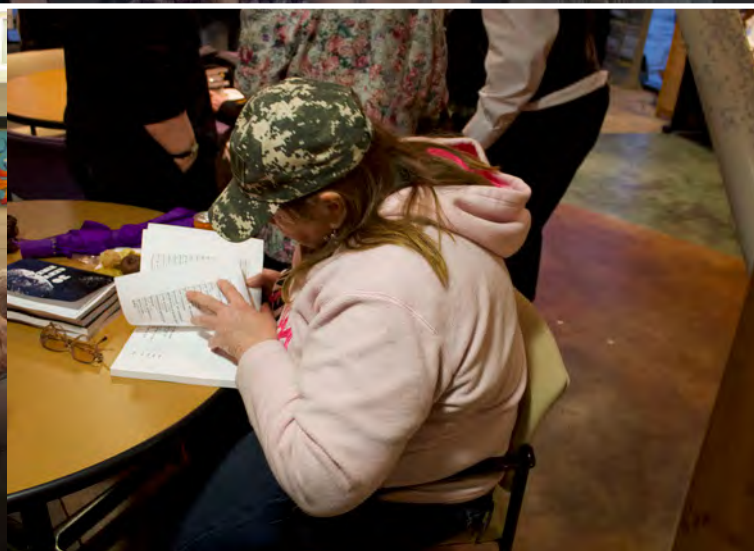
THE COMMUNITY WRITING CENTER PRESENTS:
THE LAST PUBLICATION OPEN CALL
We have published more than 4000 pages of your creations over the last 24 years. Here is your chance to be published with your community before we shut our doors for good. Give us what you got. Looking for all types of human artifacts that can be put into print: words, pictures, and other forms of communicating symbols are accepted.
SUBMISSION DEADLINE: January 1, 2026





The SLCC Community Writing Center hosted public reading events to celebrate every community anthology publication. Writers, friends, and families came together to celebrate how the DWS and CWS brought people together to share their voices and to belong to something greater than our individual selves.

DWS/CWS Public Reading Events



Literacy Action Center

The Literacy Action Center, a non-profit organization supporting English-speaking adults with lower than fifth grade reading and writing skills, was the longest-running partner organization in the DiverseCity Writing Series, starting the program with “People Are Strange” in 2003 and staying with it until the final DWS publication in 2019.

Deborah Young, Literacy Action Center director, believed that low-literacy adults could contribute writing just as meaningful for the public to read as any other community writer could. She and other LAC volunteers supported the DiverseCity

Writing Series group mentor to get participants’ words onto paper, first by scribing their spoken words, and then later by using speech-to-text software or attentive guidance while the writer worked out their own written drafts. Together, they revised and edited the written pieces and used them as materials to develop learners’ reading skills. Their writing, sometimes brief sentences, was printed in the *sine cera* collections and read by their authors in the public reading events, just like all the others.

They wrote about their families, their loves, their losses, their dreams, hopes, and failures. And they continued to show up: to read, to write, to create, and to share their words with the Salt Lake community for 17 years.





On the Plaza



On the Plaza

In 2005, the Salt Lake City Library invited the Community Writing Center to lease a storefront on the Main Library Square plaza. Even though the Artspace Bridge Projects was home, SLCC jumped at the chance to establish a presence in the heart of SLC's most public space and quickly completed a rebuild of the interior: an open concept office, event area, and well-lit classroom; and two glass entrances etched across with the words "Reflect" and "Revise." The CWC staff re-located in December 2005 and celebrated with a grand re-opening a month later.

Moving to Library Square brought with it numerous changes. For starters, the CWC was suddenly in the spotlight: we looked out of the windows across the plaza to the Salt Lake City & County Building. Thousands of people walked by every week. Multiple times a day curious pedestrians entered, looking around and quietly asking, "What **is** this?" The response became known as "the spiel" to everyone at the CWC: some version of "We're the Community Writing Center. We provide support to everyone on any kind of writing. We've got writing groups, workshops, and free writing coaching. We're sponsored by Salt Lake Community College, but you don't need to be a student."

Within this very public space, the CWC and its staff members saw their possibilities open exponentially. All programs that had been started in the Artspace Bridge Projects grew steadily into the spaces that Library Square made available. Writing coaching, which had been offered at the original CWC location and in a few city/county libraries, now saw a remarkable shift in clientele and writing. Not only were those who felt they **needed** help with their writing coming in for support, so were those who simply **wanted** to share their work with someone. The seeds of the CWC as a place where everyone belonged had been planted.

With easy accessibility built into the Main Library location, including free parking, good public transportation, nighttime security, and public visibility, writing workshops took off. Writing assistants were busier than ever, developing workshops across a range of topics: Beat Poetry, Blogging, Creative Writing, Editing, Flash Fiction, Grant writing, Holiday Memoirs, Letters to Solve Problems, Menu Writing, Newsletter, Overcoming Writer's Block, Press Releases, Resumes & Cover Letters, Songwriting, Travel Writing, and Writing for Change (to name a few out of the 140 different writing workshops the CWC offered). These workshops were held at the CWC, and also spread throughout the Salt Lake City Library system, offered at multiple sites while also utilizing the excellent spaces and resources that the Main City Library offered.

Along with an increase in writing coaching, workshops, and an increased visibility for

the DiverseCity Writing Series, partnerships with other organizations expanded once the CWC landed on the Plaza. The scrappy credibility that the CWC had developed during its first 4½ years matured into one of admired dependability. Government agencies like the Utah State Office of Education, the Salt Lake County Office of Aging, and Salt Lake City Peer Court requested collaborations with the CWC on writing support projects for their clients and employees. Word spread quickly among human services and community support networks, which led the CWC into partnerships with non-profit organizations like the YWCA, the Utah Food Bank, the Disability Law Center, and local radio stations like KCPW and KUER. A 2008 annual report mentioned that the CWC's ability to initiate outreach had become limited due to the "increased use of the CWC's programs and organizations that 'find us'."

Partnerships continued to develop rapidly, and with depth, over the next several years. Long-term collaborations with the University Neighborhood Partners Hartland Residency included writing and literacy support for refugee/New Americans and a decades-long partnership with the Salt Lake County Metro and Oxbow Jail brought writing experiences and publication opportunities to inmates there and at other correctional facilities around the valley.

Until the spring 2020 arrival of the COVID-19 pandemic, a general stability allowed the Community Writing Center to steadily grow all of its programs to reach more and more writers and organizations across the Salt Lake valley. The CWC participated in at least a dozen community and neighborhood festivals each year, encouraging people to play with interactive writing activities. Averaging three dozen partnerships each year, writing coaching, workshops, and writing groups set down CWC footprints in large and small organizations and agencies with official Memoranda of Understanding (MOUs) which enabled long-term partnerships to grow. Publications of the DiverseCity Writing Series, the Salt Lake Teen Writers, along with public reading celebrations came out each year, along with special editions for writing groups from the jail and other DWS groups.

The CWC Advisory Committee, long a stalwart supporter and guide for CWC programming reached its peak of robust involvement with twelve committed members from educational institutions, government agencies, non-profit organizations, and community writers. The CWC Volunteer program, which had been started back in 2003, was a well-oiled and well-supported machine with volunteers donating more than 600 hours per year to CWC programming. The foundations of the CWC were stable. It was time to flex its ability to innovate and lead.

body text

Grand Re-Opening, January 2006

CWC Moving Plans



Spring 2006 Vol. 4 No. 1

The Community Writing CONNECTION

Re-Vision: The CWC at Library Square

After months of planning, preparation and patience, the Community Writing Center has moved to the City Library. This move takes place after four years at the Artspace Bridge Projects. The CWC's library location is just outside the main entrance of the library, next to KCPW and Night Flight Comics. Along with our current programs, all of which will continue in the exciting new space, we look forward to collaborating with the Library and its many partners on multiple writing and educational projects.

The new space will allow the public better access to the CWC and its programs. With many forms of public transit downtown, anyone will be able to come to the center.

On Saturday, January 21st, the CWC will host Re-Vision: an interactive writing fest to celebrate the Community Writing Center's move to Library Square.

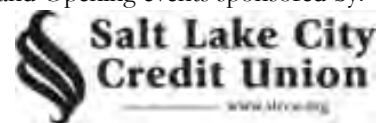
With more interactive writing than you can throw a pen at, Re-Vision will offer workshops, collaborative story telling, CWC writers sharing their creative works, and more. Enjoy light refreshments and discover the writing opportunities available at the Community Writing Center!



Re-Vision Schedule of Events

- 2:30 pm: Editing Tips Mini-Workshop
- 3:00 pm: Reading by CWC Writers
- 4:00 pm: Memoir Mini-Workshop

CWC Grand Opening events sponsored by:



ENCLOSED

- 1 We've Moved!
- 2 CWC News
- 3 From Our Writers
- 4 Workshops

Community Writing Center
210 East 400 South, Suite 8
Salt Lake City, Utah 84111
www.slcc.edu/wc/community

Contact at Library: Colleen McLaughlin (525-8219, cmclaughlin@slcpl.org)

Current (September 7, 2005)

SLCC is getting bids for build-out

Information Technology is doing a walk through on Friday to assess communication capabilities and needs

Monitoring of progress

1. Contact Gordon Storrs (4562) and Helen Cox (4280) on a weekly basis to ask about move date status.

Can be done before date is set:

1. Liz coordinates sticking of new address labels onto brochures. Do at least 500-750 of them.
2. Tif will pull all CWC-owned kitchen stuff from kitchenette and put into classroom.
3. Label all furniture, heavy stuff, with location in new space. (Keep architectural plans handy with locations of placement).
4. Tif boxes up her area..

Once Moving "date" is set:

1. Begin Packing
 - a. Contact James Hale (via email) to see if he has collected more boxes for us. He will deliver them to us.
 - b. Boxing up (Be sure to label all boxes well):
 - i. Library—Yimmy
 - ii. Supplies (from all cabinets, classroom, kitchen stuff)—Liz
 - iii. All filing cabinets (writer files and filing cabinet files)—Yimmy, Liz (Use "banker boxes" in back room for this purpose). Tif will run writer file purge before this happens so we can box into "current" and "old" writer files.
 - iv. Wall and ceiling hangings--Yimmy
2. Have Helen contact Information Technology (Larry Maughan, 4525), Computing Services (5555), Facilities (Moving) and Troy Walker (Copy Machine) and give them the date.
 - a. Equipment going on move:
 - i. CWC desktops (2)
 - ii. CWC laptops (2)
 - iii. CWC "lab" desktops (ONLY 2)
 - iv. HP Printer
 - v. Copy Machine
 - vi. Refrigerator
 - vii. Microwave
 - b. Furniture Going with Us
 - i. Couch/Comfy Chairs
 - ii. Three Center desks
 - iii. Chairs in Center and Classroom
 - iv. All tables in Classroom

- v. White board in Classroom
 - vi. Supplies Cabinet
 - vii. All “loose” cabinets and bookcases (not those attached to walls)
 - viii. Rug/Floor Mats
 - ix. Plants
 - x. Window Blinds? (Check with Gordon)
- c. Equipment Not going with us
- i. Xerox printer (note that Xerox printer toner can be left behind too)
 - ii. CWC “lab” desktops (3)
 - 1. Ask Helen for help getting Computing Services to pick up this equipment for surplus.
- d. Furniture Not going With Us
- i. Two Computer Tables
 - ii. Three computer chairs
 - iii. No bookcases or cabinets attached to walls
3. Signage at Library will be made by Library, but we have to pay for it. Do a check request, or ask Betty Starks to do it (4732) for \$500. They have our logo, but you can send it as well (it is on the I drive).
4. Ask Gordon to ask Colleen at Library if we can move outside keybox to Library. If so, Facilities needs to do this. If not, ask Betty to facilitate getting duplicates of keys for new space.
5. Ask Gordon or Colleen to get parking cards (we should get cards). Melissa and Tif will decide if we can afford to purchase more of them. (Note: We have two for the Writing Coaching program already. They may be aware of this. Don’t bring it up though because if we can keep them, then we’ll have four.)

Week before moving:

1. Have everyone back up their H directories onto thumb drives and label them. Melissa backs up I drive and all C drives.
 - a. Contact Steven Palfreyman (Outlook email) if you need help with this.
2. Contact Helen, Stephen (4375) and Clint (4893) to see if they can be there on day of move for support.

During Move

6. Do NOT do any moving of stuff. Let Facilities do it all.
7. Using architectural plans to direct movers
8. Purchase some food/drink to make day go better for CWC staff.

After Move:

9. Contact Gordon and Helen for necessary shelving in storage room. Typically in basement of Redwood or South.
10. Writing Assistants (Yim, Liz, Rachel and someone else?) organize all the “details” of the space.
 - a. Bulletin Board—Display area
 - b. Wall hangings
 - c. Library
 - d. Promotional material/resources for CWC and SLCC
 - e. Plants

- f. Detail arrangement of furniture
 - g. Where WA mailboxes and cabinets shelves are located (might need to purchase something for this)
 - h. Supplies
 - i. Labeling
 - j. Classroom tables and chairs
11. Call/e-mail volunteers (also faculty in Writing Program, Advisory Committee) for assistance in:
- a. Unpacking library
 - b. Unpacking files
 - c. Organizing stuff (under WA direction as noted above)
12. Do not return keys or Parking permit to Artspace until we are out of their lease (Gordon will know when this is—especially if they lease the space before our contract is up). Coordinate returning of keys through SLCC Key office and Gordon

If you can, be sure to keep a few chairs behind so you can have chair races in the open space after it’s all packed out!

Contacts for Assistance:

- Helen Cox--4280
- Gordon Storrs--4562
- Clint Gardner--4893
- Stephen Ruffus--4375
- Geoff Brugger--4068



A New Home

COMMUNITY WRITING CENTER of Salt Lake Community College

Welcome to the SLCC
Community Writing Center

Open Mon - Thu
10am - 8pm
Fri - Sat
10am - 4pm
Closed
Sunday and holidays

www.slcc.edu/cwc
801.957.4992

Secured by ADT





Coming of Age at the CWC

by Alisabeth McQueen, *CWC Marketing Specialist & Writing Coach*

There are times in life that completely change the trajectory of your journey. These moments seem to arrive purposefully as if by magic, exactly when you don't know what to do next. As if the universe put it together in perfect alignment, as long as you are observant enough to notice.

2009 was one of those years for me. At 19, freshly married, and struggling with school and jobs, I felt adrift. It was as if I was looking at my whole life unfold in front of my eyes and saw only misery and mist.

Then one day, while on my way to my English course at SLCC, I noticed a flyer advertising a job at the CWC. A position that I was underqualified for, but in line with my dreams. Initially there was some uncertainty on whether to hire me, however Tiffany held firm that the goal was to provide opportunities for growth and she saw potential in me. This was the first time I felt truly believed in, an experience that literally changed my life.

There's something about surrounding yourself with intelligent, creative people who are actively learning and growing at all times. Initially, I was overwhelmed by the complexity of the work and the sometimes long hours without anyone to tutor or any actively due projects. I recall being reprimanded for being distracted during work, which sprung me into a new determination to grow my skills rather than waste time.

With this new-found determination, I started reimagining ways to elevate the design of our marketing materials, improving my writing skills and even developed workshops and conference presentations. This experience taught me valuable skills in providing feedback in a way that disarmed and opened the door for insightful reflection, a skill I've used so much in my life.

I think it's actually best to let my past self speak here, an excerpt from one of the monthly newsletters I wrote (see next page).

As I look back with the 15 years of perspective since, it's very clear to me how much my short time at the CWC paved my way throughout my career and life. While my path did not eventually lead to a career in marine biology, I have dedicated my life to supporting education and non-profits. That same drive of innovation and challenging the status quo continues to drive me in whatever projects I pursue.

It breaks my heart to think that such an important organization is coming to an end, but I hope that it will inspire a thousand more to take its place. Championed by all those who were inspired and blessed by being a part of it.



The Community Writing CONNECTION

CWC: A Place of Learning



"For student employees to learn to become teachers, mentors, developers, and managers," is a statement in the SLCC Community Writing Center's

(CWC) Foundational Principles that has become more than just words on a page to me. To me, this means considering a situation and knowing that there is always something to learn and that you can take away something from any given circumstance. In other words, I must become an active learner in all aspects of my life.

My experience here at the CWC has not been one without shedding a few tears—both of sadness and joy. However it has been through frustration, stress, and fury that I have grown to truly value what it means to face a fear and overcome it.

As humans it's natural to fear what is unknown, however we gain confidence and pride that can only come after conquering that which we fear. In my case, I was afraid of responsibility and the possibility that I might fail.

For me, learning is a process when a challenge or information is presented that causes a change

in perspective from a previous state. When I first joined the CWC family, I struggled to live up to the standards I expected of myself because I was afraid of failing. I had spent my life following instructions and now, I was given the opportunity to take control and expand my position. This was a responsibility I had never undertaken before, and I was terrified.

I would never have been successful if our staff did not have the patience to allow me to struggle. They allowed me to fail and assured me that even if I didn't do it perfectly the first time, I would have the opportunity to try again. Because of this support, I was able to confront the inner conflict that was necessary for me to transform from a person who simply follows instructions to a person who invents and takes chances.

In the end it was a change in my attitude that was necessary for me to take control. Instead of working through tedious tasks day in and day out, I focused on how to widen our reaches, and how to contribute to the community. Because of the skills I have learned here at CWC, I have been inspired to take chances and return to a lifelong dream of

becoming a Marine Biologist. I previously gave up on Marine Biology because I assumed I didn't have the skills needed to succeed in the science field. I now perceive these challenges not as what I don't know, but what I will learn.

As students, the staff are constantly engaging in the learning process. As employees of the CWC we can foster this education ethic to inspire writers from our community to take risks and recognize that being involved in the learning process is the key to great writing.

Words cannot express my feelings of affection for the center and my CWC family. The CWC has given me confidence to unleash my passion about life, and the opportunity to contribute to the Salt Lake community. I have been able to develop a work ethic that will continue to help me in all aspects of my life. I hope that my contributions will be a legacy that I can leave behind to those who follow when the time comes for me to move on to more of life's great adventures.

- Alisabeth McQueen
*Writing Specialist
Communications & Media*

WHAT'S INSIDE

- 2 Our Writers
- 3 Become Involved
- 4 Community Events
- 5 Writing Competition
- 6 Workshops
- 7 Workshops.Cont.

SLCC Community Writing Center
210 East 400 South, Suite 8
Salt Lake City, Utah 84111
www.slcc.edu/cwc

Bearing Witness

by Alice Lopez, CWC Writing Coach & Advisory Committee Member

In 2016, Tif Rousculp was invited to speak to our undergraduate class about her book *Rhetoric of Respect: Recognizing Change at a Community Writing Center*. We had read the book for a course called “Writing as a Social Activity” with Christie Toth. Tif’s words left a powerful impression on me—there was something almost galvanizing about the way she spoke. That day changed the way I understood what writing could do in the world. I began to reconsider writing, literacy, and language, and the ways these practices could become forces for justice or for oppression. Ultimately, I decided to change my plan of action: instead of continuing toward law school, I would find a way to work at the CWC and attend graduate school in the field of Writing & Rhetoric Studies.

That summer, Melissa Helquist, the CWC Director at the time, hired me as a Writing Consultant and Outreach Coordinator. To this day, some of my most meaningful work experiences happened during my time at the CWC. I loved working nested within the plaza of the public library. I interacted with people from all walks of life: a judge writing a biography but afraid it would sound too much like a legal brief, an unhoused poet whose work later appeared in the *Salt Lake Tribune*, someone trying desperately to raise public awareness about the neglect happening inside a retirement home. I helped people rebuild résumés after time in jail and sat with refugees writing their first pieces in English. I attended writing groups—one in a retirement home filled with some of the sassiest,

sharpest writers I’ve ever met. I helped organize events where group members read their work aloud, sharing pieces of themselves. I witnessed a community that existed around the creation and circulation of writing.

Writing was a means to an end. It built a bridge. It allowed us to experience one another across differences in age, language, country of origin, class, and life story. The CWC gave me a space to be a witness to the lives and experiences of people I might never have otherwise crossed paths with. I hate to sound sentimental, but my time at the CWC changed me.

Eventually, I did attend graduate school at the University of Utah. In 2020, I became an Associate Professor in the Department of English, Linguistics, and Writing Studies at Salt Lake Community College. I could hardly believe I now worked alongside people like Tif Rousculp and Melissa Helquist—people who had influenced me and shaped my trajectory long before I ever imagined teaching beside them. Writing and the study of rhetoric have become the way I try to make a difference as a professor and in my own community. The CWC has quite literally changed my life.

I cannot deny how heartbroken I am to see the CWC close its doors. Yet my own experiences there remind me that its influence extends far beyond its physical presence. The Community Writing Center’s impact has shaped—and will continue to shape—our community in profound ways.

Everyone can write.



We Wrote Stuff...

by Wes Porter, *CWC Writing Coach*

I came to the CWC thinking I liked writing. I left knowing I loved people.

When I started at the Community Writing Center in, I think it was 2013, I was in my second year at SLCC. A first-generation college kid, without a clue of who I was, where I was going, or how I was going to get there. I was nearly, NEARLY, a high school dropout, whose English teacher convinced him to gut it out. I took AP English, Creative Writing, and was a teacher's assistant for Mrs. Riley at Woods Cross High School. I mostly skipped school, but the classes I did go to were always my English classes. I don't think I really had some special gift for writing, but those were the teachers that showed me love and compassion and so it was their classes I went to. I graduated high school making up credits in night class and working off my horrendous citizenship record (is that still a thing?

What a stupid fucking idea that was.) by going to track practice—I was probably as good a writer as I was runner, which was not very good.

But anyway, I enjoyed reading and writing, and I thought of myself as a good writer, because that's what the teachers who loved me told me I was. I'm not sure I ever really was, but I was a kid desperately in need of love and attention, so I clung to it greedily.

Charlotte Howe recommended I check out the CWC. I had no clue what it was, but again, I was willing to do anything a teacher who showed me love said. Andrea Malouf called and offered me a job as a Writing Assistant, before she ever even met me. God, they must have been desperate for help, but I took it as the ultimate compliment. It would be worse money, but it seemed to fit into my blurry picture of a future. I had been



working for a commercial garage door company, going out putting stickers on doors. It was the stupidest fucking job I ever had, and I was glad to take a few bucks less an hour to do something that sounded cool, something that people told me I'd be good at, something I thought I could tell my grandparents about, and they'd think I was doing something important.

I came to the CWC with no clue of who I was, or who I was going to be. But I really can't overstate how important and transformative that experience was for me. I met people who would become more than colleagues or friends or mentors—people that would characterize the most formative period of my life and to whom I'm forever grateful. Nic, Sandy, Atticus, Shauna, Andrea, Elisa, Justice, Tif, Melissa, Christie, a few I'm forgetting, and a bunch of community members who somehow trusted us with some of the most vulnerable parts of themselves.

I can't muster the strength to try to articulate how fucking cool it was to be trusted and put in positions of real power to steer an incredibly rare and rickety ship. As Writing Assistants, we all helped facilitate workshops, hold one-on-one coaching sessions, but we were also entrusted with writing grants, fundraising letters, marketing, and other important roles. The confidence that those administrators placed in us is something I will never forget and something I've tried to take with me in my career as a public servant working with youth.

In a million words I could never convey how important the CWC was and remains to me. As an Idea, a place, an institution, a hub, a waypoint, a station. It makes me incredibly sad to see it go, but it also makes me remark how lucky we were to have it. Nowhere in America was there a place really like the CWC, and we had it right here in little Salt Lake City. It was never guaranteed, and my god I can't believe how corny this is about to sound, but it will never really be gone. The CWC persists. It has to. And if you're reading this, it's your duty to ensure it does. If you knew the Place and the people who embodied it, you'll know what that means.

I am now knee deep into a career in public service. I now know who I am, where I'm going, and a clearer idea of how I'll get there. I guess it's the clarity that comes not from self-discovery, but from self-formation. To discover implies that it was always already there, which I don't think is the case. Not for me at least. My way had to be built. And the CWC is where I learned that my way would be with, of, and for people. Writing has turned out to be secondary to me, but that was never really the legacy of the CWC. It was always people. Funny, silly, happy, ambitious, pissed-off, troubled, heart-broken, forlorn, altruistic people.

We write stuff...

Who is a Writer?

You are. If you have ever put pen to paper, whether a letter, short story, or resume, you are a writer. The Community Writing Center (CWC) can assist with your thoughts, ideas, requests, opinions, and dreams that might otherwise go unwritten. Everyone can write!

Writing Community

A myth exists that writers write alone. However, writers rely on feedback from others as they move from first thoughts to finished products. Whether in a writing coaching session, workshop, writing group, or with an organization, the CWC is committed to providing opportunities for writers to develop their work in a supportive environment.

"I came in feeling completely stuck ... I left knowing what to do, how to do it, and comfortably confident."

"...a fantastic job listening and excellent constructive guidance"

"Very professional! Very capable! Very informative!"

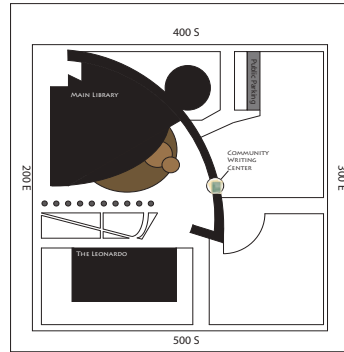
Welcome to the Community Writing Center

The Community Writing Center (CWC) supports, motivates and educates people of all abilities and educational backgrounds who want to use writing for practical needs, civic engagement and personal expression. We provide opportunities to enhance writing abilities through such programs as Writing Coaching, Writing Workshops, the DiverseCity Writing Series and Writing Partners. These services are open to all Salt Lake area residents. To get started simply stop by or visit us online at www.slcc.edu/cwc. Join our mailing list to find out about upcoming workshops, events and other special projects.



Finding us...

The SLCC Community Writing Center is located at Library Square 210 East 400 South, Suite 8 Salt Lake City, UT 84111



TRAX stops at the Main City Library directly north of the Community Writing Center. UTA offers several bus routes to Library Square as well.



Everyone Can Write!

Writing Coaching

Receive one-on-one collaborative writing assistance and helpful feedback in a supportive environment. Bring any type of writing: resumes, essays, short stories, or letters. Writing Coaching is open to all ages. Call to make an appointment for a free 25-minute session at (801) 957-4992 or submit work online at www.slcc.edu/cwc.

Writing Workshops

Explore a variety of writing topics in theme-based classes; workshops are created in response to community requests. Past workshops include: Letters to the Editor, Poetry, Memoir, Editing Tips, Application Essays, Journaling, and Fiction. Find a schedule of upcoming workshops on our website at www.slcc.edu/cwc.

DiverseCity Writing Series

Join our community writing program which offers multiple, on-going writing groups throughout the Salt Lake metropolitan area. Find inspiration through feedback and writing prompts in open-interest or specialized groups. Submit work to *sine cera*, the DiverseCity Writing Series (DWS) anthology, and participate in public readings. Find a place in the DWS by stopping by the CWC—Library Square 210 East 400 South, Suite 8, Salt Lake City.

Writing Partners

Partner with the CWC to address the needs of your organization or business. Empower clients, staff, and volunteers through workshops and individual consulting. Topics range from grant and business writing to creative writing and public service announcements. Discuss organizational needs by calling (801) 957-4992.

Become Involved
Many of the CWC programs are supported by volunteers. Become a mentor in the DiverseCity Writing Series, a writing coach, or respond to monthly "calls for volunteers." For more information regarding volunteer orientation e-mail cwc@slcc.edu or call 957-4992.

Bienvenidos al SLCC Centro Comunitario

El Centro Comunitario de Escritura (CWC) apoya, motiva y educa gente con cualquier nivel de habilidades y educación que quiera usar la escritura para necesidades practicas, actividades cívicas y expresión personal.

Proveemos oportunidades para incrementar habilidades de escritura a través de programas como tutores de Escritura, Talleres de Escritura, Series de Escritura "DiverseCity" y Compañeros de Escrituras.

Estos servicios están disponibles para todos los residentes de Salt Lake. Para empezar, solamente tienes que visitarnos en persona o nuestra pagina de internet www.slcc.edu/cwc.



¿Quién es un escritor?

Tu eres. Si alguna vez has escrito algo; una carta, una historia corta, un currículo, o cualquier cosa, eres un escritor. El Centro Comunitario de Escritura te puede asistir con tus ideas, pensamientos, opiniones, y sueños que de alguna otra manera, son ignorados y nunca son puestos en papel.

¿Qué es una comunidad de escritura?

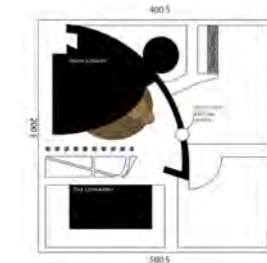
Existe el mito que un escritor escribe solo. La verdad es que los escritores necesitan la ayuda de otras personas en el proceso de desarrollar su escritura. El Centro Comunitario esta comprometido a proveer oportunidades para que las personas desarrollen su entorno intelectual.



AA/EQ INSTITUTION

Encuétranos...

El centro de Escritura esta localizado en la biblioteca de la ciudad 210 East 400 South, Suite 8 Salt Lake City, UT 84111 www.slcc.edu/cwc 801-957-2192

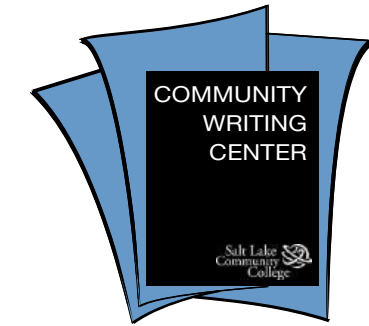


TRAX se detiene en el SLC Main Library; UTA ofrece varias líneas de autobuses a la Library Square, también.

"Llegue sintiéndome completamente perdido...Sali sabiendo lo que tenia que hacer, y como hacerlo. Me sentí con mucha confianza."

"...hacen un excelente trabajo al escucharte y guiarte."

"Muy profesionales! Muy capaces! Muy buena información!"



Todos Podemos Escribir



Entrenadores de Escritura

Recibe asistencia de escritura individual and un entorno de mucho apoyo. Puedes traer cualquier tipo de escritura que hayas creado; ensayos, currículos, historias cortas, o cartas. Este entrenamiento es para personas de cualquier edad. Regístrate para una sesión gratis de 30 minutos.

Talleres de Escritura

Explora una variedad de temas basados en clases, los talleres son creados como respuesta a pedidos de la comunidad. Previos talleres incluyen; cartas al editor, poesía, memorias, consejos de editaje, ensayos para aplicaciones, y ficción. Visita nuestra pagina de internet para calendario de talleres.

Series de Escritura DiverseCity

Únete a nuestro programa de escritura comunitaria, la cual ofrece varias oportunidades para escribir en grupos, estos grupos se reúnen en varias partes de la ciudad. Encuentra inspiración a través de consejos e ideas de escritura. También tendrás la oportunidad de participar en eventos donde podrás compartir tu trabajo con otras personas.

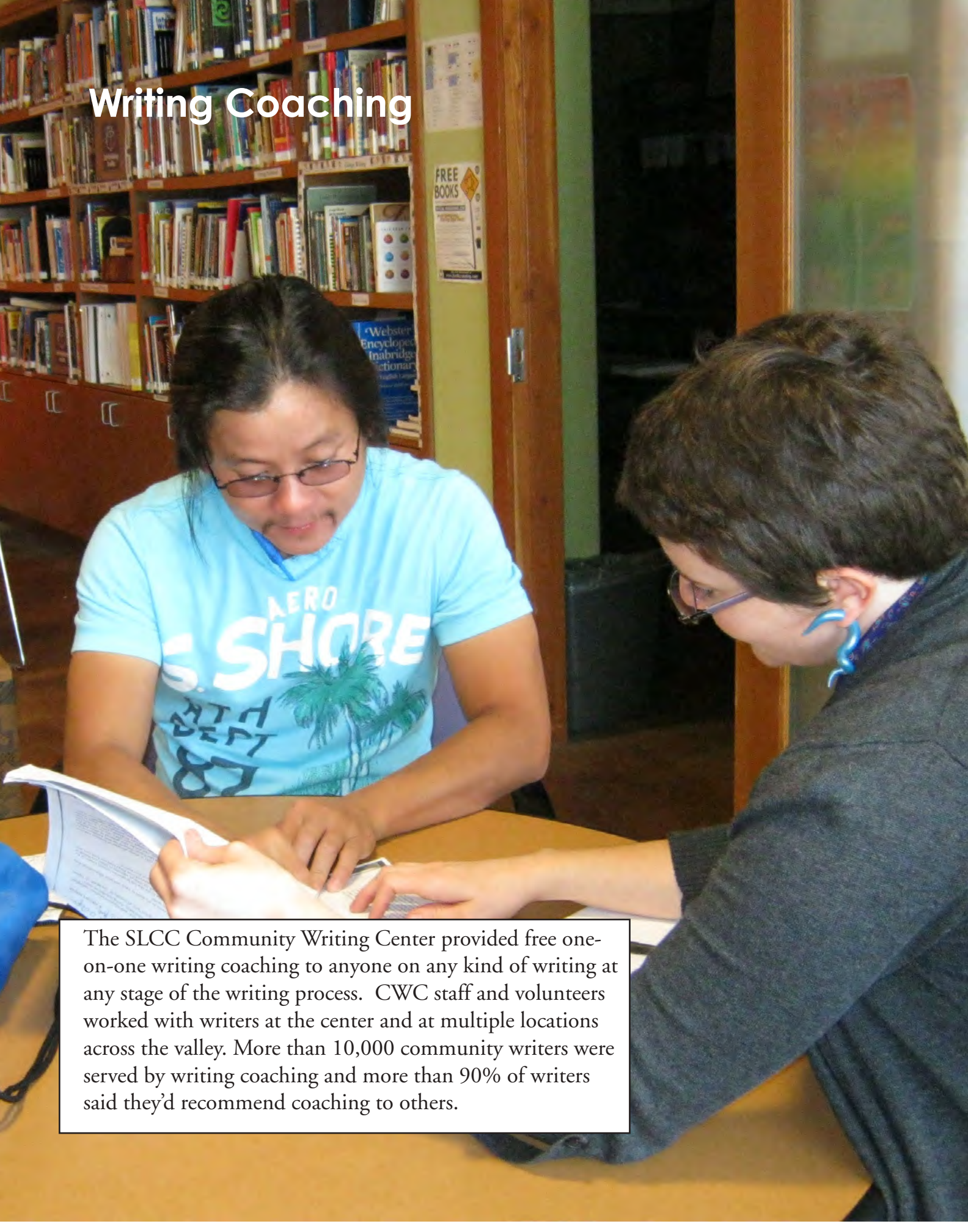
Compañeros de Escritura

Compañeros de Escritura Si tu organización o compañía necesitan ayuda con su escritura, contáctanos. Da mas conocimiento a tus clientes y compañeros de trabajo y voluntarios a través de talleres y consultas individuales. Temas para estos talleres pueden incluir; como escribir aplicaciones para donaciones, escritura de negocios, anuncios de servicio publico, y mas.

Involúcrate

Muchos de nuestros programas son apoyados por voluntarios. Atreve a ser uno de nuestros entrenadores o uno de nuestros mentores. Para tener mas información acerca de cómo involucrate y ser voluntario mándanos un e-mail a cwc@slcc.edu o llámanos a 801-957-2192

Writing Coaching



The SLCC Community Writing Center provided free one-on-one writing coaching to anyone on any kind of writing at any stage of the writing process. CWC staff and volunteers worked with writers at the center and at multiple locations across the valley. More than 10,000 community writers were served by writing coaching and more than 90% of writers said they'd recommend coaching to others.

Remembering the SLCC Community Writing Center

by Carmina Gray, *CWC Events Coordinator and Writing Coach*

My favorite part of working at the CWC was watching people's stories come to life.

Often, I worked with folks who were writing their personal history, and they would sometimes reminisce as we were working together. It was neat to see how they translated their oral memories to paper.

I loved working with people who were writing fiction novels. One novel in particular comes to mind; when the author would set up an appointment with me, I was excited to have the next installment!

The CWC was a great part of the community, and I'm sad to see the end of its chapter. To any writers out there, keep writing!

SIGN UP FOR WRITING COACHING!

Get feedback on your writing!

We offer Online Writing Coaching, available either through written feedback or a live online chat. **Sessions are thirty minutes, one-on-one and completely free!**

Availability:

Monday-Thursday, 10:30 a.m.-7:30 p.m.

Friday, 12:30-3:30 p.m.

Saturday, 11 a.m.-3 p.m.

<https://slcc.mywconline.com>

COMMUNITY
Writing

At the Writing Center

by Chanel Earl, *CWC Writing Coach*

The Novel

Mary brought in sections from her novel. It was a suspense novel, and a mystery, and I read a few pages of it out loud to her every time we met. “Please interrupt me,” I explained the first time we worked together, “if you hear something that surprises you, or if you have any questions for me.” Mary listened and interrupted with questions when she had them. I read quickly, and she interrupted less often. After a few weeks I was reading ten pages every visit, instead of three or four. I wasn’t interrupting myself at all. After a month and a half, our conversations were always about who done it, and what clues I had uncovered. After we finished the entire novel, I borrowed her revision and reread it in one day.

David #1

David came in during the summer. He smelled like cigarettes and alcohol, and he spoke with a slur. I helped him register as a writer with us, even though our database said he had been in before. He didn’t give us a phone number because he didn’t have one. He wanted to write a memoir, and he wanted to talk about it. After we talked, I gave him a pad of paper. “This is for you,” I said, “start writing your memoir and when you have a few pages written, bring them back in and we can help you with them.” He came back the next day with several pages. He had written a sad and dark summary of his early life. It was honest. “Good job,” I said. We talked about which stories he could expand on. He came back the next week with more pages. He came back several more times, and then he disappeared.

Writing a Business Plan in Thirty Minutes

The Sprague Library was offering a workshop on writing business plans. Tessa was the librarian. She was responsible for hanging up the flyers, setting up the chairs, and passing out information about other library events. Suzan was the representative of the Small Business Administration. She was responsible for explaining what a business plan was and how many parts it had. I was the writing specialist. I was responsible for explaining how to “write” the plan once you know the parts.

English

His first language was Mandarin, but he had been in America several years and knew how to communicate in English. He was applying for a job and had to submit a letter with his resume. Every word in his letter was an English word, and they were often in

an order that made sense, but I couldn’t understand what he was trying to say. I asked a lot of questions. He helped me understand that when he wrote “statute” he really meant “statue,” and that he wasn’t ever sure in what order the words should be. I kept asking questions, and he always tried to answer them. Then I told him I couldn’t understand one of his sentences. “What does this sentence mean?” I asked. “I don’t understand it.” My question made him very upset. “Nobody has ever asked that,” he said, “they always just fix my writing.” He wasn’t happy. I tried to explain to him that I couldn’t fix something I didn’t understand, but it just made him more upset. He insisted that I go through and make the changes anyway. So, I said that even if I could make the changes without understanding the writing I wouldn’t; it was his job to fix his own writing, and I was only his helper. After that he became so angry he started shaking. When he left, he said he would never come back. I was shaking too.

Bluebird

The little girl sang “bluebird, bluebird at my window, bluebird, bluebird at my window, bluebird, bluebird at my window today.” I watched her as she sat in the corner with her grandmother. They practiced reading to each other. Her grandmother had thick glasses and a scratchy voice. Her name was Meryl, and she used crutches to walk the short distance to her seat. In the afternoon, they gave the writing center three giant pinecones they had found, and they smiled at each other. Then the little girl, whose name was Anni, asked me how to spell my name and my friend’s name. She wrote them down. When I walked by her as she was drawing, she tried to hide her picture from me by holding out her thin arm to cover it up. I looked away so as to not ruin the surprise. As she was leaving, she gave us a drawing of her and her grandmother looking at the bluebirds. In the picture the bluebirds were flapping their wings and trying to fly; her grandmother’s crutches were blue.

Dry Foam

Community Writing Center, this is Chanel, how can I help you?

-Hello, do you work at the writing center?

Yes?

-Will you please tell me, what is dry foam?

I don’t know, tell me more about it.

-No, you speak English, yes?

Yes.

-So, you tell me. What is dry foam?

I don’t know. Is it some sort of packaging material, like styrofoam?

-No, not styrofoam, dry foam.

I could look it up for you if you like.

-No, just tell me what it is.

I don't know what it is.

-Don't you work at the writing center.

Yes.

-And you speak English your whole life, yes?

Yes.

-What is dry foam?

I don't know.

-How long have you worked at the writing center?

About a year.

-And do you get paid, or are you a volunteer?

It is my job. I get paid.

-And you don't know dry foam?

No.

Click

David #2

David came in during the winter. He smelled like cigarettes and he spoke with a slur. Christina helped him register as a writer with us. This time he gave us a phone number. He said he now had a medical bed at the shelter. He had just left the hospital where he had surgery, and they told him not to drink anymore. He lost his backpack one night when he had a seizure in the park and was rushed to the hospital without it. He had lost his memoir. Christina gave him a journal to write in, and she offered to keep a copy of all of his writing at the center. He began to write. He came back the next day, and the next, and sometimes he fell asleep in one of our comfortable chairs. He came back the next week with pages to copy. He came back several more times and then disappeared.

Paragraphs

I don't remember his name, and I only helped him once. He did all his writing on a friend's computer, he told me, and he handed me a disc that had everything saved on it. We talked about his story. It was a spiritual novel about a young man's journey in and out of jail, through trouble and doubt; in the end the man finds faith. As he told me about his novel, he also told me about his brother, who had similar experiences to those in the novel, but hadn't yet found a happy ending. I opened the novel but didn't read any of it. It was over one-hundred pages long and was a single paragraph. I asked the man if he knew anything about paragraphing and he said no. We talked about how sometimes writers divide their stories into sections to make them easier to read. Then I read the story out loud to him and asked him to stop me when he thought a new paragraph should start. He divided the first page into several paragraphs, and we were both pleased with

how quickly he caught on. He said he was going to go home and paragraph the entire story, that he liked the way it looked better.

David #3

David came in during the spring. He smelled like medicine and soap, and he smiled as he spoke. "I haven't forgotten you guys," he said. "I wanted to come by and let you know I am still writing." He was excited. "And that things are changing at the shelter. People have seen that I am changing and they think, 'if that guy can go clean, I can.'" He patted himself on the back. "This is for you. Without you guys I don't know how much of this I would have been able to do." He didn't come in again.

Tears

Bev rolled into my beginning creative writing workshop in a wheelchair. She had short orange hair and spoke softly. She came with a friend who lived in her building, and they were both eager to write. After the workshop, Bev set up an appointment with me. She had been working on a novel that was to be told through a series of letters between two characters: a man and a woman. The man was based on a friend of hers who had contracted AIDS years earlier. After months of caring for him on his deathbed, he had died. This was to be his story. As she talked to me about his past, and hers, she cried. As we read the piece together, she cried. Sometimes we just talked about her feelings and frustrations. Sometimes she brought in research about AIDS, or the time-period in which her story took place. Sometimes she forgot her appointments and didn't come in at all.

volunteer writing coach available to help you with your writing



All Ages
All Types of Writing
No appointment necessary
Bring your writing or your ideas.
Sessions limited to 30 minutes.

County Library Locations

Bingham Creek Library
4834 West 9000 South
Fridays: 2 to 4 p.m.

Columbus Library
2530 South 500 East
Saturdays: 10:30 a.m.
to 12:30 p.m.

Writing Coaching brought to you by the SLCC Community Writing Center

Memoir and Money

by Michael Cook, *CWC Volunteer*

For about two years from 2013 to 2015, I volunteered as a writing coach for the Community Writing Center. Usually, I was posted in a library, where eager librarians would guide folks my way. I would help people with essays, memoirs, or resumes; listen to their poetry; or do crafts with children. I had a few regulars who I enjoyed seeing, but my most memorable client came just twice.

Dan looked to be in his mid-twenties, like I was at the time. He wore the standard uniform of the kitchen worker: a T-shirt and baggy black pants with black Crocs on his feet and a bandana covering his hair.

Being a cook was just a small part of Dan's story, though. He had brought a piece of memoir writing to workshop, through which I learned about his life as an immigrant, a skateboarder, a formerly incarcerated person, and a devout Christian. The writing was rough around the edges, but the story was as captivating as the curving black jaguar tattoo that prowled his hand.

Dan and I got along well. He was eager to learn, and our half-hour session passed quickly. At the end we said goodbye. I didn't see him again for almost a year.

When he returned, he came asking for more than writing help. He had been offered a publishing deal.

My initial excitement for him quickly faded. He had been asked to pay \$1,000 up front. In return, the publisher promised to publish and market Dan's memoir. Dan's eagerness and nervousness were palpable, but my worry was immediate. This didn't sound like a publishing deal. This sounded like a scam.

Most publishers do not ask for money up front. It's true that there have long been legitimate businesses that asked for up-front payments to publish books, often for businesspeople eager to record their acumen or memoirs. Even in the era of self-publishing, there are surely a few legitimate versions of this still around. All too often, though, you now see scam artists who ask for large amounts of money. If they do anything, it will be to load your unedited document into a self-publishing platform with a few clicks of a button—work you could do yourself for free.

Dan showed me the email from his supposed publisher. It was full of vague promises. What worried me most, though, was that Dan didn't have a manuscript yet.

Writing is hard. Even if the offer was legitimate, there was a good chance life would

disrupt Dan's writing. It might be years before he had a full manuscript, and if children or health issues upended his life or a new and better idea sent his writing journey elsewhere, that money was gone with nothing to show for it.

I knew from Dan's past piece of memoir that this was not a celebrity chef or a young man with a trust fund to fall back on. \$1,000 must have meant multiple weeks of work.

But I didn't want to discourage him either. I believed as the Community Writing Center did: Everyone can write. In fact, I think everyone *should* write. It clarifies thoughts, records memories, and refines arguments as no other practice can.

So that's what I focused on: the writing.

I told Dan he had a story to tell. A really good one. He should write it first. Once that story was on the page, if he made it as good as I suspected he could, he could send it to publishers and receive real offers—offers where they paid *him* first, rather than the other way around. And even if the publishing offers didn't come, he would have his story written down—a beautiful accomplishment, and something to be proud of.

So, for now, I said, drop this so-called publishing offer. Focus on your story.

Dan agreed with my advice. As he left, I really believe he walked lighter than when he came in. I don't know what happened to him after that. Dan never came and visited me again. I don't know if he ever succeeded in putting his story to the page. But I know he saved \$1,000 that day, and hopefully he's since learned that the value of writing isn't always in the money earned.

Si necesita ayuda para escribir:



Cartas
Hojas de vida
Ensayos escolares
Memorias
Poemas y cuentos
Otra clase de textos

Un tutor estará disponible en la biblioteca todos los jueves de 12 p.m. a 1 p.m.

Freewrite Flight

by Nkenna Onwuzuruoha, AmeriCorps VISTA & CWC Writing Coach

I land in Utah for the first time. A, E, and R, beaming, hold up a sign that reads “Kenna” welcoming me to Salt Lake City. R invites me to stay in their one-bedroom for a month while they test out living with their partner. I didn’t have to lift a finger to secure a temporary home.

I dig through the luggage I’ve brought with me, looking for something to wear to Sine Cera. The CWC has regulars. They submit their work to our publication every time there’s a call. The leader of Gay Writes (name has gone through a few iterations over the years) is always present. He’s a Toastmaster. A writer from the Literacy Action Center who always sports U of U gear is a known reader. The room grows quiet when he sounds out words at the podium, sometimes assisted by the org’s director. Shared humility—we’ve been invited into his journey.

I come across A softly crying in the back room. Years later, I say a quick prayer before I step inside the center. I’ll find places in and around work to cry too.

The CWC is about a 30-minute walk from R’s place. I walk it—too cheap to take Trax. I get a free bike from the SLC Bicycle Collective. On my way home, once I pass 600 E, I walk the rest of the way home up 200 S.

I become a more proficient cyclist. I go to Bike Prom with M and S. We get ready at my studio apartment just a few blocks away from the CWC. I fold up the Murphy bed to make more space. The ride starts at Library Square. We take a picture in front of the CWC’s double doors.

I prefer to use the lower-level restrooms at the library. J shivers before he says he avoids the men’s one down there at all costs. I start to pick up on the vice, struggle, and smells on all the levels. I don’t dillydally. I use the cleanest stall; get in and get out.

I jog up five floors of the library to retrieve the mail. It’s not drudgery. There are beehives. I’ve made a few friends who work at the library. It’s a nice escape from the computer screen.

Damn—K’s bike got stolen!

Damn—mine got stolen too!

I’m close with my three LDS co-workers. I learn where they went on their missions. All three stayed in the U.S., and two went on Spanish-speaking missions: LA and Brownsville, TX. F logs into mormon.org and shows me a temple in Nigeria. On a slow

COMMUNITY WRITING CENTER
Salt Lake Community College

Need help writing a scholarship essay? A resume? Or even inspiration of what to write in that letter to your mom? Come receive free one-on-one collaborative writing assistance, offering helpful feedback in a supportive environment for any type of writing.

Call (801) 957-4992 to make an appointment or drop in during available coaching hours.

SLCC Community Writing Center
210 E. 400 South
Mon-Thu 10:30 am - 7:00 pm
Fri & Sat 10:30 am - 3:00 pm.

Chapman Library
900 W. 577 South
Saturday 12:00- 2:00 pm

Columbus Library
500 E. 2530 South
Monday, 6:00 -8:00 pm
Saturday, 12:00 -2:00 pm

day, we close early and take Trax to the City Creek Mall grand opening.

I get a call from B one Sunday morning inviting me to church. He'll even pick me up. I decline, but I get the confirmation I need to know we're friends. He drives me to the Restore to get furniture for my place. He has herbal tea with me at Salt Lake Roasting Company on my birthday. When his car breaks down, I make sure he can get a free bike from the Bicycle Collective too. At some point, we're taking Trax and then riding our bikes the rest of the way to Metro Jail for our creative writing workshop series with the women. At my wedding reception, I introduce him as my former "work husband."



J and I go to the wine store on 300 E. We look for Rieslings with eye-catching labels. I let him borrow my skinny jeans for a date. He decides to wear both a belt and suspenders. His date and I are befuddled at the choice. We go to Cheers4You on Thursdays. J insists that the pitchers are cheaper that day. He's a novelist. Whenever he shares his work with groups, he reads rhythmically with a cadence shaped by careful breaths.

At the CWC, the motto is "Everyone can write." What isn't as obvious is how ambitious everyone is. There's a guy who's applying for the nursing program at the U for the second time. He's a more competitive applicant now, but the statement of purpose still needs to be near perfect. A guy comes in once a year for help with his housing application. He lives in the Pauline Downs like me.

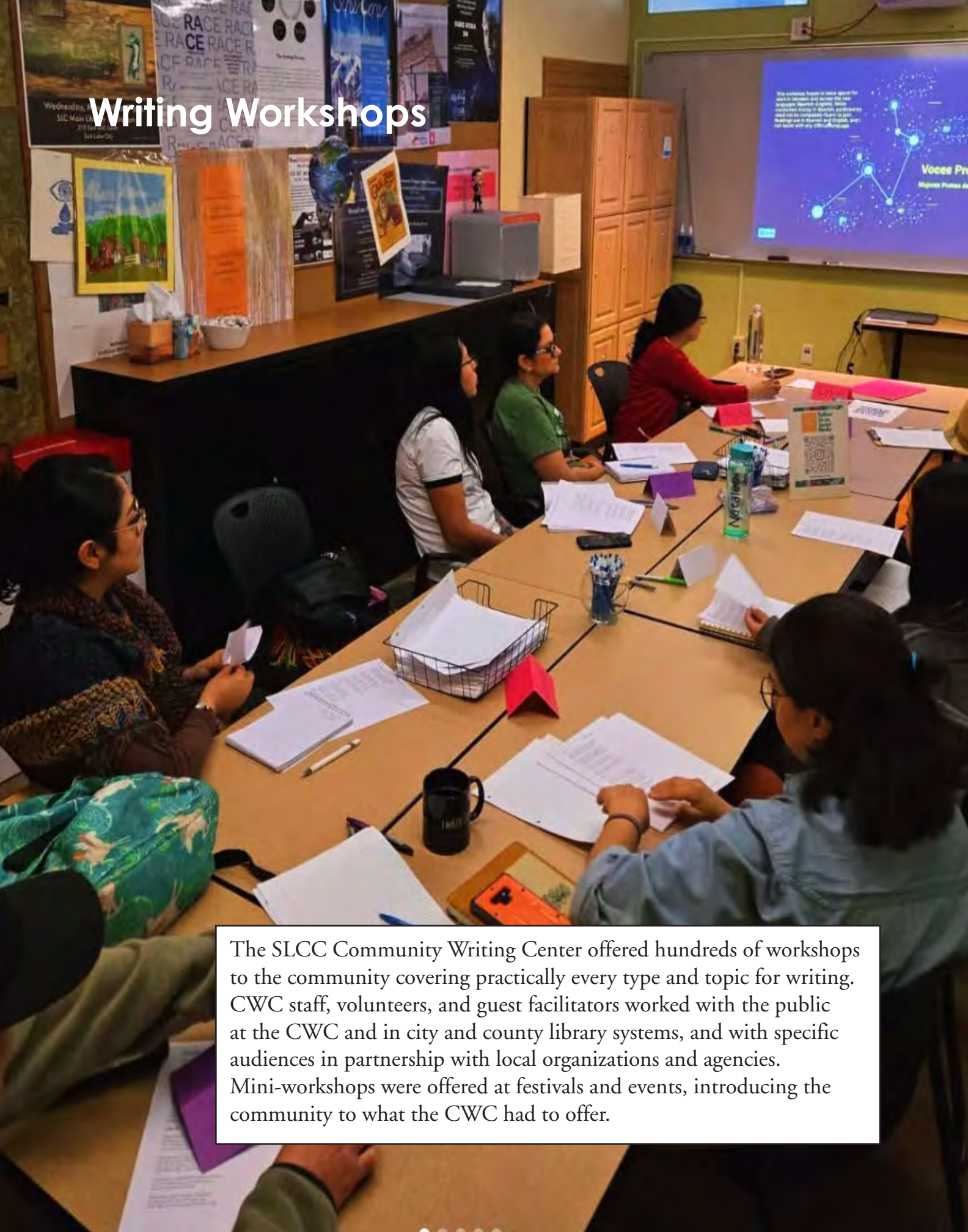
I work with a Black woman from West Africa on a fiery piece. She grew up LDS, but her experience of being demeaned and ostracized in Utah by racists of the only faith she's ever known had broken her. One of my co-workers grabs a broom and sweeps within earshot as we go over her writing. When she leaves, he comes over to chat with me.

A man walks into the CWC, and I welcome him. I give him "the spiel." Afterwards, he tries to guess where I'm from. Ethiopia? Kenya? He has African adopted kids. I become standoffish. He then asks my co-worker one or two softball questions about the CWC. P answers them. Before he leaves, he thanks P for being so kind to him.

I get flustered when my co-workers ask me anything or just want to have a conversation when she's around. I stare at my computer screen knowing I'm being surveilled. I deal with the clock behind the front desk being sped up to make us come in early and reminded that it's fast to make us stay late. I write 'responded to emails' for any gaps in the weekly work-hours report where we have to account for what we did every 15 minutes while on shift. There's an anger building in me. I'm not speaking, but at the same time, I'm learning how to find my voice.

I'm one of those. When I step inside the CWC during the Utah Arts Fest one year, a writing coach asks me if I've been in before. I smile and say "yes," like people who worked there before me did when I used to pose the same question.

Writing Workshops



The SLCC Community Writing Center offered hundreds of workshops to the community covering practically every type and topic for writing. CWC staff, volunteers, and guest facilitators worked with the public at the CWC and in city and county library systems, and with specific audiences in partnership with local organizations and agencies. Mini-workshops were offered at festivals and events, introducing the community to what the CWC had to offer.

CWC Writing Workshops, 2001-2026

- #TwitterFiction
- 1000-Word Keepsakes: Cigar Box Stories
- A Story is Born: Writing Birth Stories
- A Holiday Treat: Bind-Your-Own-Book
- Advanced Creative Writing: Creating Believable Settings
- Advanced Creative Writing: Creating Compelling Plots
- Advanced Creative Writing: Creating Realistic Characters
- After School Scary Stories
- All Ghosts Welcome Here: A Writing Workshop for Young Writers



- Art of the Interview
- Autumnal Equinox
- Avoiding Stereotypes in Horror
- Beat Poetry
- Belief(s) in Salt Lake City--Writing through Difference
- Beyond the Dungeon: Tabletop Gaming for Beginners
- Blackout Poetry
- Blogging
- Book Cover Design
- Book Design and Layout
- Book Forms
- Book Reviews: A Workshop for Kids
- Brochure Writing
- Building Tension: Surprise vs. Suspense
- Business & Technical Writing Basics
- Business Writing: Email Etiquette
- Calaveritas literarias

- Capturing Stories: A Workshop on Crafting Compelling Photo Essays
- Character Development
- Choose Your Own Adventure! Week-long Interactive Fiction for Kids
- Climate Fiction
- Collaborative Poetry
- College Application Essays
- Comic Book Creation
- Common Writing Errors: When Spell Check Alone Cannot Save Us
- Computer Skills
- Create a Poetry Zine—Teens
- Creating Believable Settings
- Creative Journaling
- Creative Non-Fiction
- Creative Writing Basics
- Creative Writing for Young Writers
- Creative Writing: Creating Compelling Plots
- Decolonial Storytelling
- Digital Storytelling
- Displaced & Unsettled Identities



- DIY Zine History & Making
- Document Design Basics
- Donuts and Discussions Writing Workshop for Highschoolers
- Dystopian World Building
- Editing
- Engaging Minds: Rivers of Words workshop for Educators and Parents
- Equinox Tarot Storytelling
- Everyday Magic: Writing From Life

Evolution of Spanish Poetry
Experimenting with Hybrid Writing
Exploring Sci-Fi Futures for Teens
Exploring Surrealist Storytelling
Exploring Writing and Book Forms
Fabulous Family Cookbooks
Family History and Memory Writing
Fan Fiction
Fantasy and Horror for Young Writers
Fantasy Fiction
Fiction



Finding Your Muse
Flash Fiction
Food Writing
Fractured Fairy Tales: Writing Workshop for Kids
Fractured Fairytales
Freedom Writers
Frolic and Fluff: Writing Cozy Fiction
From Hogwarts to Goosebumps: Weeklong Speculative Fiction for Kids
From Sensation to Story: Exploring the meaning of our body's messages
Gender Non-Conforming Resume Writing
Get in Control: Managing the Writing Process
Get on Your Soapbox: Writing to Proclaim and Complain
Getting Started with Creative Writing
Ghost Story Writing
Gothic Realism
Grammarphobia
Grant Writing
Grant Writing Basics
Grant Writing: Advanced Practice
Graphic Novels and Novellas

Graphic Novels: Create a Book in Comic Strip Format!
Grimdark Fiction
Haiku
Hand Lettering
Haunted Humanities
Hip Hop Haiku Workshop
Historical Fiction
Historical Writing
Holiday Horrors: Drawing Spooky Inspiration from the Winter Season
Holiday Letter
Holiday Memoir
Holiday Stories by Multicultural Storytellers
Horror
How to Implement Horror into Your TTRPG
How to Write a Resume: A Teen Resume-Writing Workshop
Humor Writing
Illuminated Pages: A Poetic & Visual Art Workshop
Impossible Worlds: Fantasy Writing
Interactive Fiction
Interactive Storytelling with Scratch
Internet Horror
Into Ink: Poetry Writing for Teens
Intro to Creative Writing
Iron Pen
Jane Austen's Characters: Creating Fiction out of Literary Characters
Job Applications
Journaling
Journaling for Mental Health
Journaling for Resilience
Jump Start Your Story: Using Objects as Writing Prompts
La Llorona: Cultural Traditions in Horror
Letters about Literature
Letters to Public Officials
Letters to Solve Problems
Letters to the Editor
Live Green: Write in Celebration of Annual Live Green SLC!
Love Letters
Madly in Love: Love Letters About Mental Health
Magazine Writing

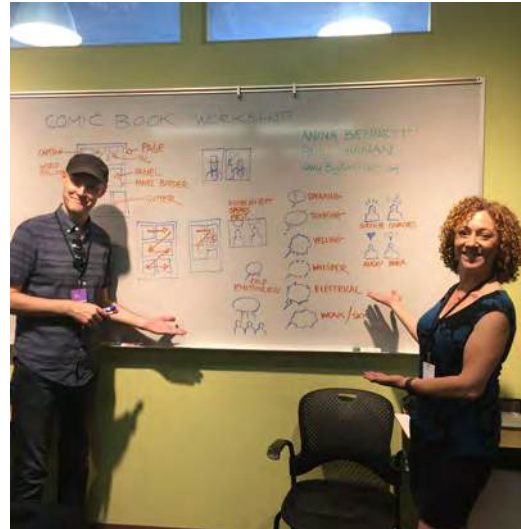
Making a Difference: Community Civic Writing Forum
Making Peace in the Present & for the Future
Mapped Discourse
Mash-Up Fiction
Math x Poetry
Memoir
Memoir: From Writing to Binding
Memoir: Writing to Resist and Reclaim
Menu Writing
Miscellaneous
Modernizing Mythology
Monologues
Monsters & Ghostlands: Horror Writing
Monsters in Cultural and Pop Culture Traditions
Movie Mania: Scriptwriting for Teens
Movie Reviews
Multiculturalism and Creative Writing
Music Reviews
NaNoWriMo
NanoWriMo 2: Novel Writing Next Steps
Narrative
Nature Journaling for Teens
Nature Writing
Newsletters
Oh, What a Character!: Writing Character Development
On Leaving & Finding Home: Asian Refugee Identities & Storytelling
On the Air: Writing Radio Essays
One-Act Plays
Open Letters
Oral Histories
Origami
Overcoming Writer's Block
Perfecting Fear: A Horror Writing Workshop
Personal Business Plan
Personal Narrative
Pet Memoir
Play a Game with your Characters: Building Character Bibles Using TTRPG Character Sheets
Playing with Words: Poetry Workshop for Kids
Playwriting
Playwriting: (Re)Writing for Production
Podcasting

Poetry
Poetry Basics
Poetry for Teens
Poetry Revision
Pop-up Books
Pop-Up Books for Kids
Press Releases
Proclaim and Complain
Professional and Email Writing
Professional Writing 101: Writing for Career and Academic Success
Protegiendo nuestras historias inmigrantes por medio de la tradición oral: Poesía y Llevar un diario



Publishing: What's It All About?
Putting Life into Words: Writing Poetry inspired by Tennessee Williams' Work
Queer Reclamation of the Monster
Queer(ing) Holiday Traditions & Storytelling
Queerly Beloved: Romance 101
Query Letters and Novel Synopses: How to Introduce Your Work to Publishers
Race Perspectives
Radio Essays
Recording Personal Narratives for Audio
Reel Stories
Reflecting on the Past for Peace in the Present
Research Paper Writing
Research Writing
Resume and Cover Letters
Revision Toolbox
Rock Poetry
Romance

Samoan Legends and Folklore
Saving Your Spooky Story
Scary Stories
Scene-Writing: Conflict, Character and Dialogue
in Fiction and Nonfiction
Scholarship and Application Essays



Science and Communication
Science Fiction
Screenwriting
Screenwriting for Teens
Self-Publishing for SLCC Staff
Selling Fiction
Setting and World Building
Shifting Opinions: “This I ONCE Believed”
Short Story
Shorter Than Short: Writing Micro- Fiction
Show Me a Story: Digital Storytelling
Sibling Stories
Silver Pen Essay Writing Workshop for Seniors
Slam Performance Poetry
Slow Food
Small Writing Treasures for the Holidays
Social Media Mastery: From Profiles to Posts
Songwriting
Songwriting for Change: Protest Songs
Speculative Fiction
Speech Writing
Spontaneous Poetry
Spooky Stories: Kids Write!
Sports Writing: More Than a Fan
Start Spreading the Word: PSA/Press Release

Writing
Starting from the Middle: Overcoming Writer’s
Block
Starting Out: Basic Writing Techniques
Storytelling for Change
Strange New Worlds: Young Writers Summer
Camp
Strength in Brevity: Writing Clearly and Concise
Surrealist Literature
Taking it to the Stage: One-Act Plays for Teens
Tarot Summer Solstice
Tengo algo que contar—I have something to say
Thank You Notes
The Business of Writing
The Community Writing Center’s Guide to Sci-Fi
The Power of One: Writing and Performing a
One-Person Show
The Worldly Difference Between Plot and Story
Them Winter Blues
Then and Now: Silver Pen Essay Writing
Workshops
This I Believe: Letters to the Editor
Through the Looking Glass: Using Imagination to
Write a “Memor”
Todos Podemos Escribir
Toxic Stereotypes in Romance Writing
Trans Visibility Zine Making Workshop
Travel Writing
Twine Time
Twitter Fiction
Txt Msging Lingo: Your Guide to Instant
Communication
Unlocking the Meaning of Memories: Writing
Creative Nonfiction as a Way to Understand
What Happened
Urban Legends
Utah Field Guide: Writing About Roadtrips and
Travel
Valentine’s Letters
Visual Poetry Series
Visual Stories
Voces Profundas: Mujeres Poetas de
Hispanoamérica
Wait, Can I DO That?
War Memoir
Water Week: Water Memoirs

We Shall Remain: Writing One’s Culture
What is Writing Anyway?
What Kind of Idea Are You?: Mash-up Marathon
Workshop
Why Write?
Wild: Writing about Nature and the Environment
Winter Solstice
Write a Poem-Make a Gift! Haikus with Art
Write to Sell: How to Write a Killer Online
Classified Ad
Write Your Life in 150 Words or Less: The Micro-
Memoir
Write Your Rage
Writers Block
Writes of Summer: Nature Writing with the
Wasatch Wildflower Festival
Writing, Racism and Taboo Language
Writing a Personal Business Plan
Writing a Wiki: Collaborative Online Writing
Writing about Characters with Disabilities
Writing Across the Civil-Military Divide
Writing and Book Forms
Writing as a Journey of the Soul
Writing as Cinderella: Using Fairytales for
Inspiration
Writing as Healing Workshop Series
Writing Blog Content
Writing Bytes: The Art of Digital Storytelling
Writing Craft 101
Writing Creative Nonfiction: Beginning a Personal
Essay and Memoir
Writing Family Stories
Writing for Change
Writing for Change: Creative Non-Fiction
Writing for Change: Flash Fiction with a Message
Writing for Change: Letter Writing
Writing for Change: Personal Narratives
Writing for Change: Social Media
Writing for Change: Songwriting
Writing for Change: Speechwriting
Writing for Change: Statistics
Writing for Change: Storytelling
Writing for Children
Writing for Gifts
Writing for Mental Health: Empowered Editing of

Your Life Story
Writing for Mental Health: Fiction Skills Fueled
by Emotional Intelligence Part 1: The Emotional
Arc of a Character, 2: The Secret to Engaging
Scenes, Part 3: Playing with Point of View
Writing For Mental Health: Parts Work Through
Prose, Part 1: Explore Your Inner System
Through the Lens of Character Writing Part, 2:
Connect & Communicate: Crafting Compelling
Dialogue Scenes, Part 3: Writing from the Seat
of Consciousness
Writing for Mental Health: Personal Narrative as



Therapy
Writing for Mental Health: Writing the Next
Chapter: Venturing into the Unknown
Writing for Non-Writers
Writing for the Screen & Stage
Writing for the Web
Writing for Web Accessibility
Writing for Your Mental and Physical Health
Writing From Life
Writing History
Writing is World-Building Summer Camp
Writing Musically
Writing Our Place: Nature Stories Close to Home
Writing through Stress
Writing with Tarot
Young Adult Sci-Fi: Technology and Revolution
Young Adults Mini-Memoir Writing Workshop
Zines
Zines for Kids
Zombie Apocalypse: Writing Zombie Survival
Guides



WRITING WORKSHOPS

New! Summer Book Club

1st and 3rd Saturday of the month
(May–Aug.) 1–3 p.m.
Cost: Free. No registration required.

Business & Technical Writing Basics

2–part workshop
May 24th & 31st (W) 6–8 p.m.
Cost: \$15. Registration required.

Writing for Change: Social Media

1–part workshop
June 3rd (S) 10–12 p.m.
Location: City Library, 4th floor conference room.
Cost: Free. No registration required.

Writing for Change: Letter–Writing

1–part workshop
June 10th (S) 10–12 p.m.
Location: City Library, 4th floor conference room.
Cost: Free. No registration required.

Teens Creative Writing Series

Fiction
1–part workshop
July 13th (TH) 11–1 p.m.

Non-Fiction
1–part workshop
July 13th (TH) 2–4 p.m.

Poetry
1–part workshop
July 13th (TH) 5–7 p.m.
Cost: \$10 each. Registration required.

Open Letters

2–part workshop
July 19th & 26th (W) 6–8 p.m.
Cost: \$15. Registration required.

Screenwriting

2–part workshop
August 12th & 19th (S) 1–3 p.m.
Cost \$30. Registration required.

Short Story/Flash–Fiction

1–part workshop
August 24th (TH) 4:30–5:30 p.m.
Location: 4740 W 4100 S, Salt Lake City
Cost: Free. No registration required.

Creative Writing Basics

3–part workshop
August 3rd, 10th & 17th (TH) 6–8 p.m.
Cost: \$30. Registration required.



To register for one of our workshops go to slcc.edu/cwc for more information or call 801-957-2192



slcc.edu/cwc

2008-2009: A Pivotal Year

The Community Writing Center entered 2008 confident in our value to both the Salt Lake community and Salt Lake Community College. We embarked on our very first full-blown fundraiser which invited local and national celebrities and authors to share an original haiku poem which was packaged with relevant gifts to raise money in a silent auction event. CWC supporters and local philanthropists bought tickets to the wondrous event which featured Ed Firmage, Jr. reading from his poetry, and elementary school children sharing their winning haiku entries. SLCC president Cynthia Bioteau welcomed the guests with gushing praise for the CWC and what it had done both for the community and the college's reputation within it.

A few short months after this laudatory moment, the Great Recession reached the community college which, in turn, knocked the Community Writing Center from its stable footing. In Spring 2009, college administration notified CWC director Tiffany Rousculp that plans were afoot to move the CWC from its spot on the Library Square plaza to a room inside of an SLCC-leased building across the street from the library which housed its fashion and interior design programs. The rationale was that the college could no longer afford the rent on the plaza and that it would make no difference to its success where the CWC was located.

The CWC leadership, including assistant director Andrea Malouf, and staff could not disagree more. They scrambled to propose alternatives to moving, collaborating with the SLC Library administration to draft a rent-reduction agreement in exchange for providing requested programming. Rejection after rejection came from SLCC's dean and vice president. When all of the CWC staff agreed that we'd rather close the center than leave the plaza, a Hail Mary proposal filled with letters of support from local partners and academics across the nation was made to the college president.

A week later, the City Library director and CWC Advisory Board members, including Stephen Goldsmith (then the Salt Lake City Director of Planning) met with the college president. The magic that Goldsmith had worked years ago with the previous SLCC administration seemed to work again: President Bioteau agreed to let the CWC stay where it was...and would remain for the rest of its life.



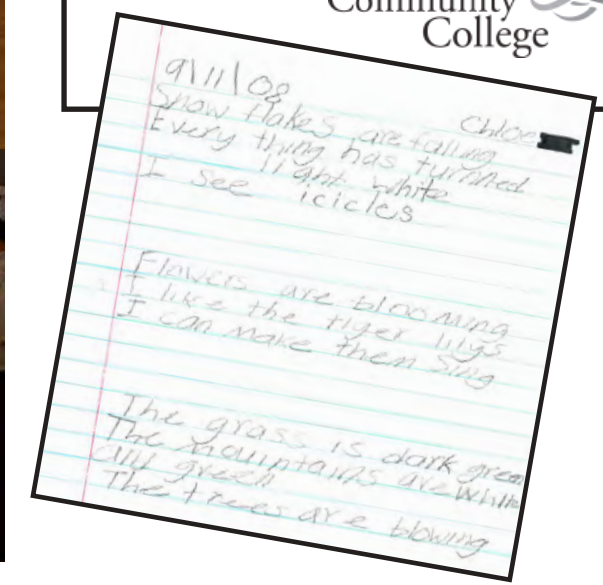
SLCC Community Writing Center's Haiku Event

A fundraiser to help support
SLCC Community Writing Center programming



湖鏡撫詩

Salt Lake
Community
College



SLCC Community Writing Haiku Fundraiser Silent Auction Packages

Listed below are packages for auction at the SLCC Community Writing Center’s fundraiser on Thursday, October 2! Each package includes an original, handwritten, framed haiku and exciting products and/or services. Thank you to all the writers and local organizations/businesses who have donated to our fundraiser!

For Tickets, call 957-4992 today!

Julia Álvarez (Package 29)

Julia is a poet, novelist, and essayist. Her book, *How the García Girls Lost Their Accents*, won the 1991 PEN Oakland/Josephine Miles Book Award for works which present a multicultural viewpoint.

- Four of Julia Alvarez’s favorite books donated by Sam Weller’s Books.

Amiri Baraka (Package 5)

Amiri is a poet, dramatist, essayist, and music critic. He is renowned as the founder of Harlem’s 1960’s Black Arts Movement. In 1989 he won an American Book Award and the Langston Hughes Award for his works.

- James Brown and Elvis Presley CDs donated by Positively 4th Street.

Mayor Ralph Becker (Package 26)

Ralph and his family have lived in Salt Lake for over 30 years. Away from his work as Salt Lake City Mayor and Adjunct Professor at the University of Utah, Ralph is an avid skier and boater who enjoys Utah’s great outdoors.

- One-month bus pass donated by UTA
- One-year subscription to *Salt Lake* magazine.

Kurt Bestor (Package 16)

Kurt is a composer, musician and performer. Beginning in 1988 his Christmas concerts became an annual tradition for many Utah families. Kurt is a National Advisor for ASCEND, A Humanitarian Alliance.

- Collection of five Kurt Bestor CDs

Jackie Biskupski (Package 19)

Jackie is a Utah businesswoman and politician. Since 1999 she has represented Salt Lake County’s Legislative District # 30 as a member of the Utah State House of Representatives.

- A “shadow day” and lunch with Representative Biskupski.

Cynthia Bioteau, PhD (Package 34)

On April 10, 2006 Cynthia was inaugurated as the seventh president of the Salt Lake Community College. She has been published multiple times, received many professional honors and serves on multiple advisory and director boards.

- \$150 gift certificate to the SLCC Book-store.

Ron Boone (Package 30)

A retired professional basketball player for the NBA, Ron has been a Broadcast Analyst for the Utah Jazz for 17 years. He is the chairman for the Ron Boone Classic, benefiting the Huntsman Cancer Foundation.

- Two lower-bowl Jazz tickets for 2008-2009 season
- Round of Gold for three with Ron Boone at Thanksgiving Pointe
- Signed Jazz basketball, photos and memorabilia

David Borgenicht (Package 17)

David is the president and founder of Quirkbooks, Philadelphia’s only independent consumer publisher. He is also the co-author of the *Worst Case Scenario Handbooks*.

- Signed book.
- Mini-survival kit

Louis Borgenicht M.D. (Package 6)

Louis is A Board-Certified Pediatrician with the American Academy of Pediatrics and has worked for the last 16 Years at his private practice in Salt Lake City, Utah. He co-wrote *The Baby Owner’s Manual*.

- Medical articles and two signed books

Caralyn and Mike Buehner (Pkg 18)

In the past decade the Buehners have collaborated on six children’s picture books. Caralyn writes the books and Mike illus-

trates them. Their books include: *Superdog: The Heart of a Hero*, and most recently *Snowmen at Christmas*.

- Two Snowmen Books
- “Blizzard in a Bucket” snow-maker kit toy

Ron Carlson (Package 14)

Ron is a novelist and short story writer. He has published four books and numerous short stories. Ron taught creative writng at Arizona State University and ultimately became director of their creative writing program.

- University of Utah Lifelong Learning gift certificate
- One-year subscription to *Wasatch Journal*.

Mort Castle (Package 15)

Noted horror author Mort has over 350 short stories and a dozen books to his credit. He has worked as a musician, standup comic, stage hypnotist, high school English teacher and a magazine and comic book editor.

- Tickets to the *Rocky Horror Picture Show* donated by the Salt Lake Film Society

Margaret Chula (Package 1)

Margaret started writing haiku in the early seventies. Through her poetry she wishes to expose the splendor of everyday life. In 1980 she moved to Japan where, for twelve years, she taught English, creative writing and Haiku.

- Book of haiku donated by Margaret Chula.
- Three haiku books and a \$10 gift certificate donated by the King’s English Bookshop

Craig Childs (Package 21)

Craig claims to have become a writer by hap-penstance, having synthesized his first books from his desert journals. He now lives in Crawford, Colorado working from his solar powered house, writing about his passion—the desert.

- Camelbak backpack donated by Kirkham’s Outdoors
- One-year subscription to *High Country News* and HCN t-shirt
- Framed print donated by Dennis Chambers

Maureen Clark (Package 35)

Maureen is a poet and professor. She began her career as an editor with *Ellipsis: Literature & Art* at Westminster College. She has written two poetry collections; *Premature Autopsy* and *A Year in Bountiful*, and has recently completed a memoir titled *Between the Gods* as well as contributing to many poetry journals.

- \$150 in literary editing services, donated by Dawn Marano

Katherine Coles (Package 4)

Katherine was appointed Utah’s Poet Laureate in 2006. She has published two novels and three collections of poetry. She co-directs the Utah Symposium in Science and Literature and is very involved in serving the arts community around her.

- Signed book

Peter Corroon (Package 20)

In addition to his duties as Salt Lake County Mayor, Peter also serves as a board member for the National Association of Counties, The United Way, Envision Utah, Utah Technology Council, Economic Development Corporation of Utah, and Salt Lake Area Chamber of Commerce.

- One-year subscription to *Salt Lake Magazine*
- Tickets for Sunday Brunch donated by Alta Lodge.

Edwin Firmage, Jr.

Ed is a fine art photographer in Salt Lake City, Utah. He is the author and publisher of Red Rock Yellowstone, an award-winning combination of photographs of the American West and haiku from Japan.

Bob & Randy Harmon (Package 25)

Bob and Randy are more than the spokesmen for the popular Utah based grocery stores.; they are the third generation to run the family business.

- Gift card to Harmon’s Grocers

Governor John Huntsman, Jr. (Pkg. 24)

Prior to becoming governor, Huntsman served as a White House staff assistant for the Reagan Administration and as the U.S. ambassador to Singapore for the administration of President George H.W. Bush

- Engraved paperweight
- One-year subscription to *Wasatch Journal*

Hettie Jones (Package 2)

Hettie is best known for her poetry and memoir, *How I became Hettie Jones*. The memoir tells of marriage and relationship with activist Amiri Baraka and her friendships with popular Beat Poets.

- Signed book
- Free portrait by local artist Alex Remy.

Teresa Jordan (Package 31)

Teresa has written or edited seven books about Western rural life, culture, and the environment, including the memoir *Riding the White Horse Home* and the classic study of women on ranches and in the rodeo, *Cowgirls: Women of the American West*.

- Collection of signed books

Michelle King (Package 22)

Michelle was part of Utah’s KUTV Channel 2 News team for 29 years as a prime time news anchor. She spent 20 of those years as the Channel’s spokesperson for their public service program “Baby your Baby.”

- Baby Your Baby Keepsake book and pajamas
- Gift certificate donated by Tin Angel restaurant

David Lee (Package 3)

David was Utah’s First Poet Laureate. His poetry is unlike any others inspired by his diverse background as former seminary student, boxer, decorated army veteran, semiprofessional baseball player, knuckle ball pitcher, laborer in a cottonmill and pig farmer. He also chairs the Language and Literature department at SUU.

- Signed books and CD

Joy Sanders Lundberg (Package 9)

Joy Saunders Lundberg is a writer, speaker, and co-author of: *I don’t Have To Make Everything All Better* and *Marriage: for Better, not Worse*. Together with her husband Gary Lundberg, she co-hosts the weekly radio show *Morning with the Lundbergs*.

- Signed book

John McCormick (Package 36)

John is a professor at SLCC and is the leading expert on Salt Lake City/Utah’s diverse histories. He published many books and textbooks on the history of our state and city.

- Signed book
- Walking historical tour of Salt Lake City for four

Gail McCulloch (Package 37)

Gail is a playwright, instructor and librarian; she has an MFA in Playwriting from the University of Utah and was a professor of Theatre at Westminster College for nine years.

- 4 tickets to “Boys in the Band”

Ethelbert Miller (Package 7)

Ethelbert calls himself a “literary activist.” This Washington, D.C.-based poet, essayist, editor, short story and memoir author has been involved in all things literary for decades. He has been on the boards of organizations such as The Writers Center and the Humanities Council of Washington, D.C.

- Signed book

Janice Kapp Perry (Package 10)

Janice is a well-known Latter-day Saint songwriter whose contributions have resulted in roughly 50 albums and songs in the LDS Church hymnal, Children’s Songbook, and 70 Favorite Children’s Songs.

- Signed book

Robin Pratt (Package 8)

Robin has a background in psychology and business. She is a freelance writer on topics including parenting, health, music, alumni perspectives, community and women’s issues. She currently lives and writes in Salt Lake City with her husband and their two sons.

- Signed book
- Mary Kay cosmetics and facial

Mike Runge (Package 23)

A sports anchor for Fox 13 since 1991, Mike is a Former President of the Utah’s Society to Prevent Blindness. He has also acted as a station ambassador and attended numerous fundraisers for various charities.

- FOX 13 gift box
- Tickets to Utah Grizzlies games
- Tickets to Salt Lake Bees games

Barb Smith (Package 27)

Barb joined ABC Channel 4 in 1990. She performs public service and volunteerism and is a spokesperson for the Muscular Dystrophy Association and a volunteer for the Girl Scouts and Boy Scouts of America.

- Nicole Miller lipgloss and Sundance jewelry donated by Theresa Evans

Ken Verdoia (Package 33)

Ken is a journalist who has worked in newspaper, magazine, radio, commercial television and public television from the local, to national level. Ken is the recipient of seventeen Emmy Awards and twice honored for producing the best television news documentary in America.

- Collection of DVDs

Susan Vreeland (Package 13)

Susan began writing art and travel features for newspapers and magazines in 1980 and has since published over 250 articles. Her novel, *What Love Sees*, was published in 1988.

- Self-publishing kit donated by Authors on the Net

Chip Ward (Package 12)

Ward is an environmental writer and political activist, he advocates a responsible citizenry and holding polluters accountable. In 1999 he wrote the awarding winning book *Caranries on the Rim: Living Downwind in the West*, his personal account of building opposition to toxic waste disposal in the great basin desert. In 2007 he retired from his postion as the Assitant Director of the Salt Lake City Public Library System.

- Print donated by local artist Sandy Brunvand of Saltgrass Printmakers

Terry Wood (Package 32)

Wood joined KTVX ABC Channel 4 as a news anchor in April 2000. He has served as President of the Easter Seals Society of Utah, Tree Utah, and the Dance Theater Coalition, as well as serving on the Board of Trustees for Mesa Foundation and the National Board of Directors for Easter Seals.

- Leather journal and sculptural graphic drawing pencil donated by Teresa Evans

Hope Woodside (Package 28)

Hope is a weeknight anchor for KSTU Fox13 and has worked there for twelve years. Woodside is a firm believer in the benefits of volunteerism and donates her time to charities such as the American Cancer Society, the National Ability Center and Candlelighters.

- FOX 13 gift box
- Alta Club Fitness Center gift certificate
- Three personal Pilates sessions donated by Erica Womack

Memo

To: President Cynthia Bioteau

From: Tiffany Rousculp, *SLCC Community Writing Center Director*; Andrea Malouf, *Assistant Director*; Jeremy Remy, Chanel Earl, Christina Smith, Shannon Bell, Robbi Poulson; *CWC Part-time Staff*

Subject: SLCC Community Writing Center

Date: February 9, 2009

The purpose of this document is to address the recent news of the intended budget reduction for the SLCC Community Writing Center. Since the budget cuts are provisional at this point, and waiting on the final budget from the legislature, we hope to add to the decision process in hopes that a positive outcome is realized for both the College and the community members and organizations directly served by the CWC.

As employees of Salt Lake Community College, we feel it is our duty to speak out when we see actions being taken that could undermine College programs and/or harm the reputation of the College. We understand that the proposal to move the CWC from its location on the City Library's public Plaza to the College's Library Square campus is based on financial and consolidation concerns. However, we believe that the provisional decision may have been made without full reflection on the likely effects of such a move. We respectfully ask that the Cabinet reconsider this decision based on the following information.

Were the decision to move the CWC based on a financial exigency, we would be hesitant to call for a reconsideration of it. However, we do not see how it is. The roughly \$100,000 budget cut to the CWC would remain the same if the CWC remained on the Plaza. As was presented in a proposal to Vice President Joe Peterson on January 30, 2009, the CWC currently has adequate resources in its revenue account, funds raised through individual donations, workshop fees and our bi-annual fundraiser events, to cover the \$13,905 rent at the Plaza for 2009-2010. With the increase in individual small-amount donations, we are certain to have external funding for the rent beyond the next fiscal year. (In a brief meeting with the City Library director, to inform her of the proposed move, she indicated that they would like to reduce our rent to help us maintain our presence, and would like to move into deeper partnerships with the College as well to develop the programs of the CWC while offsetting expenses to the College.)

We believe the relationship between the CWC and those it serves will be adversely affected by such a move. People relate differently to a public space (the Plaza, owned by the City of Salt Lake, and thus the community) and to an institutional space (a college campus, including an urban one). People feel they belong to public spaces; on the other hand, people encounter real and/or perceived barriers when they enter institutional spaces. While the SLCC Library Square campus is just across the street from the Plaza, and is eager for community interaction, it is a college campus full of students, and thus, is not a public space.

We believe that the Cabinet's decision to move the CWC may overestimate the positive impact on traffic flow at the Library Square campus and perhaps underestimates the negative impact of the move on CWC programs. Without a "storefront" access, we believe that CWC foot traffic will decrease to a level that no positive impact will be felt by the Library Square campus. Currently, 47% of CWC users discover the center by walking by; these users will not find the CWC in the proposed site. This lack of traffic will require the CWC to significantly re-work its programs to run external to the site, meeting in libraries and community centers around the valley. The partnerships we have established based on our location, which generate the most foot traffic, will cease to exist.

Hundreds of people walk by the CWC each day, which leads to some of its most beneficial services. In fact, the CWC just facilitated a multi-month workshop for the Utah State Office of Education American Indian Strategic Planning Task Force that will culminate in the first-ever state-wide strategic plan to improve education for American Indian children and adults. The USOE American Indian Specialist walked by the CWC and came in to ask if we could help. This would not have happened if the CWC were inside another building.

The space available at the Library Square campus, the law library, is nearly equivalent in square footage. However, to maintain our workshops program, a classroom space will need to be constructed; conference rooms are not available in the evenings when we hold about one-half of our workshops. Also, the campus is not open on Saturdays, during which time we offer multiple workshops, writing group meetings and community events. The law library, even though the size is great, is an institutional space in its design and setting with a bank of windows that look out onto a brick wall only one foot away. The differences between it and the current location are significant and meaningful.

We are additionally concerned that the relocation, combined with the other cuts to the CWC budget, will make untenable many of the CWC's services and partnerships. A change of space, in addition to a reduction in personnel, will hinder our access to community and in doing so will negatively alter our programming significantly. We believe this will further reduce the anticipated positive impact on the Library Square campus location.

We are disheartened by the Cabinet's decision to move the CWC, given the public exposure, the national recognition and media coverage that the CWC has brought to the College in its current location. The College's Strategic Priorities cite an importance on improving community relations and partnerships. In addition, in the Fall SLCC Strategic Planning meeting, community participants voiced that community partnerships could not always be on the College's terms.

We fear that the CWC will cease to be a **Community** Writing Center if it moves inside of College campus space. Physical spaces carry meaning, and a writing center inside of a college campus is a college writing center, a **student** writing center. The most successful and sustainable higher education community outreach initiatives are located external to college campuses, such as the University of Utah's University/Neighborhood Partners program, located in a house on 1300 West in SLC. In fact, we would not be so concerned if we were asked to relocate the CWC to a non-academic location: a house, a community center, a storefront. Rather, it is locating the CWC on a college campus that will likely fundamentally change the meaning of the CWC and the recognition it can bring to Salt Lake Community College in the future.

We are afraid that the Cabinet's decision, which we understand is based on a goal to make the Library Square campus a more vibrant facility, will have been made in vain. We ask that the Cabinet members, while recognizing their busy schedules, take a moment to read from the accompanying document (selections from the proposal presented to Vice President Peterson) that provide a picture of the CWC on a local and national scale; we believe that the voices in this document should be heard by decision-makers.

We respectfully request that the President and the Cabinet reconsider their decision and allow the CWC to remain in its current location.

Andrea (Andie) Malouf, CWC Director, May 2010-May 2016



As the second director of the Community Writing Center, Andrea Malouf led the CWC through what could be called its “era of professionalizing.” Having experienced the tumult of 2009 as associate director, Malouf knew how important it was to prove to the College that the CWC was no longer an amateur upstart finding its role in the community. No, the Community Writing Center was becoming an institution in its own right, one that established organizations respected and desired to work with. With her stellar organizational and networking abilities, Andie was the right person for the job.

Malouf increased grant funding of CWC programs dramatically during her time as director and utilized the

AmeriCorps Volunteers-in-Service-to-America (VISTA) program to considerably increase the human resources and capacity of the center. In addition to the part-time CWC writing assistants, the VISTA program added five full-time employees to the center’s resources. VISTA workers grew the Salt Lake County Jail program, built long-standing relationships with community partners, and worked on two programs that were a deep priority for Malouf: Freedom Writers and the Race Card Project.

A dedicated civil rights activist, Malouf was determined to shine a spotlight on race and racism through CWC programming. In a 2011 collaboration with television station KUED’s Salt Lake City Freedom Writers project, the CWC celebrated the 50th anniversary of the Civil Rights movement, specifically the Freedom Riders achievements. Along with Malouf, VISTA employee, Nkenna Onwuzruoha and associate director, Elisa Stone, the CWC supported multiple writing workshops with partners across the city and in the center for writers to explore civil rights. The project culminated in the *Utah Freedom Writers: The Chance to Be* publication and community celebration.

Next, Malouf led the CWC through the Race Card Project. Inspired by Michelle Norris’s Race Card Project in which people reflect on race in six words, the CWC became a de facto Race Card Project site in the “Utah Race Perspectives” program over the course of two years. With support from the Utah Humanities Council, the Salt Lake Arts Council, and SLCC, this project collected thousands of six-word Race Cards and hosted dozens of events, workshops and activities for the community and in partnership with

organizations like Mestizo Café, the SLCC Grand Theater, the Utah Cultural Celebration Center, and the YWCA. The resulting 2014 publication, *Race: Perspectives*, published 50 local community writers’ voices on the issue of race, ethnicity, and cultural identity.

By the time Andie Malouf left the CWC, the center was on solid footing, an essential part of the fabric of the Salt Lake valley’s educational, cultural, and artistic communities: writing coaching, writing workshops, the DiverseCity Writing Series, festival and events, youth writing, and intentional involvement in important social and political matters. The CWC was all grown up.



Visitors from Iraq attending a CWC Writing for Change workshop in partnership with the Utah Council for Citizen Diplomacy.

Where the Work Lives

by Andrea Malouf, *CWC Associate Director & Director*

During my time as Associate Director of the Community Writing Center, I was offered two metaphors that have stayed with me ever since. The first came as a question: “What would the rip in the community’s tapestry look like if the CWC were no more?” The second followed soon after, posed by another administrator: “What would it mean for the work if the CWC no longer had four walls? Could a center—and its mission—exist without a physical space?”

These questions surfaced at the height of the Great Recession’s impact on higher education (2008–2009), a moment when programs like ours were especially vulnerable. I had recently left a corporate career to join SLCC, drawn specifically to the CWC—a nationally recognized model of collaboration between community and higher education, and a vital portal into learning for people who did not always see themselves as “traditional” students.

Those metaphors landed deeply. I watched one of the CWC’s founders and its then-director, Tiffany Rousculp, navigate a set of questions that remain urgent today: What counts as education? What is a community college’s responsibility to the broader community? And ultimately, what defines a center—the work it does, or the space it occupies?

When I later became director, the staff and faculty did what the CWC had always done: we centered the work itself and the communities we served, operating as if the work would—and must—continue, with or without four walls. Advisory board members and community partners helped us articulate what that “rip in the tapestry” would look like if the CWC disappeared—and, just as importantly, how to mend it, strengthen it, and imagine new, and invite more inclusive patterns.

Throughout my CWC tenure, working *in* community spaces became a paramount focus. Whether with participants in the county jail system, youth in juvenile detention, or individuals and families accessing resource centers for those experiencing homelessness—particularly youth, women, and children—the work continued. At times we still had walls, a budget, and institutional support; at all times, we had an open invitation to meet people where they were and to honor writing as a tool for dignity, agency, and connection.

Now, facing the full closure of the CWC in 2026—walls gone, budget gone—I feel a deep and abiding grief. The formal connection between higher education and

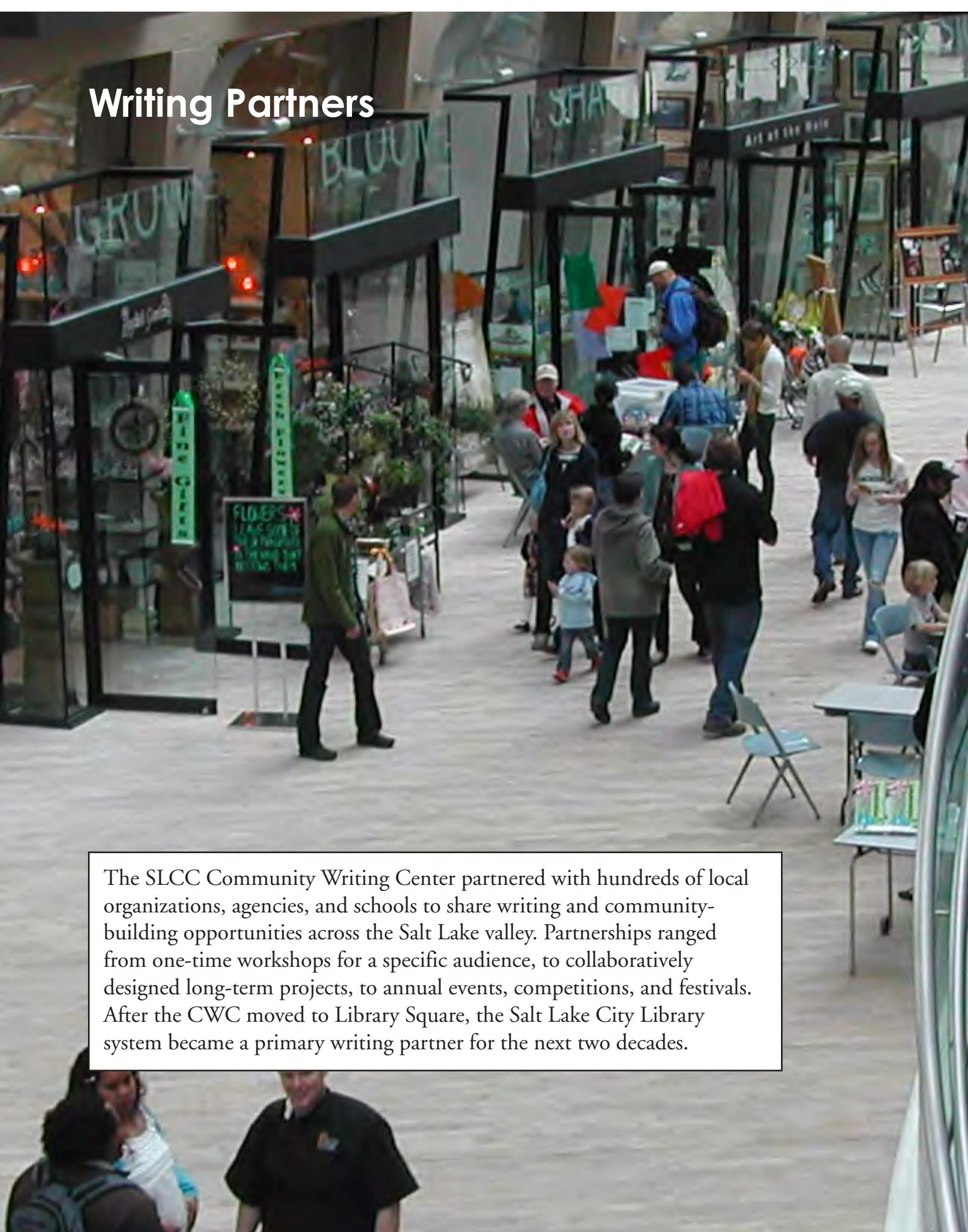
community-based writing education, as embodied by the SLCC CWC, will not continue in the same way. And yet, as I did decades ago under similar threat, but which is now real, I hold onto hope.

The CWC’s most essential mission—to support, motivate, and educate people of all abilities and educational backgrounds who want to use writing for practical needs, civic engagement, and personal expression—does not depend on bricks, mortar, or even an institutional home. That work transforms people. It transforms writers who find their voices there, communities who claim writing as a tool for agency and connection, and those of us privileged to teach and lead within its spaces. I am a better instructor, a better professor, and a more attentive human being because of my time at the iconic and enduring CWC. The Community Writing Center lives on in the people it has served, the partnerships it has built, and the communities—and educators—it has forever shaped.

The tapestry endures—not because there are walls to hang it...but because it has always been woven collectively, by and for the community itself.



Writing Partners



The SLCC Community Writing Center partnered with hundreds of local organizations, agencies, and schools to share writing and community-building opportunities across the Salt Lake valley. Partnerships ranged from one-time workshops for a specific audience, to collaboratively designed long-term projects, to annual events, competitions, and festivals. After the CWC moved to Library Square, the Salt Lake City Library system became a primary writing partner for the next two decades.

CWC Partners, 2001-2026

Academy of Math and Science
AIDS Coalition of Salt Lake
Alliance House
Alta Community Enrichment
Alta High School
American West Heritage Center
Amplify Utah
Art Access Gallery
Artes de México
Artists of Utah
Artspace, Inc.
Asian Association of Utah
Ballet West
Boys & Girls Club
Bud Bailey Apartments
Call Tower
Calvary Baptist Church
Cancer Wellness House
Casa Quetzalcoatl
Catholic Community Services
Centro Cívico Mexicano
Children's Center
Ching Animal Sanctuary
City Academy
Columbus Senior Center
Community Action Program
Connection Cottage
Cottonwood High School
Craft Lake City
Decker Lake Youth Center
Disability Law Center
Disabled Rights Action Committee
Downtown Alliance/Farmer's Market
Draper Historic Theatre
East High School
East Liberty Park Community Council
Easter Seals
English Skills Learning Center
Fathers & Families Coalition
Finch Lane City Arts
First Unitarian Church
Friendly Neighborhood Senior Center
Gay Lesbian Bisexual Transgender Community Center of Utah
Girl Scouts of Utah
Glendale Community Learning Center
Glendale Middle School
Global Artways
Granite School District
Great Salt Lake Collaborative
Guadalupe Adult Education
Habitat for Humanity
Harm Reduction Project
HEAL Utah
Healing Collective
Helix Wholeness
Housing Authority of Salt Lake Family Self Sufficiency
Human Pursuits
Hunter High School
Indian Hills Middle School
Indian Walk-In Center
INN Between
International Harm Reduction Project
International Rescue Committee
Jewish Community Services
Justice, Economic Dignity and Independence for Women
KCPW Radio
Kids of Parents in Recovery
King's English Bookshop
Kostopulos Dream Foundation
KRCL Radio
KUED TV
KUER Radio
Kurt Bestor Music Company
Larry H Miller
LDS Employment Services Center
League of Utah Writers
League of Women Voters
Leonardo at Library Square
Liberty Senior Center
Lincoln Youth Symphony
Literacy Action Center

Literacy Volunteers of America
Lutheran Social Service of Utah
Magna Senior Center
McGillis School
Mestizo Coffee
Midvale Senior Center
Millcreek Senior Center
Mount Olympus Senior Center
Murray City Council
NAACP
NAAN
NAMI Utah
National Conference for Community and Justice
Neighborhood House
Ninth East Senior Center
Northwest Middle School
Oakley Therapy School
Our Community Connection
Pacific Islanders Chamber of Commerce
Park City Fire District
Patagonia
People Helping People
People's Market
PJ's Forgotten Children
Planned Parenthood Association of Utah
Primary Children's Medical Center
Prisoner Information Network
Promise South Salt Lake
R.E.I. Inc.
Rape Recovery Center
Realms of Inquiry
River's Bend Senior Center
Riverton Senior Center
Road Home
Romance Writers of America (Utah Chapter)
Rural Water Association of Utah
Salt Lake Art Center
Salt Lake Brown Berets
Salt Lake Center for Science Education
Salt Lake City Community and Economic
Development
Salt Lake City Library (7 branches)
Salt Lake City Neighborhood Housing Services
Salt Lake City Planning and Zoning
Salt Lake City Sorenson Unity Center

Salt Lake City Weed and Seed Program
Salt Lake City Youth City
Salt Lake County Aging Services Administration
Salt Lake County Housing Authority Family Self
Sufficiency
Salt Lake County Lead Free Kids Program
Salt Lake County Library (15 branches)
Salt Lake County Metro Jail
Salt Lake County Oxbow Jail
Salt Lake County Youth Employability Services
Salt Lake Magazine
Salt Lake Peer Court
Salt Lake School District
Sam Weller's Books
Save Our Canyons
Shoshoni Language Project
SLCC Alumni Association
SLCC Center for Innovation
SLCC Continuing Education
SLCC Gear Up Program
SLCC Grand Theatre
SLCC Human Resources Staff Development
SLCC Staff Association
SLCC Student Life and Leadership
SLCC Thayne Center for Service
SLCC Women's Business Institute
Slow Food
SLUG Magazine
Sorenson Multicultural Center
Sorenson Unity Center
Southern Utah Wilderness Alliance
Spice Kitchen IRC
Spy Hop Productions
StoryCorps
Sunday Anderson Senior Center
Sutter Physician Group
Taylorsville High School
Taylorsville Senior Center
The King's English
The Leonardo
The Road Home
Tree Utah
United Afrik
United Way
University Neighborhood Partners Hartland

University of Utah Art and Art History
Department
University of Utah Bennion Service Center
University of Utah Continuing Education/
Lifelong Learning
University of Utah Guest Writers Series
University of Utah School of Social Work
University of Utah University Neighborhood
Partners
University of Utah Writing and Rhetoric Studies
Utah AIDS Foundation
Utah Arts Council
Utah Arts Festival
Utah Center for the Book
Utah Children's Museum
Utah College of Message Therapy
Utah Community Literacy and Writing
Consortium
Utah Council for Citizen Diplomacy
Utah Cultural Celebration Center of West Valley
City
Utah Department of Refugee Services
Utah Department of Transportation
Utah Department of Workforce Services
Utah Food Bank
Utah Governor's Commission on Women and
Families
Utah Governor's Council for People w Disabilities
Utah Governor's Office of Black Affairs
Utah Health Policy Project
Utah Humanities Council
Utah Independent Living Center
Utah International Charter School
Utah Issues
Utah Juvenile Justice and Youth Services
Utah Museum of Contemporary Art Union Pacific
Utah Museum of Natural History
Utah Museums Association
Utah Nonprofits Association
Utah Open Lands
Utah Peace Coalition
Utah Pride Center
Utah Progressive Network
Utah Refugee Education Center
Utah Rivers Council

Utah Schools for the Deaf and Blind
Utah State Office of Black Affairs
Utah State Office of Education
Utah State Office of Education:
Family Day Care Home
Utah State Office of Tribal Education Leaders
Utah Valley University Peace and Justice Center
Valley Mental Health Adult Day Treatment Center
Veteran's Administration
Veterans Administration SLC Health Care System
Volunteers of American Homeless Youth Resource
Center
Wasatch Community Gardens
Weber State University
West High School
West Jordan Senior Center
West Side Yard Sale
West Valley City Arts Council
West View Media - Community News
West View Newspaper
Westminster College
Westminster College Writing Center
Whittier Elementary
Writers @ Work
YMCA Community Family Center
Yoga for People
Youth Employment Services (YES)
Youth Providers Association
YWCA

CWC Partner Events

900 South Poetry
 Alt Press Fest
 Art Truck at Library Square with UMOCA
 Utah Arts Festival
 Avenues Street Festival
 Bioneers
 City Library Literacy Day
 Damn These Heels Film Festival
 Dewey Writing Workshops
 DiverseCity Writing Series reading at Barnes & Noble Sugarhouse to support Literacy Action Center fundraiser
 Downtown Farmers Market
 Draw Inc. Gallery Event
 Gear Up with Kearns and Cyprus High Schools
 GendeRevolution with Utah Pride Center
 Great American Read-Off
 Great Salt Lake Book Festival
 Groove in the Grove
 Job and Resource Fair, Pacific Island Heritage Month
 Living Traditions
 Local Authors and You with City Library
 Mural Fest

Open Mic at Greenhouse Coffee
 Open Mic at Mestizo Coffee
 Open Mic at Sugar House Coffee
 Pacific Island Heritage Month Kickoff
 Pacific Island Job Fair at Valley Fair Mall
 People's Market
 Poplar Grove
 Pride Festival
 Rose Park Community Festival
 Senior Health & Fitness Day
 SLC International Jazz Fest
 Sorenson Unity Fair
 STEM Cap with Millcreek Youth Center
 Stories and Tales with Sor Juana
 Thayne Center Community Engagement Fairs
 Tumbleweed Fest
 UPNet Youth Activism Summit
 Urban Arts Festival
 Utah Arts Festival
 Utah Humanities Book Festival Write-Fest
 Utah Original Writing Competition
 Veteran's Affairs Recreation Fair
 YWCA Color Collective



Requested	Staff	Type	Partner Organization	Event	Dates & Times of Events
2/21/15	Sandra	YDWS	Bud Bailey Apartments	Writing Group	7/28/2015 @ Bud Bailey A
5/20/15	Atticus	workshop	Mt. Olympus Senior Center	Workshop - Memoir/Silver Pen	8/13/2015 @ 1-3PM @ Prim
6/9/15	Sandra	Workshop	Primary Children's	Workshop	8/26/2015 3-4pm @Prim
6/15/15	Andrea	workshop	Utah Museum Association	Workshop- Tuesday	1-5 p.m at Thanksgiving Pe
17-Jun	Sandra	Workshop	Metro Jail 1230-230 Grammarphobia	Workshop- Tuesday	1/5/2016 @ Metro 1230-
17-Jun	Nic	Workshop	SLC Metro Jail	Workshop - Monday	7/6/2015 @ Metro 12-2P
7/14/15	Atticus	Event	Alt Press Festival	Tabling, Writing activities	10:00 a.m.-6:00p.m. Salt L
7/14/15	Wes	Event	Farmer's Market	Tabling	8am-2pm; Pioneer Park
7/14/15	Wes	Event	Pacific Island Heritage Festival	Tabling	10am-1:30pm; Sorenson L
8/1/15		Reading	SLC Main Library	Reading	12/5/2015 @ SLC Main Lib
8/3/15	Atticus	workshop	NAAN	Workshop-TOEFL	8/3/2015 @ NAAN 11 -12
8/7/15	Atticus/Shaua	workshop	Oxbow Jail	Workshop-Writing Through Stress	8/7/2015 @ Oxbow Jail 1
8/7/15	Melissa	Workshop	Utah Nonprofits Association	Workshop	10/27/2015 @ Utah Nonpr
8/11/15	Sandra	YDWS	Homeless Youth Resource Center	YDWS group	7/9/2015 11:00-12:00pm
8/19/15	Sandra	Event	Innovations Early College	SLTW Presentation	8/26/2015 8:30-11:40am
8/19/15	Sandra	Event	West High School	Tabling Event	8/21/2015 11:010am-1:0
9/2/15	Emma	Workshop	West Valley Center	Workshop	9/16/2015 6:00-8:00pm @
9/9/15	Atticus	workshop		Workshop - Personal Statements and Resume	9-15-2015 @ West High S
9/9/15	Atticus	Workshop	West High School // College Prep	Workshop	9/15/2015 @ West High S
9/16/15	Sandra	Coaching	West High School Family Resource Center	Writing Coaching	9/23/2015 @ 2:30-3:30pr
10/14/15	Atticus	Workshop	Granger High School	Workshop	10/14/2015 @ Granger Hig
10/14/15	Atticus	Workshop	Harmon Senior Center	Workshop	10/14/2015 @ Harmon S
11/10/15	Sandra	Workshop	Sprague Library	Workshop- Friday / NaNoWriMo	11/20/2015 @ Sprague Li
12/15/15	Andie	Workshop	U of U Department of Arts and Art History	Grantwriting Workshop	Grantwriting 3/8/16 from
2/17/16	Melissa	Workshop	U of U Women's Resource Center	Workshop	2/23/2016 @ Milton Beni
2/17/16	Emma	DWS/Judging	VA Hospital	Judging	2/12/2016 @ VA hospital
25-Feb	Rachel and Carmen	Screening	Art Access	Screening	4/28/2016 @ Art Access
3/14/16	Alice	Promotional/booth	Downtown Farmer's Market	Booth	7/23/2016 @ Downtown
3/28/16	Rachel	Promotional/booth	Pacific Island Knowledge to Action Resources	Booth	4/23/2016 @ 3325 S 444
3/28/16	Rachel & Carmen	Promotional/booth	Rose Park Community Festival	Booth	5/21/2016 @ Rose Park
5/4/16	Rachel	booth	Equality Utah	Booth	5/14/2016 @ 9 S and 9 E
7/11/16	Sandra	Teen Writing Group	Boys and Girls Club - Sugarhouse	Teen Writing Group	7/7/2016 @ 1:30-2:30 PM

Remembering the CWC

by Brandon Schembri, *CWC Volunteer & Youth Coordinator*

I believe it was the spring of 2011 when I first stepped into the SLCC Writing Center in Salt Lake City. Andrea Malouf and Elisa Stone were the director and assistant director of the center at the time. I was in college, midway through earning a bachelor's degree in English at the University of Utah.

My initial intention in visiting the CWC was to get help with a project I was completing through the Bennion Center. It was there that I first became aware of a critical community need: refugees. Until then, I had never considered how my studies in English could be used in such a meaningful, practical way outside the classroom.

There was a need, and I was willing to work for free—so jump-starting the project was not a problem. After researching Salt Lake City-based community nonprofits, I learned about University Neighborhood Partners, the Asian Center Association of Utah, the Catholic Community Center, and the Homeless Youth Resource Center. Each organization had a mission to support underserved and underrepresented communities. My task was to build partnerships on behalf of the CWC, assisting refugees with their writing using the CWC's learner-driven pedagogical approach.

A turn of good fortune came several weeks—or months—into the project when a vacancy opened at the center. I applied, got the job, and began working part-time as the youth coordinator. In this role, I not only continued developing refugee programs but also managed youth sites, volunteers, and facilitated workshops. It was all so much fun. I truly felt that I was using my degree in meaningful ways.

I loved working with Andrea Malouf and Elisa Stone; their guidance and encouragement were invaluable. I remember we were the “C-Dubs” a shortening of the acronym “CWC.” We were hard core. And we were writers. Then there were shanks. “Be wary of long pencils,” they said. I quickly learned about how to *not* make shanks (objects that can be turned into weapons) at our county jail program. The “C-Dubs” were all my friends—talented, dedicated professionals.

Working with community members who came into the center was also deeply rewarding. I learned about the rhetorical situation and how each community member brought different purposes and audiences to their writing. At first, I experienced a bit of imposter syndrome—I thought, *I'm no expert*. Over time, though, I saw how I could genuinely help others, and it transformed how I viewed the writing process and the act of supporting writers. This practice would later prove invaluable in my post-CWC life.

Eventually, my time at the CWC came to a close. I graduated and went on to work at Western Governors University on their enrollment team for several years, during which I also earned advanced degrees in education. I later transitioned into the classroom, where I found my niche. I started teaching sixth graders at a small Jr. High on the east side of Salt Lake City. Around the same time, I was hired as an adjunct instructor at SLCC, teaching English 990, 1010, and 2010.

Now, I have left the state of Utah and work at a collegiate high school in North Texas teaching English Language Arts, with hopes of moving into university teaching in the near future—either in English or education.

The concepts I learned and practiced at the CWC have stayed with me and continue to surface when I sit down one-on-one with students or lead a class.

I am grateful to the powers-that-be who helped fund the CWC for over two decades, and to Tiffany Rousculp for her vision in creating such a unique public space for writers to practice and grow. For me, my time at the CWC was a precious period of growth and professional orientation. I loved it, and I know others did too.

The community came into focus for me—their needs, how they functioned, and how they managed their workload—all of it felt nothing short of miraculous.



Spring 2014 Vol. 14 No. 1



UTAH FREEDOM WRITERS

The Chance to Be

SLCC Community
Writing Center

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Acknowledgements

Foremost, special recognition must be given to the **Salt Lake City Arts Council** and the **Utah Humanities Council** for funding *Utah Freedom Writers*. Furthermore, this publication could not have been produced without the continuing sponsorship of **Salt Lake Community College**.

It was an honor working with all the organizations that formed the Freedom Riders Committee: **KUED**, **The City Library**, **SpyHop**, **Center for Documentary Arts**, **King's English**, **Utah Education Network**, and the **SLC Film Center**. We thank you for allowing us to be a part of such a remarkable celebration of civil rights and community.

Among the Freedom Riders Committee members, in particular, we would like to extend our heartfelt gratitude to KUED Director of Production and CWC Community Advisory member, **Ken Verdoia**, for his commitment to our projects and the overall growth of the Center.

The **Sorenson Unity Center** graciously provided a space for our Community Writes installation and hosted our Freedom Writers celebration and reading— the Center's generosity leaves us very much obliged.

We would also like to thank **Linda Mathews** from Dale Young Community High School's Youth in Custody Program and **Shauna Brock** from Utah Independent Living Center for assisting their participants as they drafted a Freedom Writers story. These two organizations contributed 14 of our 41 submissions.

Thank you to the SLCC Community Writing Center staff for all their advice during the making of this publication and helping to promote the Freedom Writers campaign by creating prompts, facilitating Freedom Writer Workshops, and soliciting submissions from off-site programs.

As always, we have to thank our writers! It takes a great deal of courage to join a dialogue on such a powerful subject. We also received quite a few anonymous entries—while these pieces have been left without the author's name, they are by no means lacking the voice of their writer.

What Does the Community Writing Center Mean to Me? Recollections

by Linda Waters, CWC Writer

In 2014, while parts of our family were severed, the Race Card Project created a bond between four generations, ages from ten to ninety when we examined and wrote about what race meant to each of us and received our published anthology. It made a lasting impression and example of how open, candid communication can cause positive change. It helped us strengthen our core values, brought us together and increased our commitment and confidence.


May 2019, my daughter, MO was dying. It was a slow drive to the underground lot, the choice to attend the workshop at CWC that offered solace at the edge of a murky night and untimely turn of events. I slumped into my seat, just moments after cancelling our flight to Spain.

I drove to the CWC to find relief, to uncover another part of me. The part that knew I would be insulated and safe there to find the strength to pull it off, whatever that might mean. I came to work separately, but together with others to construct our personally designed, handcrafted books.

We carefully selected our own finely textured paper for the cover, and creamy smooth pages each unique, no two sheets alike. Guided and focused we progressed at our own pace, one fold at a time, one swath of glue from top to bottom, again, from back to front, one final palm stroke to seal the binding. In turn we circled the table, held up our wordless piece for all to see.

With tired fingers I tied my final ties. With a silent nod of thanks, I rose and called it a good day.

It's a small treasure, just as it was when I crafted it, and still in my keeping. Blank pages, but not empty. Filled to its spine with the unseen bond of a just-right gathering. A fond reminder of a handful of strangers and volunteers creating the space of community while seeking a window of relief, comfort, creativity, with room to explore and hold my silent grief.



BREAST DIALOGUES

PRESENTED BY

UTAH PRIDE CENTER
serving the gay, lesbian, bisexual, transgender community

IN PARTNERSHIP WITH

SUSAN G. KOMEN FOR THE CURE - SALT LAKE CHAPTER
SWERVE
SLCC COMMUNITY WRITING CENTER

UTAH PRIDE CENTER | 355 N 300 W, 1ST FL | 801.539.8800 | UTAHPRIDECENTER.ORG

FACT: LESBIANS, AS A GROUP, HAVE A HIGHER INCIDENCE OF CERTAIN RISK FACTORS KNOWN TO BE LINKED TO BREAST CANCER AND HAVE A HIGHER MORTALITY RATE IF THEY ARE DIAGNOSED WITH CANCER.

WHAT CAN I DO?

- ACCESS THE GLBT HEALTH CARE PROVIDER DIRECTORY TO FIND A DOCTOR YOU CAN TRUST. WWW.UTAHPRIDECENTER.ORG THEN CLICK ON PROGRAMS, HEALTH & WELLNESS, GLBT HEALTH CARE PROVIDER DIRECTORY
- GET A YEARLY BREAST EXAM BY A HEALTH CARE PROVIDER
- DO A MONTHLY SELF-BREAST EXAM
- GET A PAP TEST EVERY YEAR
- GET A MAMMOGRAM IF YOU NEED ONE

HOW CAN I MINIMIZE MY RISKS?

- MAINTAIN A HEALTHY WEIGHT
- EXERCISE MORE THAN FOUR AND ONE HALF HOURS A WEEK
- DRINK FEWER THAN FOUR DRINKS A WEEK
- STOP SMOKING
- INCLUDE IN YOUR DIET: HIGH FIBER, FISH AND SOY PRODUCTS, VEGETABLES & FRUITS, OLIVE OIL AND GREEN TEA.

YOU ARE YOUR BEST ADVOCATE FOR YOUR OWN HEALTH CARE · DON'T BE AFRAID TO ASK QUESTIONS, AND TO INTERVIEW YOUR HEALTH CARE PROVIDER TO SEE HOW KNOWLEDGEABLE AND FRIENDLY THEY ARE ABOUT YOUR ISSUES. IF IT IS SAFE FOR YOU · DON'T BE AFRAID TO COME OUT TO YOUR PROVIDER. TAKE CHARGE OF YOUR HEALTH AND YOUR HEALTH CARE!



Utah Race Perspectives

I went there time and again, each time finding more than the relief I sought that night. I found connection, renewal and rewarding time with others in communal creative expression. I uncovered new parts of me and others, that emerged in surprising and delightful ways.

Thank you, fellow journeyers, with your stories yet to tell, and thank you CWC for the space to glue me back together with just the right skills and talent, that always came at just the right time and brought me to the right place. You made a difference.

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Community Partners

Salt Lake Community College's School of Humanities and Social Sciences

Utah Humanities Council

Salt Lake Arts Council

SLCC Arts and Cultural Events

SLCC Grand Theatre

Salt Lake City Public Library

SLCC Student Writing Center

Mestizo Cafe

Utah Cultural Celebration Center

YWCA

RACE
:PERSPECTIVES

SLCC COMMUNITY
WRITING CENTER
COMMUNITY
ANTHOLOGY

Connections

by Atticus Olmedo, *CWC Writing Coach*

The CWC will be remembered by me as a critical social incubator of “the college” that connected me to Salt Lake City’s most graceful, good-natured, and wise individuals. The majority of the events I’ve experienced at the center have left a positive and indelible mark. Looking back, it was the writing center of timeless connections especially in my most formative young adult years.

It was the fall of 2014 when I visited the SLCC Employment Center at the Redwood Campus, where the on-site career and job specialist gave me a job ID number for a writing consultant position. At the time, my career progression at my then stepping-stone sales job at a clothing store was nigh and unchallenging to say the least. The position with SLCC made sense: it was a job with the college where I study and already spent considerable time, flexible hours, and more importantly it allowed for independent and creative expression.

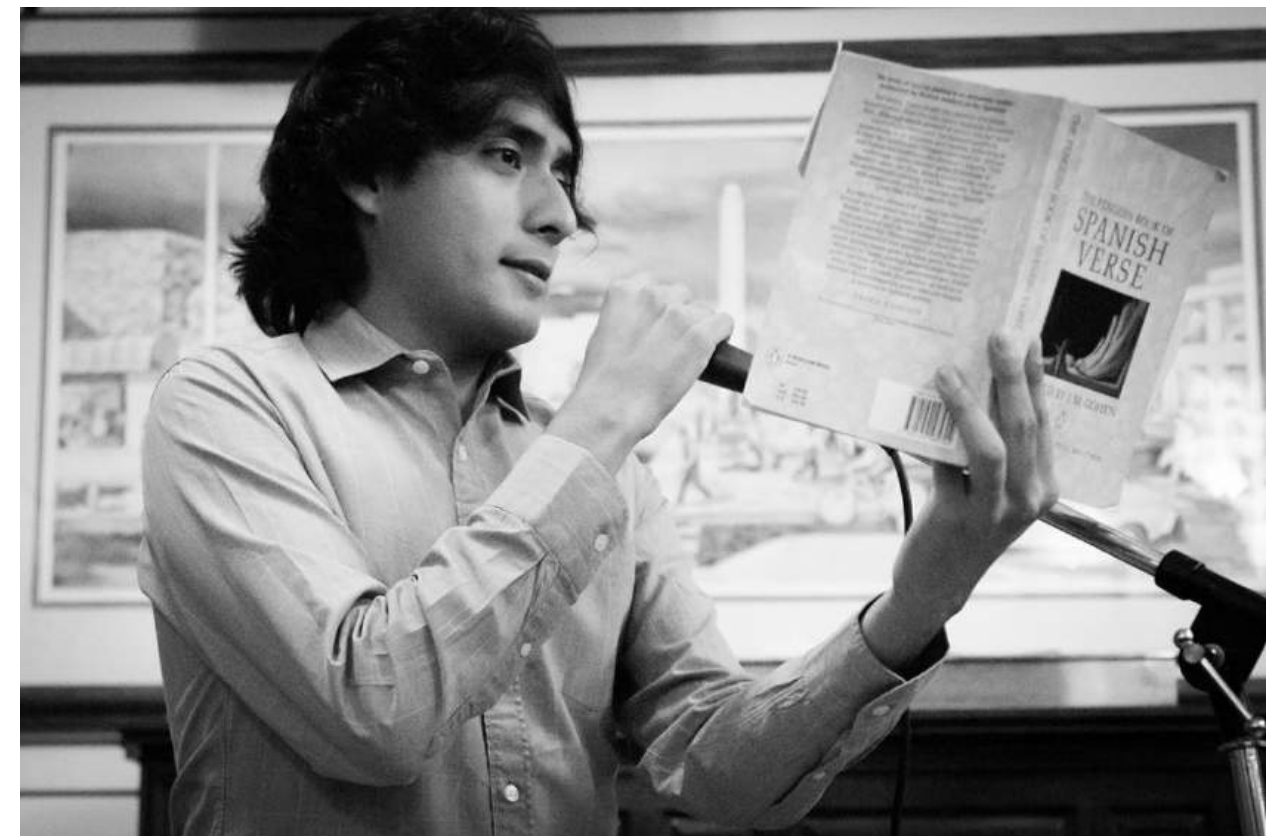
Days later, the then director requested an in-person interview. The phone rang mid-interview to which one of the other interviewers reassured me that such inconvenience wouldn’t affect my candidacy. The interview discussion steered into the imminent Salt Lake City autumn to which the interviewers and I expressed our shared enthusiasm for fall fashion. My final remarks to the directors were that while this post wasn’t a lucrative Fortune 500 company that I naturally would incline to, the intrinsic and altruistic values derived from the position were going to be priceless. Thankfully, my genuine demeanor and candor landed me the job.

One of the most memorable partnerships I interacted with the center was with the local Metro and Oxbow jails. Specifically, a time when an inmate who was also of Mexican descent, sang me a corrido in Spanish along the lines of: [A U.S. leader] “Piensa que somos unos flojos, pero es todo lo contrario.” My racial ambiguity was always a hilarious point of discussion amongst the inmates. One inmate wondered about my rare absence one Wednesday night: “Where is Atticus? You know, the Indian guy.” while another inmate further inquired: “Indian as in dot or feather?”

The knowledge shared between faculty and students from nationwide writing conferences was unforgettable. One faculty in Boulder, Colorado urged writers (although I don’t remember the full context) to “Start playing the believing game.” In Tacoma, Washington, I sat in on an illuminating presentation on accessibility that stemmed from a colorblind faculty who was blindsided for quite some time about the skin color themes from the *Wicked Musical*. Also in Tacoma, the keynote speaker whom I would enjoy a

delightful conversation with during social hour gave a talk to which I regrettably forgot the full context but was able to remember very well when she said: “We’re all trying to be certain kinds of people.” The phrase struck an interesting nerve on me ever since, because, again being 20 years old at the time (now 30) and asking myself what kind of person I am and what kind of person I will be and want to be or what kind of person do people think I am are cumbersome to say the least. Salt Lake City also hosted an NCTPW conference where I sat in on two eye-opening presentations about the complex Saussurean Paradox in linguistics and another on religious pluralism in writing and in the writing centers.

Two insights from two SLCC English Faculty members have been permanently etched in my collective memory. One was that a good writer is one that is adaptable. Another insight was one I stumbled upon while perusing through the CWC’s library I picked up what seemed like an early CWC anthology from one of the center’s earliest pioneers and opened random page and was touched by what I read along the lines of: “Sometimes the best time we’ve had during a coaching session was if we [The writer and the consultant] didn’t know the answer, the best part was figuring it out together.”



Another partnership that I was involved in was with a representative from the local Mexican consulate. The representative had origins from the Mexican state of Veracruz. She and I facilitated two Día de los muertos workshops: one at Granger High School in West Valley City and the other at the Mt. Olympus Senior Center in Holladay. Shortly after, the Mexican consulate expanded its literary efforts with the CWC and now facilitates an annual Spanish writing contest to which I was honored to have received an honorable mention from a submission. All the efforts and connections between the Mexican consulate and the CWC gave me more reason to be proud of my Mexican pedigree, transnationalism, and binational and bicultural upbringing at a time in my young adult life where I was regrettably ambivalent about it for having been fed the “bad stuff” of Mexican culture from the loudest and influential forces of U.S. politics at the time.

The connections I met from my paid time spent outreaching at The Hartland Partnership Center, an extension of the University of Utah’s outreach efforts in my SLC’s Westside neighborhood stomping grounds, was also priceless. The center was filled with staff, directors, and community members of the most altruistic caliber in wanting to help New Americans, including me helping a New American from Somalia with her English pronunciation and other New Americans grasp practical writing skills.

Finally, my outreach efforts also led me to The West View Media, a local SLC Westside newspaper where I made my most consequential connection, friend, and mentor with the editor in chief who I consider to this day a true ally and will always admire her serenity and her dedication to our shared neighborhoods, commitment to social justice, and understanding. I am writing this submission in my living room as I am about to take in a few days the most important exam in my life, the Foreign Service Officer Test, here in Louisiana. Careers and jobs come and go but my CWC memories endure and are dignified beyond time.



SLCC CWC Metro Jail

by Ken Simin, *AmeriCorps VISTA & CWC Writing Coach*

I am saddened to hear about the closing of the Salt Lake Community College Community Writing Center (CWC). As their first AmeriCorps VISTA (Volunteers in Service to America, i.e. the domestic version of the Peace Corps), I was tasked with expanding the capacity of the CWC. With that charge, I piloted writing workshops with Salt Lake community organizations. One such organization was the Salt Lake County Jail. A fellow CWC employee and I led workshops there. Our main goal was to introduce the concept of “the writing process.” We discussed brainstorming techniques, revision ideas, proof reading, and basic grammar skills, for example.

On one occasion, while writing with a group of female inmates, there was an experience that forever changed me. We were writing a story together by having each person in the group write a sentence on the whiteboard which would build to a short story. The lesson, without explicitly stating it to them, was to demonstrate that writing can be a communal experience.

For example, how many of us have written an email but had a coworker read it to ensure its clarity or professionalism, i.e. kept sarcasm to a minimum? As our story was unfolding one sentence at a time, one of the women wrote a sentence on the board but then froze. The sentence she wrote definitely added to the story, so I wasn't sure what she was thinking. She continued not to move. To be honest, I feared she was having a medical emergency. Just as the other writers and I started to look at each other out of concern, she spoke.

“I've never been asked to do this before,” she stated with a shaky voice while gripping the pen so hard her hand was turning white.

“Written...a sentence?” I asked for clarification.



body.” Next she said, “I've never been asked to write on the board, in front of the class... ever.” At this point she was near tears. Her emotions were palpable. It was obvious she was stunned.

She explained further that school was never her thing because she did not get any support from her family nor her teachers. Being ignored led to her dropping out of school. When I relayed this experience to a different CWC coworker, the coworker simply stated, “Congrats. You just learned the concept of privilege.” In that split second, I suddenly realized how important the CWC was to the Salt Lake community. In the small Michigan town where I was raised there was no escaping writing on the board. Be it working out math problems in front of the class or creating story outlines with fellow students, writing on the board was expected. Demanded? What I had thought was a universal experience was not at all the case.

The CWC was a place for people to write, to learn, to share. But, for me, it will always remain a place to ask people to write –and, for some, for the very first time.



Going to Jail

by Nean Hawe, *CWC Volunteer Coordinator*

The best part of working at the Community Writing Center was going to jail.

At first the biggest draw was just being able to tell people I was going to jail. “Oh, I can’t tonight, I’m going to jail,” or “Yeah sure, we can do that after I get out of jail.” The look on people’s faces the first time they heard it, was priceless. But it wasn’t long before I really came to value my trips for themselves; for the perspective they gave me, and for the men who didn’t get to leave at the end of the night.

Entry to the jail is intimidating at first: having to check-in and have your ID verified each time, two different check-points where you have to wait for armed guards to buzz you through and then wait even longer as the large automated doors slide open in front of you and closed behind you, ensuring there’s never an unobstructed path to the outside. Once you’re truly inside the jail, you have to follow seemingly endless bare corridors, painted a shade of beige that can only be described as “soul-sucking,” broken only by occasional black numbers on the wall at intersections to guide you to the appropriate pod. But after a few months it becomes routine, you get used to everything, except the smell: a miasmatic amalgam of stale air, sweat, rubber, and something I could never identify, that hangs in the background, not overwhelming, but omnipresent.

At first, meeting the students, prisoners, is intimidating as well. The pod is a small room, with two levels of cells lining three of the four walls; the fourth having the thick metal entrance door and the activity room we use for workshops. As you enter the pod you are immediately greeted by another guard, who is the arbiter and gatekeeper of this tiny realm. The guard loudly imposes order and has everyone interested in the workshop line up along the wall nearest the activity room, then pulls the markers and eraser from a locked drawer in their desk, and hands them to you like they’re giving you a weapon. Between the security lecture they give you in orientation, the airlock style checkpoints, heavy steel doors, the guards actions, and nearly every inmate you’ve ever seen on TV or in movies, you’re primed to see these men in their orange jumpsuits as a threat first and foremost.

But then they shuffle into the activity room, joking and babbling like any crowd of people familiar with each other. They settle in, flip through worksheets and are quickly more attentive than most high school classrooms. The looming threat that has been constructed for you quickly falls away, and the humanity of each as an individual reasserts itself as the criteria for judgement. Some of them are quite open about the cause of their present circumstance, others secretive and closed off, but all of them are in the activity

room because they want to be, because they’re hungry for opportunities to express themselves or to imagine something beyond the gray steel and beige cement enclosing them.

And that showed through in their art; from Scott, who had a few new pages for his fantasy epic each week (always wildly popular with the other inmates), to Chris, who struggled over every sentence, but was determined to write stories for his daughter to read until he got out, to Antony, who wrote a blistering screed about prison food and routines that we later published in *The Revolving Door*, the CWC’s inmate anthology. Each piece a peek at a fragment of a man’s soul, yearning to breathe free.

I went to jail once a week for around two years, even after I’d left my regular position as Volunteer Coordinator for the CWC. During that time, I befriended some of the men who were there for a long bid, mourned those who were transferred for more permanent stays at the state penitentiary, and felt the odd mix of sorrow and joy for those who got out, knowing they were free but that I would likely never see them again.

One of my final times at the jail, just before Covid shut down the program indefinitely, I was walking out behind an older couple, who were there for Bible study or mission work of some kind. As we made the trek though the beige corridors permeated by the scent of ennui, the woman turned to her partner and exclaimed, “Nothing beats this high! We are never going back to volunteering at the food bank!” At first, I was outraged by the reduction of these men I’d come to know to some sort of ecclesiastic drug, but by the time we’d made it past all the checkpoints and back out to the parking lot, it was impossible to ignore my own sense of euphoria: the pleasure that comes from feeling like you’re making a difference to someone, combined with the renewed appreciation for your own life, beyond the confines of a single room lined with cells.

I sat in my car, watching the snow fall around the squat gray hulk of the jail, the drifting crystalline flakes performing a dance that can’t be seen from inside the pod, and marveled at the idea that this had become place I would one day miss, a high I hadn’t even known I’d been enjoying. Little did I know how soon that day would come; if I had, I would have made sure the men in Pod 8 knew how much I appreciated them, and their voices.

Call for Submissions

We're currently accepting submissions for a publication that will feature writing from the inmates at the Salt Lake County Jail! All types of writing are welcome! We want to publish YOUR writing NOW!

When:

We will be accepting submissions starting in April.
The deadline for submissions is July 1, 2018.

How:

1. Prepare a piece of writing you'd like to submit for publication (if you'd like, bring it to one of our "Draft Workshops". See dates below).
2. At one of our workshops, ask a facilitator for a waiver form.
3. Fill out the waiver to completion on your own time.
4. Submit BOTH the waiver and your piece of writing to the guard on duty. They should place both items into the accordion folder that sits at the desk.

What:

We are looking for poems, short fiction, and non-fiction pieces of writing, but any writing is welcome. No more than 2,500 words per submission.

Where:

This opportunity is available only in this pod.



2018

The Revolving Door

Works from the Salt Lake County Metro Jail

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Writing Across the Civil-Military Divide

Writing Across the Civil-Military Divide is a series of lectures and writing workshops that aim to help veterans' stories be seen by the American public. Participants, both veterans and civilians, will come together to explore and write literary fiction and memoir related to experiences with the civil-military divide, culminating in a publication of their own writing on the topic.

Ambush Your Experience:

Using Innovative Literary Techniques in Veterans Writing

Lecture by Roy Scranton

Author of *War Porn* and *Total Mobilization: World War II and American Literature*

February 27 (Thurs), 7 p.m.

SLCC South City Campus, Multipurpose Room.
1575 South State Street

Writing Across the Civil-Military Divide: Memoir Workshop

February 22nd and 29th (Sat), 1-3 p.m.

2-Part Workshop

Community Writing Center

210 East 400 South #8

Free. registration is required.

Writing Across the Civil-Military Divide: Fiction

April 15th and 22nd (Wed), 6-8 p.m.

2-Part Workshop

SLCC Redwood Campus, AAB 135. 4600 S Redwood Rd

Free. Registration is required.

Writing Across the Civil-Military Divide: Artists' Books Lecture

March 7 (Sat), 1-3 p.m.

University of Utah Special Collections,
Marriott Library, 295 S. Campus Drive

Free. Registration is required.

For more info & to register

www.slcc.edu/cwc

801-957-2192



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As human beings, we connect with each other through story. We read and write to help us make sense of our own lives. Marine veteran and fiction writer Phil Klay writes that "Believing war is beyond words is an abrogation of responsibility — it lets civilians off the hook from trying to understand, and veterans off the hook from needing to explain." The SLCC Community Writing Center's Writing Across the Civil-Military Divide was a series of lectures and writing workshops that aimed to help veterans' stories be seen by the American public. Participants, both veterans and civilians, came together to explore and write literary fiction and memoir related to experiences with the civil-military divide.

The project hosted a public reading by Roy Scranton, author of *War Porn* and editor of *Fire and Forget: Short Stories from the Long War*; two writing workshops; and a lecture at University of Utah's Rare Books.

Writing Across the Civil-Military Divide was made possible with funding from the Salt Lake Arts Council.

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Writing My Way Through

by Shauna Edson, *CWC Intern, Program Coordinator & Advisory Committee Member*

I was a single parent when I started college, the same year my youngest son started first grade. I cried in my car in the SLCC parking lot on my first day of classes, after dropping off my two sons at their elementary school. I was taking a math class that was two years below college level, a writing class, and an elective study skills class. I had dropped out of high school in the 10th grade, then again in the 11th grade, but managed to graduate on time by attending night school while working full-time at a ski resort.

Up to that point, my experiences in education felt strained, and I always felt like everyone understood something I didn't. Other students were able to pass their spelling tests if they studied the night before, while I could spend hours in bed with a flashlight under my covers trying to will my brain to remember the spelling and still fail the test the following day. Walking through the doors to the community college was the scariest thing I had done, but my curiosity about education and the power it held propelled me forward. I wiped my tears and, with shaky legs, walked into the classroom.

I was so surprised that Andrea Malouf offered me a job at the CWC. I had an internship at the CWC during my last semester at SLCC as part of my capstone project, and a job opened up right as the semester was ending. Obviously, she didn't know that I had no idea what I was doing, that while I managed to maintain a high GPA and even make the President's List, I still lacked an understanding of what everyone else seemed to understand. Other students could take what they learned in a classroom and turn around and apply it in their work at the CWC. But not me.

After taking two grammar classes, the second because I thought I wasn't studying enough the first time around, I was still unable to parse a sentence, and I thought an interjection was some sort of medical procedure. There are probably lots of grammatical mistakes in this essay. I wouldn't know. But I could understand the writing process, and my years as a massage therapist taught me essential communication skills. Sharing personal writing was a different kind of communication, but no less vulnerable.

Through the CWC and studying writing theory, I began to see myself not just as a member of my community, but also that my experiences and the resources I had access to were part of a larger system, and I began to understand writing as a social construct. My first verbal acceptance into the LGBTQ community, a crowning of sorts, came from a volunteer mentoring the Gay Writes writing group. *Shauna is one of us*, he said when he introduced me to the group. While facilitating writing workshops at community organizations across the city, I realized others faced barriers beyond my experiences, and what I saw was what I once understood as theory became real.

My time at the CWC was about relationship building and sharing experiences with my colleagues. It was the relationships I built during my tenure at the CWC that changed the trajectory of my future and supported me emotionally and academically throughout my undergraduate and master's studies at the University of Utah.

I gained lifelong friendships with volunteers and staff members, friendships that I treasure today, more than a decade later, as some of the most impactful relationships I have. This essay was penned in a coffee shop next to a cherished friend who was mentoring a writing group while I worked at the CWC. It was through these friendships that I felt supported to move forward, to do the hard things, to question the value of higher education, and push through rigorous coursework that exhausted my system. I learned new ways to navigate the world, like going to the park during my work break to get free food from Food Not Bombs, and the joy of dressing up in prom dresses, riding bikes around town, and then dancing the night away.

Senior staff at the CWC served as mentors, guiding me through the tedious process of applying to the University of Utah as a transfer student and providing a soft hand-off by introducing me to professors in the Writing Department. They encouraged me to apply to graduate school and were there to answer my questions about getting a master's degree, something that felt as challenging as flying to the moon.

Through CWC connections, I worked as a graduate researcher on a project under Dr. Christie Toth. Working on this project helped me understand not only my own educational pathway but the myriad ways others also navigate our educational system. It enabled me to better support my sons through high school, college, or other learning experiences they decide they would like to do.

It was during my time at the CWC that I began to understand that digital skills and access to technology are essential to the writing process. Full participation in the digital world is critical to access live, learn, work, and play. I wasn't the only person who struggled to stay on social services using only the phone and mail because I couldn't afford internet at home; many others had similar experiences, and there is a whole field, digital inclusion, around it. My graduate studies focused on this area, and I was lucky enough to learn and receive guidance from Dr. Joy Pierce. Through a professor's suggestion, I applied for and received a fellowship that would serve as the foundation for my career path over the past decade.

My life would not have been the same without the support system I gained from my time at the CWC. I could hit the word limit by expressing gratitude to all the people who changed my life for the better. Instead of naming individuals, please know that if our paths crossed through the CWC, thank you.

Festivals!

Being located on Library Square meant that the Community Writing Center was in the heart of the Salt Lake City festival circuit: the annual Living Traditions, Juneteenth, Pride, and Great Salt Lake Book festivals, among others, became annual events to which the CWC brought writing in the form of public readings, workshops, interactive writing, and contests.

The biggest among these was the four-day Utah Arts Festival, which originally approached the CWC with a request to simply use our air-conditioned space for some Literary Arts programming. That first year, 2007, did not go well. While the CWC got some exposure for itself, we had no say in the programming, some of which did not fit our mission, and a rogue candle left burning overnight could have been a disaster.

The next year, the CWC became a partner in UAF's Literary Arts programming, expanding it tremendously from their Big Mouth Open Mic and Poetry Slam events into a multi-faceted slate of offerings: a community Post-it writing project that covered the entrances of the center; a dozen mini-workshops for adults and kids, giving them a taste of what was available to learn; and what would become a central feature of the Arts Fest literary program: the Wasatch Iron Pen competition.

The Iron Pen invited the community to participate in a 24-hour writing marathon, in one of three categories: poetry, fiction, or creative non-fiction. The writing prompt was released on Friday at 5pm, with submissions arriving promptly on Saturday at 5pm. CWC volunteers and staff judged the submissions and announced the winners the next day at a public reading celebration on the Big Mouth stage.

Over the next few years, the Community Writing Center became the UAF's partner, fully responsible for the Literary Arts program, always providing interactive writing activities for festival guests, including massive magnetic poetry walls, loads of drop-in writing and art workshops, DiverseCity Writing Series public readings, and the much-in-demand Iron Pen (which evolved to include the Ultra Iron Pen in which participants wrote in all three genres of writing in the 24-hour window). The CWC brought notable writers and performers to the festival stages to perform their written and visual worlds.

For 17 years, the Community Writing Center celebrated the arts of writing with hundreds of thousands of festivalgoers and reminded them that Everyone Can Write.

DATE	EVENT	TIME	LOCATION
9/18/24-Jan	Thayne Center Community Engagement Fairs	10:00 a.m.- 1:00 p.m.	
May 25th	Sorenson Community Fair	5:30 p.m.- 8:00 p.m.	1383 S 900 W
22-25-June	Utah Arts Festival		Library Square
Jul 14-18	Damn These Heels	?	Rose Wagner; 138 West 300 S
Jul 8th	Alt Fest Press	12:00 p.m.- 4:00 p.m.; set-up at 11	SLC Main Library
17-Jun	Downtown Farmers Market	8:00 a.m.- 2:00 p.m.	Pioneer Park, 30 W 300 S
Jul 29th	Pacific Island Heritage Month Kickoff	4:00 p.m.-dark	Sorenson Unity Center; 1383 S
Aug 1st	Poplar Grove	6:00 p.m.- 9:00 p.m.	1040 W 700 S (Police Precinct)
Aug 13th	People's Market	10:00 a.m.- 2:00 p.m.	1000 S 900 W
Aug 19th	Job and Resource Fair, Pacific Island Heritage Mo	11:00 a.m. - 2:00 p.m.	Valley Fair Mall, 3601 2700 W,
Aug 26th	Downtown Farmers Market	8:00 a.m.- 2:00 p.m.	Pioneer Park, 30 W 300 S
Aug 27th	People's Market	10:00 a.m.- 2:00 p.m.	1000 S 900 W
Sep 16th	Urban Arts Festival	1:00 p.m.- 10:00 p.m.	Gallivan Center/ Regent Street
Sep 17th	Urban Arts Festival	12:00 p.m.- 6:00 p.m.	Gallivan Center/ Regent Street
Oct 14th	Downtown Farmers Market	8:00 a.m.- 2:00 p.m.	Pioneer Park, 30 W 300 S
Oct 18th	Open Mic at Sugar House Coffee	6:30 p.m. - 8:00 p.m.	84105, 2011 1100 E, Salt Lake C
Oct 21st	Downtown Farmers Market	8:00 a.m.- 2:00 p.m.	Pioneer Park, 30 W 300 S
Nov 3rd	Local Authors and You	6:30 p.m. - 8:30 p.m.	8030 South 1825 West, West J
Nov 4th	Local Authors and You	12:00 p.m.- 5:00 p.m.	Salt Lake County Library's V
Nov 15th	Open Mic at Mestizo Coffee	6:30 p.m. - 8:00 p.m.	631 W North Temple, Salt Lake
Jan 17th	Open Mic at Greenhouse Coffee	6:30 p.m. - 8:00 p.m.	3231 South 900 East, Millcreek
March 2nd to 4th	Tumbleweed Fest	1:00 p.m.- 2:30 p.m. ?	Rose Wagner; 138 West 300 S

	A	B	C	
1	Date	Event	Time	Location
2	May			
3	12th	Great American Read Off	1:00 to 4:00 pm	The Urban Room, City Li
4	24th	Sorenson Unity Fair	5:30 to 7:30 pm	1383 South 900 West, S
5	19th	Rose Park Community Festival	10:00 am to 4:00 pm	Rose Park Elementary Sc
6	30th	Senior Health & Fitness Day	1:30 to 4:30 pm	Viridian Events Center: 8
7	June			
8	2, 3	Pride Festival	tbd	Washington Square: 451
9	8th	VA Recreation Fair	9:30 to 2:00 pm	Building 8, SLC VA Camp
10	20 - 24	Arts Festival	tbd	on the plaza
11	July			
12	21st	Farmers Market	8:00 am to 2:00 pm	350 300 West, SLC 8410
13	28th	Pacific Island Heritage Month Kickoff	5:00 to 10:00 pm	855 W California Ave, SL
14	Not set	Damn These Heels Film Festival	tbd	Rose Wagner 138 W 300
15	August			
16	4th	Farmers Market	8:00 am to 2:00 pm	350 300 West, SLC 8410
17	7th	Groove in the Grove	6:00 to 9:00 pm	1040 W 700 S, SLC 8410
18	18th	Pacific Island Job Fair at Valley Fair Mall	tbd	3601 2700 w, WVC 841
19	25th	Farmers Market	8:00 am to 2:00 pm	350 300 West, SLC 8410
20	September			
21	15, 16	Urban Arts Festival	tbd	Gallivan Center: 239 Ma
22	October			
23	6th	Alt Press Fest	12:00 pm to 4:00 pm	The Urban Room, City Li
24	November			
25	4th	Local Authors and You	tbd	The Urban Room, City Li



COMMUNITY

Writing



CENTER



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801-957-2192
cwc@slcc.edu

COMMUNITY
Writing
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PRIDE WEEKEND @ THE CWC

SUMMER FLING WRITING WORKSHOP

Thurs., June 1
6:00-7:30 pm

PRIDE JOURNALING &
LETTER WRITING

Sat., June 3
11:30-1 pm

QUEER RECLAMATION OF THE MONSTER

Sat., June 3
1:30-3:30 pm

REGISTRATION REQUIRED:
SLCC.EDU/CWC/WORKSHOPS.ASPX

210 E. 400 S. # 8



COMMUNITY
Writing
CENTER

Tell Us Your Pride Story!

Join us in the
Community Writing Center
as we celebrate LGBTQ+ Pride.

Recording Booth

We will be recording LGBTQ+ stories as part of our
Community Voices Project. The recordings will go
on the Community Voices website. Come in and tell
us your pride story!

Writing for Change

Drop in and write a letter to change the world
(starting with Salt Lake City). We will be offering
assistance in an open format workshop.

Events are free, no registration required.

#inclusivitySLCC



Utah Arts Festival Literary Arts

COMMUNITY WRITING CENTER

SLCC COMMUNITY WRITING CENTER *schedule*

SAY IT IN SIX!
Can one's life be boiled down to six words? How about a really good story? Add your own dozen words to the Six-Word Memoir and Six-Word Fiction community writing projects!

WASATCH IRON PEN LITERARY MARATHON
Artists of the written word face off in a 24-hour poetry, fiction or nonfiction writing competition. Register by Friday at 5:00pm to compete!

THURSDAY, JUNE 26	FRIDAY, JUNE 27	SATURDAY, JUNE 28	SUNDAY, JUNE 29
<p>1-2 PM TELL ME A STORY New Wasatch Writers Symposium Bring your best 100-200 word story to the SLCC Writing Center for a chance to win a prize.</p> <p>6-7 PM MINI-WORKSHOP The Art of the Six-Word Memoir Learn how to write a six-word memoir that packs a punch.</p> <p>7-8 PM COMMUNITY READING "The Iliad" by Homer Read and discuss the opening of the Iliad.</p>	<p>1-2 PM TELL ME A STORY The "Iliad" by Homer Read and discuss the opening of the Iliad.</p> <p>2-3 PM MINI-WORKSHOP Writing Poetry: Advice and Inspiration Learn from poet and instructor, David Berman.</p> <p>3-4 PM MINI-WORKSHOP Writing Poetry: Advice and Inspiration Learn from poet and instructor, David Berman.</p>	<p>1-2 PM TELL ME A STORY Larry Denmark (Mesa Verde) Bring your best 100-200 word story to the SLCC Writing Center for a chance to win a prize.</p> <p>2-3 PM MINI-WORKSHOP Writing Poetry: Advice and Inspiration Learn from poet and instructor, David Berman.</p> <p>3-4 PM MINI-WORKSHOP Writing Poetry: Advice and Inspiration Learn from poet and instructor, David Berman.</p>	<p>1-2 PM TELL ME A STORY Bring your best 100-200 word story to the SLCC Writing Center for a chance to win a prize.</p> <p>2-3 PM MINI-WORKSHOP Writing Poetry: Advice and Inspiration Learn from poet and instructor, David Berman.</p> <p>3-4 PM MINI-WORKSHOP Writing Poetry: Advice and Inspiration Learn from poet and instructor, David Berman.</p>

EVENTS ALL THROUGHOUT THE FESTIVAL!

There once was a ghost who could not shake the feeling that a small human haunted her.

"Those real sneakers won't take you far from Kansas!"
"So long Suckers! - a random woman on public transit"

because
I
monkey

Imagine that the different monkey always thought to play music with friends for by

My substitute teacher
rain over me
with the lawn
mower in Elementary
School

jump swim as pretend wonder glove
father in with love boy have she
like
get little
ride
go whisper at your mother
Imagine me getting to pretend

There was a woman named Ann, who cooked eggs in a pan to minimize risk, she stirred them with a whisk, And all those who ate them became a fan.

because she wish
with
est at with by fast whisper more wonder
girl love get by she
happy with big est
the more she with different
fast night in that he pretend

The Robot Slumbered.
His face was battered,
scarred from meteor
hits and solar winds.
Long-Ago battles had
scorched him, and
now he lay, overgrown,
half-buried.
He slumbered

It was a normal morning. I went to go shopping, and there was a bunch of zombies at the door. I got in the car and ran over them.
Dylan



COMMUNITY Writing UTAH ARTS FEST | FRIDAY

Kids Workshop: Pop-up Books | 12:30 - 1:30 p.m.

Writing the Forests & Mountains: Nature Writing | 2:30 - 3:30 p.m.

Graphic Novels & Novellas: Workshop for Beginners | 4:30 - 5:30 p.m.

Wasatch IronPen Literary Marathon & Ultramarathon Start! | 6 p.m.

IronPen Writing Workshop | 6 - 7 p.m.



ARTS FEST SCHEDULE



SUNDAY

June 30

12:05 - 1:05	Wasatch IronPen Competition Winners & Reading WordFest Stage
12:30 - 1:00	Screenplay Writing
2:30 - 3:30	Spinning Spooky Stories Horror Writing with Jonathan Reddoch
4:00 - 5:00	Publishing Poetry & More with Ashley Vargas
5:00 - 6:00	Graphic Novels: Visual + Textual Storytelling
6:00 - 7:00	Song/Lyric Writing Workshop

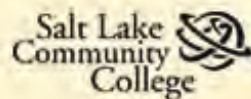


www.slcc.edu/cwc/utah-arts-fest





Wasatch IronPen Marathon Competition



What can you write in 24 hours?

Writers of all ages face off in a 24-hour writing competition in poetry, fiction, or non-fiction. Or take on the Ultra IronPen challenge and write in all three!

*Register by June 21st. Receive prompt on June 22.
Submit entry to the CWC on June 23rd by 6 p.m.*

SLCC Community Writing Center

For more information go online
at www.slcc.edu/cwc, or call us at
801-957-2192



The IronPen is Mightier than the Budget-Slashing Sword

by Iris Roe, *CWC Parent*

As the parent of a depressed neurodivergent Queer teenager in Utah, I was always seeking points of community connection where he could experience safety and belonging. Of course, we engaged with The Pride Center, Encircle House, Queer Prom, and similar resources, but beyond that, I sought opportunities where the focus was not so much on identity, but where he could explore and develop his interests and talents in fully welcoming environments. This was more challenging to find.

One such place was the Community Writing Center. One year, when he desperately needed some distraction and an uplifting experience, I suggested he participate in the Iron Pen competition, a 24-hour writing challenge responding to a visual prompt. I was delighted when he enthusiastically took to the idea. He applied, and we anxiously waited for the visual prompt to drop. The prompt that year was a photograph of a small, lone figure on vast white salt flats meeting an expanse of sky. He brainstormed, wrote, re-wrote, and edited until 1 or 2 AM the next day, then woke up early for the final re-read, edit, and submission. And then we waited.

On the day of the announcement of winners, we took the Trax down to Library Square to the Arts Festival and waited in the shade of the canopy tent. He won in the category of Youth Fiction that year with a short story about a hallucinating, time and location travelling, imprisoned, hunger-striking lesbian Suffragette. He gave an excerpt reading on the stage with braces on his teeth, wearing flame Vans, balancing on one foot with the other foot tucked behind, elbows tucked into his sides, and slightly slouched.

Afterwards, as we wandered around the Arts Fest, with his winner's goodie bag slung over his shoulder, he kept saying, "I can't believe I won!" "I can," I laughed.

The entire experience, from the mostly sleepless night to the applause after reading, became a bright coin in his usually overdrawn bank of positive emotion, an energizing resource he could draw on during darker days of bullying, unreasonable teachers, and peer drama.

He went on to participate in Iron Pen two more years. He placed in the Youth Poetry category, with a humorous prose poem about mysteries, questions, figuring things out, navigating being a Queer teen in Utah, and being a "work in progress." His braces were off that year and he wore the CWC "I Write Stuff" t-shirt he had won the year before and black Vans. After a 2-year break due to the pandemic, it was the last year he would be

24 Hour Writing Competition

12th Annual
Iron Pen
Literary Marathon



Image design by Joaquin Contreras

Adult and Youth writers of all experience levels can participate in one of three genres (Fiction, Non-fiction or Poetry) or take on the IronPen Ultra and write in all three! Winners will receive a cash prize and tons of cool swag!

After getting the visual prompt on Friday, June 22 at 5:30 pm, writers will have exactly 24 hours to craft their masterpiece. Submissions are due Saturday, June 23 at 5:30 pm.

Register at slcc.edu/cwc or call 801-957-2192

eligible for the youth category. He entered and won the Ultra category— a work of poetry, fiction, and non-fiction in 24 hours. At the reading, he looked like a young adult with his lace-up brown leather shoes and plaid shirt. He assumed a stable stance that year, standing on both feet, shoulders back, but relaxed, comfortable and confident in his own skin.

These experiences, the challenges of the 24-hour competition, the confidence boost of winning or placing, and the supportive environment of people who appreciated and celebrated him for who he fully was, contributed significantly to his later college experiences and job opportunities.

The CWC is closing due to the 2025 Utah HB 265, “Higher Education Strategic Reinvestment,” which mandates colleges and universities reallocate funding to “high-earning, high-demand” programs that function primarily as job training programs and away from the arts, languages, and humanities. Each college had the opportunity to make its own internal decisions about programs to cut, and SLCC, with its stifling administrative bloat intact, chose to close the CWC. HB 265 built upon 2024’s HB 261, which made DEI in higher education illegal, and closed college resource centers that focused on marginalized college populations.

With the state legislature redefining higher education as essentially a job training program, it’s still easy to argue that the services of the CWC are in line with that. Writing is a job skill, and the CWC provided assistance to students and the community with resumes, cover letters, college application essays, and workshops in skills like email technology, formatting, and etiquette. But this still couldn’t save the CWC. I can’t help but think that the closure of the CWC is inevitably tied to two other areas of its functioning.

The CWC served marginalized populations with dignity and respect. The CWC worked in Senior Centers, with the incarcerated, in the Juvenile Justice System, with English Language Learners, and, due to its location, frequently served unhoused individuals as well. The CWC created a welcoming environment for ethnic and racial minorities, the LGBTQ+ community, people with disabilities, and was accessible regardless of economic status. The CWC practiced the true spirit of diversity, equity, and inclusion, which is now illegal in Utah in institutions receiving public funding.

The second reason for targeting the CWC, I believe, is that it’s services didn’t stop with *just* helping to prepare students and community members for the job market, it went far beyond that to facilitating creativity, freedom of thought and speech, and supporting people who sought to experience and express, through language and visual arts, the full scope of their humanity. The CWC was not just molding cogs for the machinery of late-stage capitalism, but foundationally supporting people in retaining and developing

a sacred element of the self that is free, unharnessed to capitalism, and unconquerable, through creativity and respect for the whole person. That was the fatal flaw of the CWC and why it had to end.

I am grateful that the CWC was there through my son’s adolescence and young adulthood and heartbroken that it won’t be available to other teens in the future. In its absence it is incumbent upon all of us individually and collectively to nurture the human spark in *all* people, unrelated to their employment status or employability, and to look after our vulnerable youth. Clinging to our full humanity and developing our creativity in late-stage capitalism is how we survive and get to the other side of this historical epoch.

Salt Lake Girls Write, Salt Lake Teens Write, Salt Lake Young Writers



The SLCC Community Writing Center began offering writing workshops, mentoring programs, and publication opportunities to teens in 2010. Over the next decade-and-a-half, the center's youth programs provided dozens of workshops, hosted afterschool and summer camps, and published more than 1000 pages of young writers' voices.

Many sayings remind us that something good can come from a bad situation: every cloud has a silver lining, when a door closes a window opens, etc. Little did we know that the 2009 budget crisis which threatened to move the CWC from Library Square would be the catalyst for CWC youth writing programs.

Prior to 2008, the CWC had intentionally stayed away from working with young writers or with youth-serving organizations and agencies for two reasons: 1) Salt Lake Community College was a college and it served adults; and 2) issues of liability, waiver needs, training, etc., felt too onerous for the growing CWC to take on. However, survival and necessity typically motivate change, and the CWC needed the rent reduction agreement with the City Library to stay in place.

The pillar of this agreement was that the CWC would bring a version of the national Girls Write Now mentoring and writing program to Salt Lake City. Once our future on Library Square was certain, incoming director, Andrea Malouf, and incoming associate director, Stephanie Maenhardt took on the development of this program. Named "Salt Lake Girls Write," this program paired women who used writing in their lives with teen girls who sought mentorship and support with their writing for school and personal goals.

Just one year later, Salt Lake Girls Write (SLGW) grew into Salt Lake Teens Write (SLTW), inviting youth and mentors of all genders to participate. Under the thoughtful development of associate director, Elisa Stone, the program flourished and gained local recognition and financial support. The next steps were to increase youth-focused offerings at festivals and events that the CWC participated in, with a highlight being the "Rock Poetry" mini-workshops that got kids involved in tactile imagination that they could see and hold.

CWC youth workshops and groups started to pop up around the valley, in collaboration with the Homeless Youth Resource Center, high schools and junior high schools, Salt Lake Youth City, Primary Children's Medical Center, Boys' & Girls' Clubs, the City Library Teen programs, the Utah Housing Authority and more. Workshops ranged from creative writing to college application essays; some were held at the CWC, others in libraries, still some in classrooms across the valley. The Salt Lake Teens Write program continued to grow, mentoring year-round and culminating in celebrations of published collections for more than a decade.

Afterschool and summer camps were a natural development in the CWC Youth Program, starting with a summer teen writing camp in collaboration with Westminster College (now University) in 2010. The CWC offered teen and youth summer writing camps each year for the next fifteen years, some at the center itself and others in

collaboration with other youth education programs, like the University of Utah. Kids wrote poetry, fiction, fantasy, and creative non-fiction. They played role-playing games, developed characters, and created their own worlds.

Over the years, the Salt Lake Teens Write mentoring program shifted into one that invited all young writers to participate, regardless of whether they were being mentored. Next, to expand to younger writers, the program morphed into Salt Lake Young Writers (SLYW), which served elementary students as well. A new publication, set of workshops and camps, and a publishing partnership with the Center for Documentary Expression and Arts' "We Are Telling Our Stories" youth program created a wider venue for all Salt Lake young writers to share their voices with a public audience.



To: Debbie Ehrman, Howard Brown, Colleen McLaughlin (SLCPL)
From: Tiffany Rousculp, Andrea Malouf (CWC)
Date: April 21, 2010
Subject: CWC Rent Reduction for 2010-2011

Based on our discussion with Debbie and Howard today, we have outlined below our agreement of services in exchange for a \$3000 rent-reduction for FY 2010-2011. For a \$3000 rent reduction for 2010-2011, the CWC will provide the following services to the Salt Lake City Library.

Program/Service	CWC Responsibilities	Library Responsibilities	Target Participation
Salt Lake City Girls Write	<ul style="list-style-type: none"> Take the full lead on this, including recruitment of girls. Develop curriculum Train mentors Coordinate program: meetings, workshops, etc. Co-manage blogs Co-develop performance 	<ul style="list-style-type: none"> Co-manage blogs Co-develop performance Participate in meetings, trainings and workshops. 	<ul style="list-style-type: none"> 10-15 girls 10-15 mentors Teams meet once/week for 36 weeks Group meets four times/year. Public performance Writing portfolios developed for each girl participant
Writing for Change	<ul style="list-style-type: none"> Facilitate one Writing for Change event in the City Library system per month. Provide volunteers for events Promote events at relevant non-profit and government agencies. 	<ul style="list-style-type: none"> Schedule Writing for Change events Provide/recruit speaker for events Promote events with signage, publication (newsletter) and press 	<ul style="list-style-type: none"> 15 participants at each event 180 participants per year 50% of participants write letters for change (90 original letters)
One City: Westside Stories	<ul style="list-style-type: none"> Facilitate interviews Facilitate writing workshops Provide writing consulting to participants Provide sound, video and text files from program to Library 	<ul style="list-style-type: none"> Recruit groups for program Schedule and coordinate group meeting times (including transportation needs) Facilitate placement of video, audio and text file to "The Hive" 	<ul style="list-style-type: none"> One program per quarter (4 programs per year) 10 participants in each program (5 from each group) 20 audio files, 15 text files
Writing Consulting to Library	<ul style="list-style-type: none"> Provide writing consulting to library staff and administration on public documents and grants 	<ul style="list-style-type: none"> Schedule consulting meeting times with CWC Director/Assistant Director. 	<ul style="list-style-type: none"> Flexible—will assess at mid-point of fiscal year.

If special events or other requests (such as workshops) arise during FY 2010-2011, the CWC and the SLCPL will negotiate with Library administration regarding further rent reduction for services.

An Open Letter to Teen Writers

by Sophie Gauthier, CWC Youth Programs Coordinator

Dear Authors,

While reading submissions for the 2024 Young Writers' Anthology, I was blown away by the power, conviction, and creativity that shone in your writing. Each and every author and artist had something to say. At the reading, after one writer stepped up to the podium and read their work, many others followed, and the event transformed into an impromptu open mic. Our microphone was quiet, and you had to project your voices, over all the fidgeting and shuffling that comes with a hundred people in a room.

I hope each of you continues to project and channel your voice, louder than before, through your art, your writing, your music. It's scary to put yourself out there as a writer. It doesn't stop being scary, and it is very easy to feel embarrassed and exposed when you invite others to read your writing.

But I hope that Salt Lake Young Writers (past and present) showed you that there's an audience out there who is excited to read your work and share it with the world. That audience might include friends, family, or your future self, who will (in ten years or so) find a journal with your work inside and read it and feel funny and proud of the person you are now. That audience might be people you haven't met yet, whom you may never meet, who will read your published work and feel it resonate deep inside them.

Keep writing, keep shining, and keep projecting your voices. I'm so grateful I had a chance to help share your work and to learn about your projects and interests at the CWC.

Sophie Gauthier



SLGW & SLTW Mentoring Program




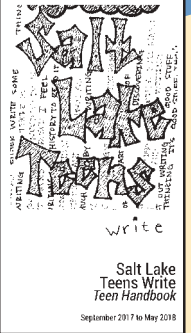
Salt Lake TEENS WRITE 2014-2015

Writing an Essay or Short Story?
Want to Talk about it with Someone?

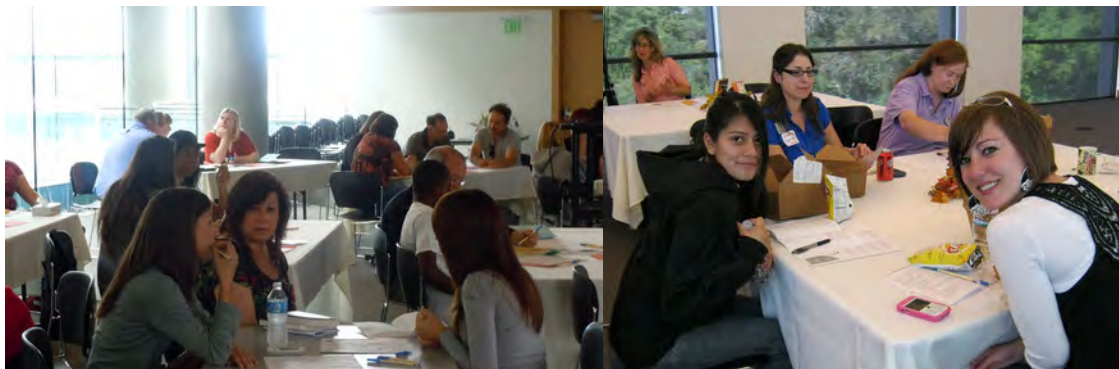
If you are an underrepresented student entering 11th grade this fall and would like to expand your writing skills, this is the program for you!

In Salt Lake Teens Write (SLTW), teens are paired with mentors who use writing in their daily lives and professions. Together, they meet to explore how writing opens different pathways to education and successful careers. Mentoring teams will meet for 1-2 hours a week and will work together to produce a portfolio of writing based on the teen's interests. They will also attend quarterly writing workshops with the other SLTW mentoring teams.

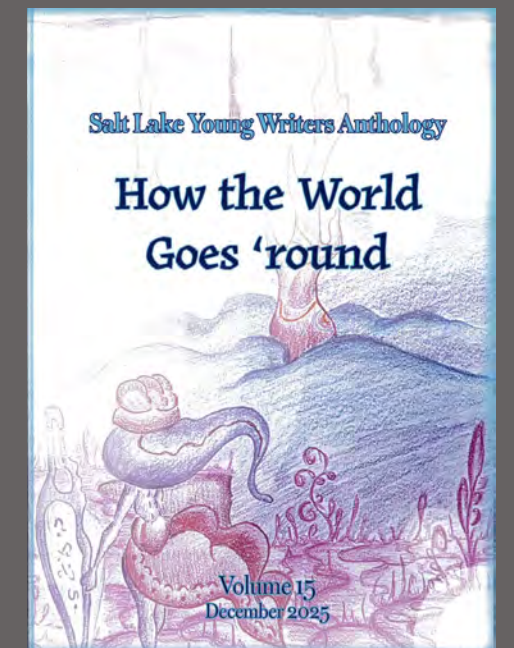
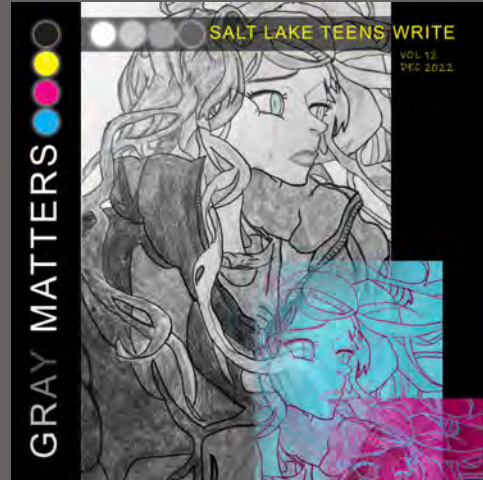
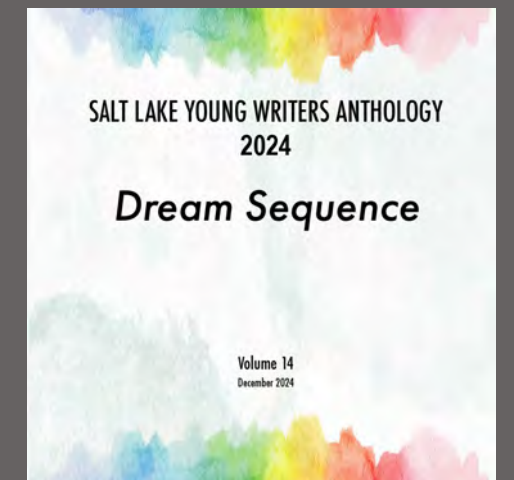
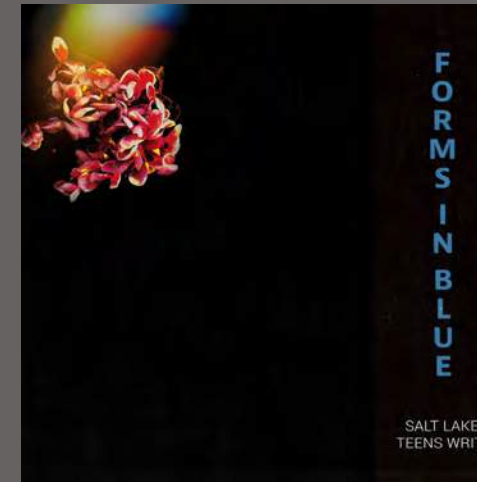
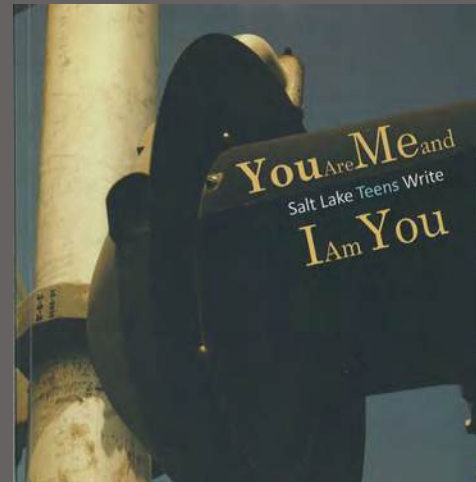
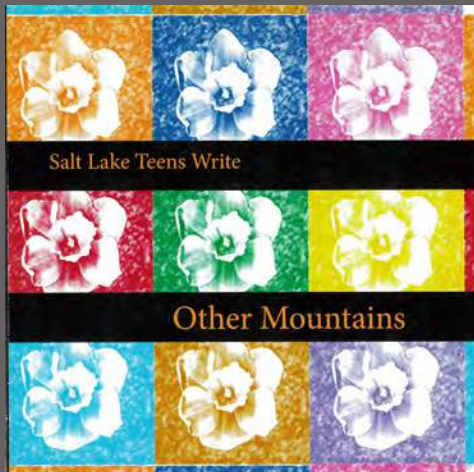
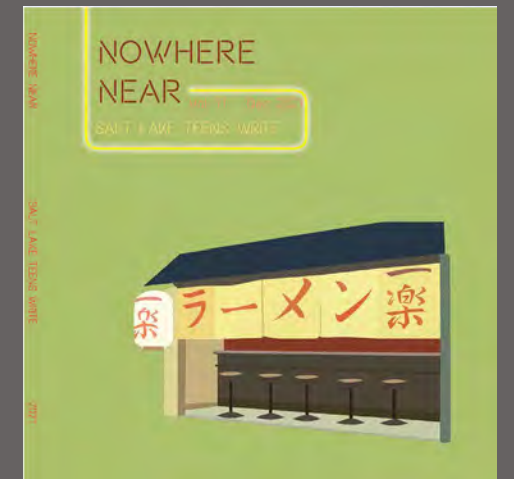
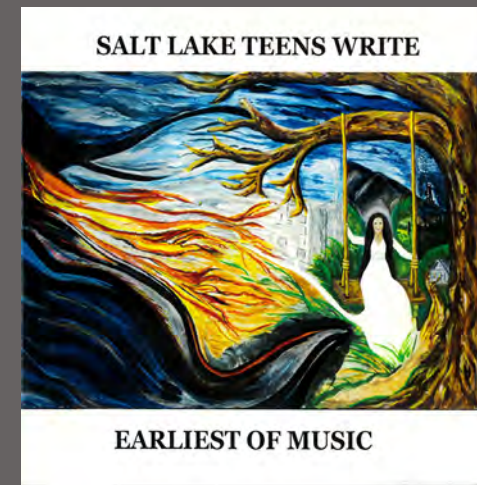
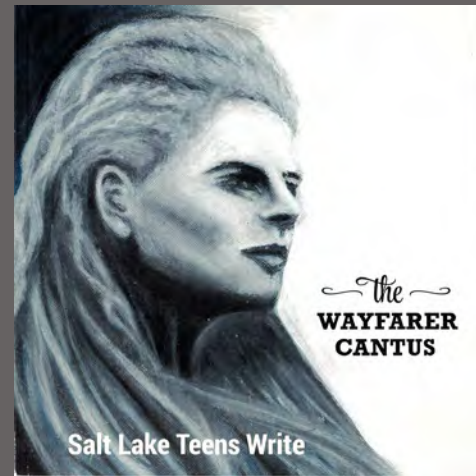
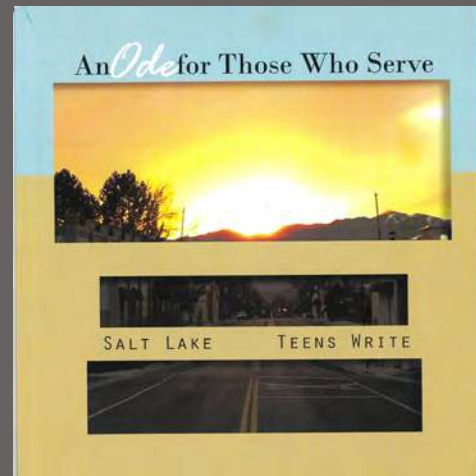
This program is FREE for all students and runs from September 2014 – May 2015. Applications are being accepted now through July 30. Visit our website for more info.
www.slcc.edu/cwc



The City Library
THE SALT LAKE CITY PUBLIC LIBRARY SYSTEM



SLGW/SLTW/SLYW Publications



SLTW/SLYW Workshops & Camps



School's Out for Summer
Teens Write Summer Camp

NEW WORKSHOP EACH DAY

MONDAY, JULY 8 - THURSDAY, JULY 11, 10 AM-1 PM
COST: FREE. REGISTRATION IS REQUIRED.
FREE CONTINENTAL BREAKFAST & LUNCH.

Welcoming SUMMER

June 21st, 12:30-1:30 PM
CWC, 210 East 400 South #8

- LEARN ABOUT THE SUMMER SOLSTICE
- SHARE YOUR FAVORITE SUMMER ACTIVITIES
- CREATE YOUR OWN SUNDAE!

Strange New Worlds
Salt Lake Young Writers Summer Camp

Expand your worldbuilding!

July 7th-10th
10 AM - 1 PM

Develop plot and characters

Age: 12-14
Lunch provided!

CWC, 210 East 400 South #8
Registration Required

Salt Lake Teens Write Summer Camp

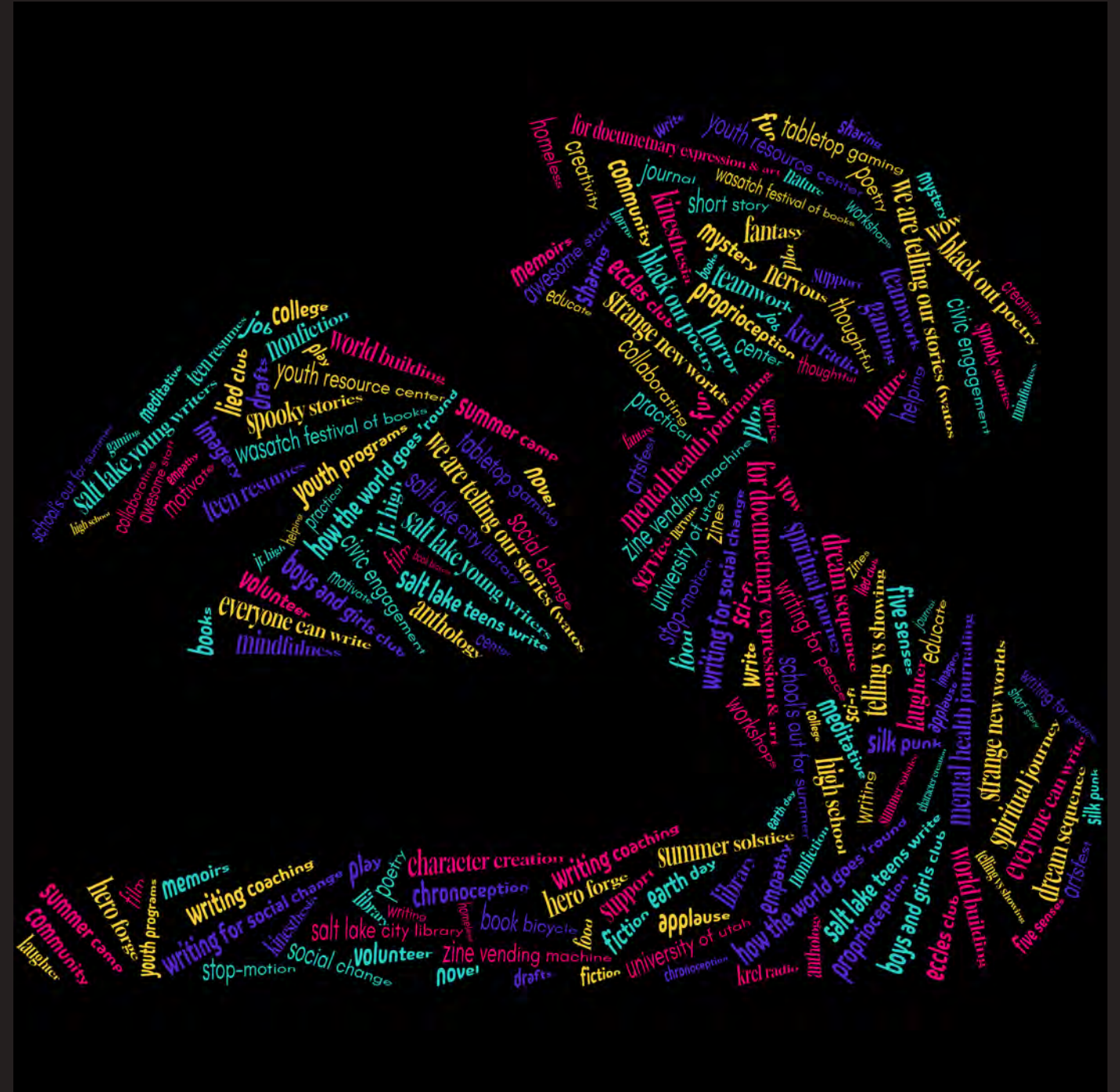
July 17th - 20th
10 AM - 1 PM

FOR ALL EXPERIENCE LEVELS, COME DOWN TO THE CWC AND EXPLORE YOUR WRITING:

- ZINES
- PET MEMOIRS
- JOURNALING
- STORYTELLING

Free Continental Breakfast and Lunch are provided!

Contact info: 801-957-2192, cwc@slcc.edu



Where Words Became Magic: Celebrating the Salt Lake Young Writers Program
by Daniel Baird, CWC Associate Director

Academic Contributions

The SLCC Community Writing Center served not only the community. It also contributed significantly to the academic disciplines of community literacy and writing centers. The CWC directors and staff members published books and articles about the center's work and gave dozens of presentations at academic conferences. SLCC and, later, U of Utah students who worked at CWC, turned their job experience into new knowledge for academics across the U.S. Watching seasoned professors learn from undergraduate CWC staff members showed that in addition to "everyone can write," everyone can teach. The CWC also served as a site for Community Engaged Learning for U of Utah students in Dr. Christie Toth's Writing and Rhetoric Studies courses. For several semesters, students volunteered their time in CWC programs, supporting community writers and gaining deep insights on what they were learning in class.



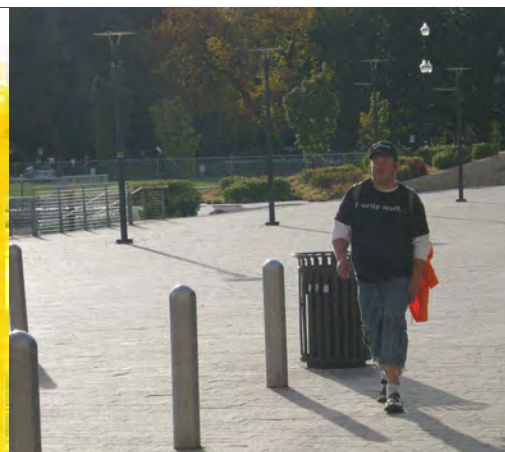
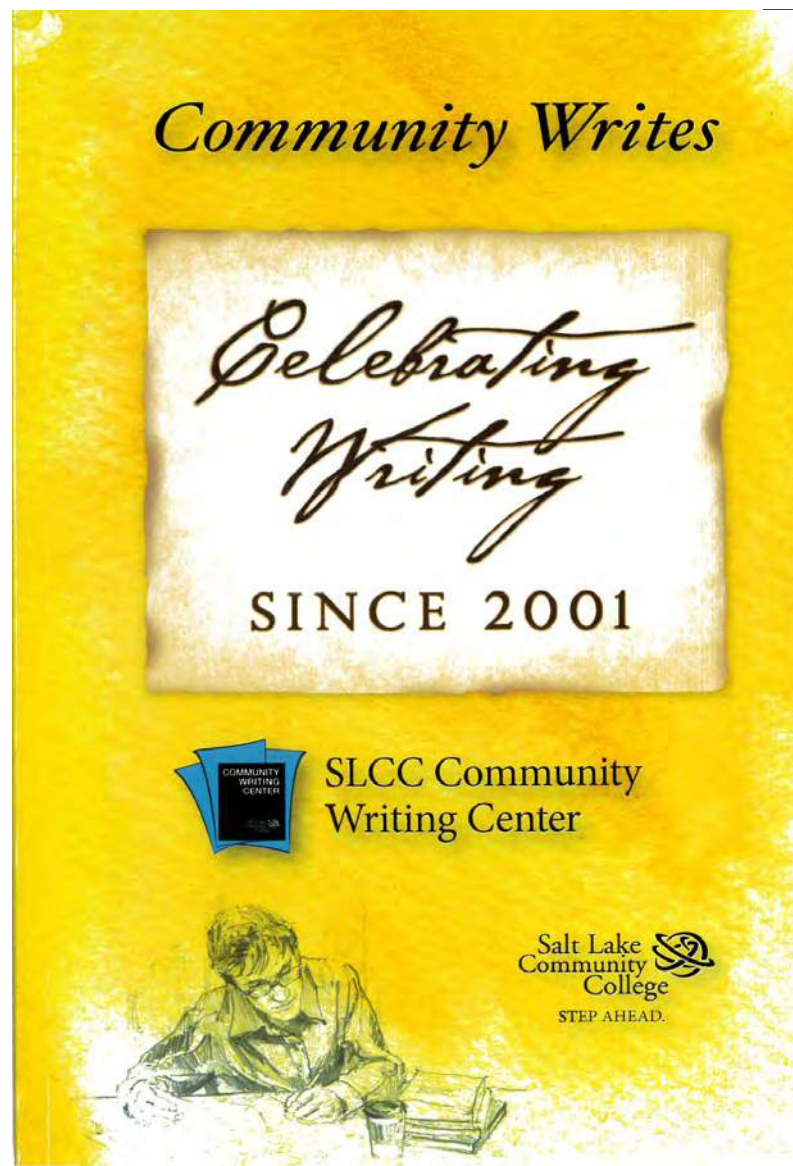
The CWC's Tenth Anniversary

From the "CWC 10th Anniversary Report," October 25, 2011:

"October 21st and 22nd were red letter days in the history of the Community Writing Center. They marked the date of our tenth anniversary. Festivities began on Friday afternoon when Matt Livermanne, a community writer and devoted volunteer, concluded a walk from Weber State University to the CWC in support of the center and the anniversary event. Friday evening the center played host to the Community and Academic Advisory Committees, community writers, volunteers and CWC alumni saying thanks with a delightful catered dinner and touching speeches from long time CWC supporters.

The celebration continued on Saturday with an all day open house and Write Fest featuring fun and engaging writing activities including magnetic poetry, post secret, Dada poetry, rock poetry, exquisite corpse, giant fortune tellers with writing prompts and six-word memoirs. It was a chance to share the vision and message of the CWC and brought out the creative in many passers-by.

With a nod to the classic birthday traditions, Saturday evening the guests and staff sang happy birthday to the CWC and blew out candles on a scrumptious vegan birthday cake. The culmination of the two-day fete was a reading by several of our community writers. What better way to celebrate than to honor the writers that are the very heart and soul of the CWC. Thank you to all those who paved the way and those whose vision inspired ten successful and fulfilling years. May the future of the CWC continue on that inspired path and may the path become wider and well trodden as we look forward to more anniversaries to come."



Salt Lake

magazine of the mountainwest

2006

BEST

OF THE
beehive

Best justification for
writer's cramp

SLCC COMMUNITY WRITING CENTER

Best Spot to Become an Undercover Anarchist

The SLCC Community Writing Center

Surprised that a nonprofit extension of Salt Lake Community College would win this award? Nowhere in the nation are the pedagogies and philosophies of radical education theorist Paulo Freire more alive than at the SLCC Community Writing Center. The top-down educational model of approaching learning and knowledge as co-created and existing only through an equal power balance between teacher and learner, has been the trademark of the Community Writing Center since Salt Lake Super Scholar Tiffany Rousculp, with the help of others, founded it in 2001. It's infiltrated marginalized communities of Salt Lake City to share the power of writing and literacy to regain the agency often stripped of them by class, racial, gender and ability barriers for so long. (WP)

210 E. 400 South, Salt Lake City, 801-957-2192, SLCC.edu/CWC

SALT LAKE
CITY WEEKLY

UTAH
ARTS
FESTIVAL

where art lives

mayor's artist awards

SLCC COMMUNITY WRITING CENTER
service to the arts by an organization

2012

CWC Volunteers



More than 700 people volunteered with the SLCC Community Writing Center over the years. Volunteers came from all walks of life: senior citizens, high school students, professional writers, unhoused people, philanthropists, people needing to complete community service requirements, faculty and teachers, CWC friends and family, and more. Volunteers staffed festivals, facilitated writing groups, taught workshops, did writing coaching, served on advisory committees, helped fundraise, and more.



Successes
personal growth through assisting other writers
engaging people through dialogue
motivating people to keep writing
★ sharing resources
demonstrating how to find resources & your still learning too

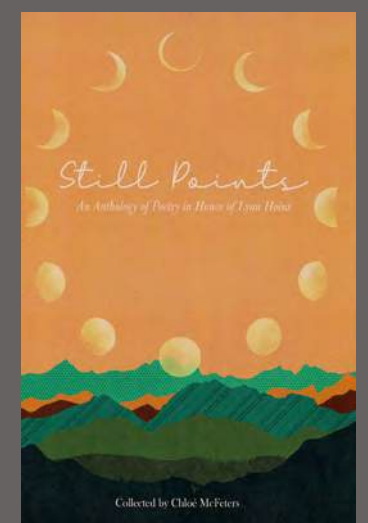
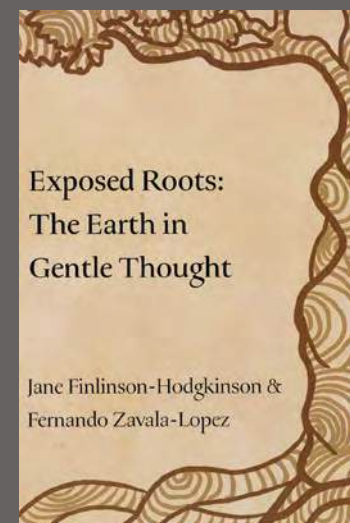
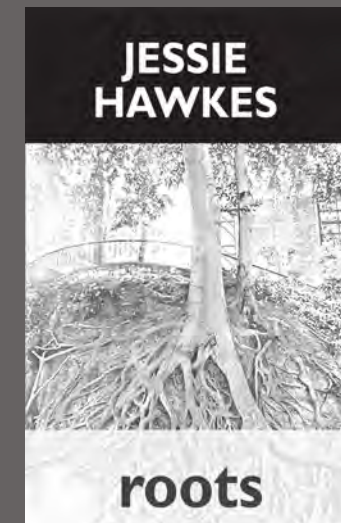
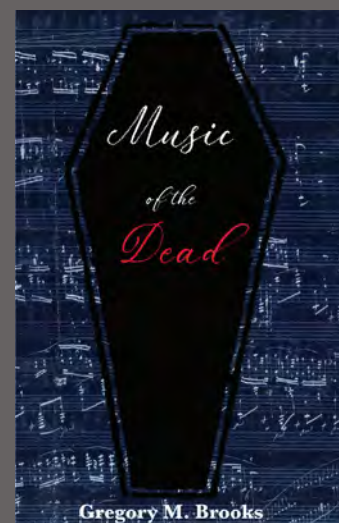
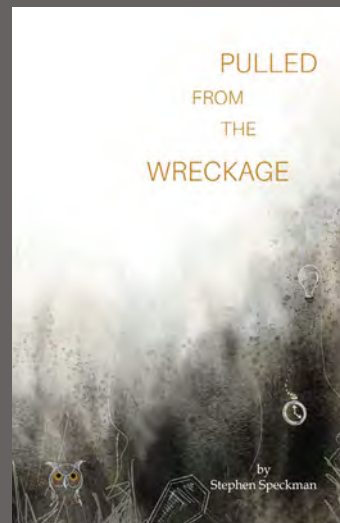
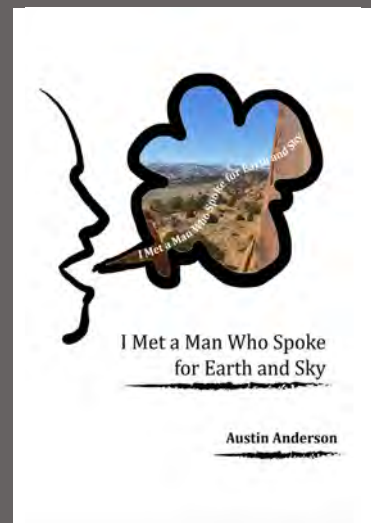
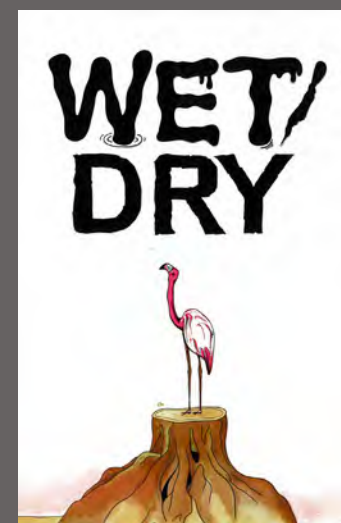
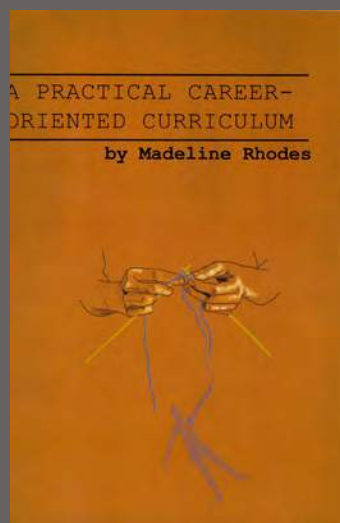
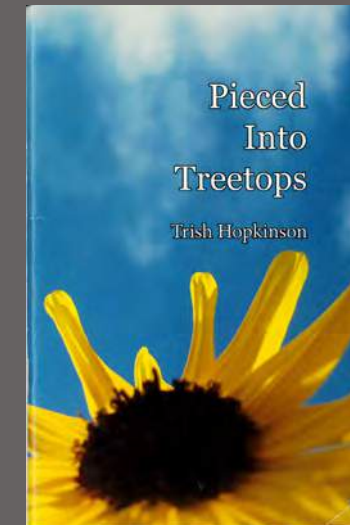
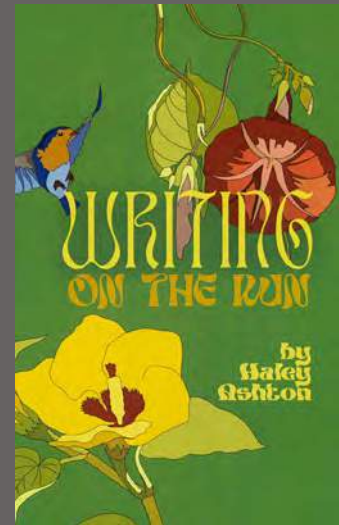
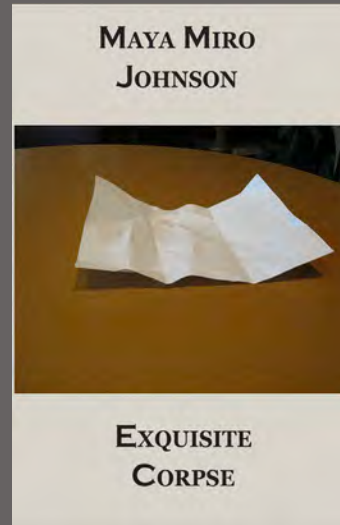
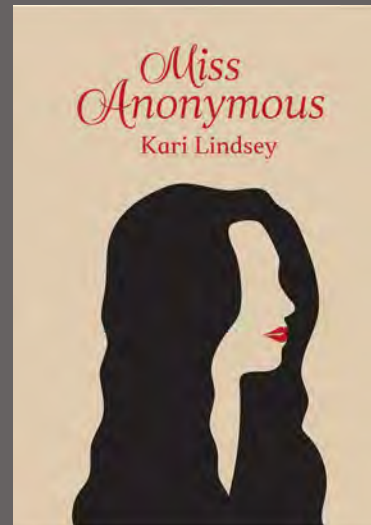
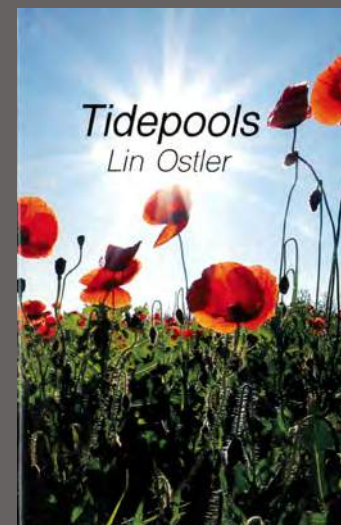
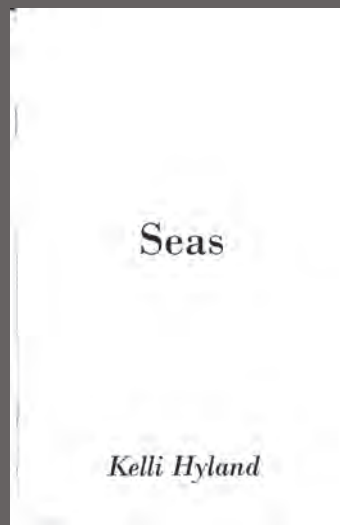
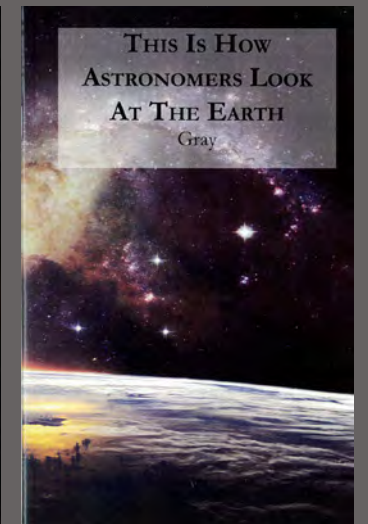
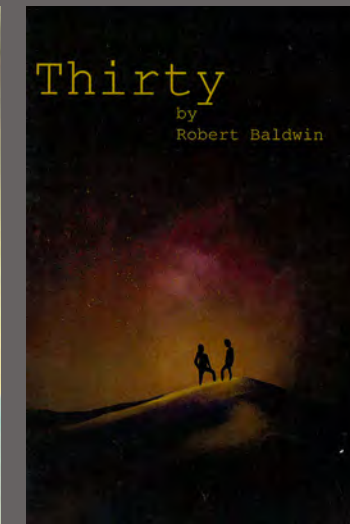
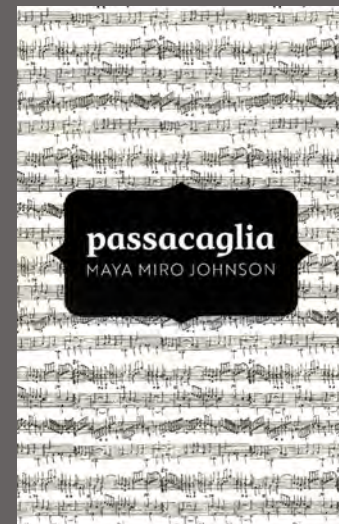
Challenges
call to action
separate writer from writing
confidence in feedback (right information?)
time & focus in writing coaching sessions

Strategies
- letting person/group members know you are engaged & interested
- recognizing the individuality & worth of every writer
- looking for ways they could improve it, not I (coach or mentor) can improve it
- seeing the writer as the expert
- planning & practice
- being flexible & adaptive
- stimulate the writers imagination



NaPoWriMo: 30 Poems in 30 Days

Every April, the Community Writing Center immersed itself and its writers in poetry to celebrate National Poetry Writing Month by hosting 30 Poems in 30 days. Each day in April, CWC staff posted a poetry writing prompt via social media and invited our community to practice their poetry writing skills. The prompts ranged from thematic (write a poem about isolation) or to specific poetic forms (villanelle, anyone?). At the end of the month, anyone who completed all 30 prompts were invited to submit their collection of poems to compete for poetic glory and publication of a chapbook of their work.



Melissa Helquist, CWC Director, June 2016-June 2021

Melissa Helquist, English faculty member at SLCC, joined the Community Writing Center in 2004, when she volunteered as the Literacy Action Center's DiverseCity Writing Series mentor. She then served as interim director in 2005 when Rousculp was on maternity leave, then co-directed with Rousculp for another year, before becoming associate director.



In 2014, Helquist returned to the CWC as associate director before becoming the third CWC director. With coaching, workshops, writing groups, and festivals all growing steadily, Helquist knew it was time to shake things up. To mark the 15th anniversary, Helquist led a full-scale refresh of all CWC marketing, logo, and reporting documents.

Helquist, a disability studies scholar and activist, aspired to utilize the CWC's resources and community standing to expand access to writing beyond that what could be done on a page or on a computer screen. As someone finely tuned to spotting absences or silences that others didn't notice, Helquist also brought a desire to push the boundaries of what the Community Writing Center did, what could be regarded as writing, and how people participated in it. She brought her formidable grant and proposal writing skills to the center and demonstrated her innovative leadership by bringing the ReelAbilities Film Festival to Salt Lake City. Additionally, during her time as director, Helquist brought a series of American Sign Language events and workshops to multiple venues and partnerships.

Creatively expanding what the CWC was capable of, Helquist and associate director Justice Morath organized mobile writing activities on the CWC tricycle, staged a multi-layered Writing for Change workshop series, inaugurated the art + writing Letter Box Project, and established long-term partnerships with Artes de México and the Utah Division of Arts and Museums. Venturing into the national sphere was next when Helquist and the CWC co-hosted a National Endowment of the Humanities project: "The Book: Material Histories and Digital Futures."

As the CWC's 20th anniversary neared, the Community Writing Center had grown into a respected, dependable, and innovative leader in the Salt Lake community. Then, March 2020 arrived, and along with it, the COVID-19 pandemic. Helquist's next year-and-a-half as CWC director would be dedicated to keeping the center's programs going while the world moved online.

COMMUNITY

Center Helps Hundreds Write Good Well

Fabian Hernandez, a U.S. Army veteran, has been working with SLCC's Community Writing Center (CWC) over the past 18 months to get his life story on paper.

It's full of adventure, from his early years in Monterrey, Mexico, to playing in rock and roll bands, and serving as an Army medic in the Gulf War. Hernandez felt it was important to put his experiences on paper to share with his children and grandchildren, but didn't have confidence in his writing ability.

He turned to the CWC and found a way to share his stories. Hernandez made audio recordings using an iPad and CWC staff used transcription software to turn the audio files to text. Writing coaches worked with him to edit and develop the stories into a memoir.

Hernandez is one of hundreds of community members who work with the CWC each year to develop writing skills, complete a writing project or explore new modes of expression.

"The CWC provides education and support for life-long writing," says Dr. Melissa Helquist, CWC director and associate professor of English at SLCC. "We provide the community with opportunities to come together, to share diverse ideas and experiences."

The center partners with nonprofit organizations and businesses to train and coach employees in writing and to meet other writing-related needs. It offers free writing coaching, free and low-cost writing workshops and hosts community writing groups for anyone in the Salt Lake Valley.



SLCC Community Writing Center
Library Square Plaza
slcc.edu/cwc



Words can't describe how much it means to have these experiences on paper."



Why Write?

by Melissa Helquist, *CWC interim Director, Associate Director, & Director*

I read a headline the other day asserting that we are leaving behind the age of writing. Humans have been writing since 3000 B.C. give or take, but why keep writing—the messy, chaotic, humanness of it all—when we can outsource to AI? Will writing maintain its value as a skill and a key form of human expression when functional texts can be generated in seconds? I don't know the answer (none of us does), but I do know we are in a moment of upheaval. Our ways of writing, our ways of thinking about writing, are changing. It may be coincidence that the Community Writing Center is closing at this moment of upheaval, but its closure is certainly part of a general shift towards efficiency at the cost of our humanity.

Writing is a functional tool, but it's also a way that we connect with each other and connect with ourselves. I saw this connection so many times in my years at the Community Writing Center.

A group of teenagers sharing space to write their ideas—hying each other up and creating instant friendships through their words.

A man with few technology skills learning to use dictation in order to get his stories recorded in writing for his children.

A woman who had spent much of her youth institutionalized. Writing became an outlet for her, a way to shape her own identity. "I'm not a picture in a frame," she wrote, asserting her right to define herself as a dynamic, autonomous being.

I could tell stories like this for pages. I know that the Community Writing Center changed peoples' lives (it changed mine), by creating spaces to write, and share, and connect. I have no doubt that people will keep writing, and new opportunities to develop and share that writing will arise. But the biggest loss of the Community Writing Center, from my perspective, is the CWC's insistence on community and the role of writing as a centerpiece of, and a catalyst for, that community. Community building is a tricky thing, and there are no easy pathways or simple outcomes—it's a process of thoughtful and hopeful engagement. One member of the broader CWC community, poet John Lee Clark (who served as a judge for the Utah Original Writing Competition) writes in his essay, "Against Access" that what matters in programs of communication access is a disposition of collaboration and deference; we have to ask questions like, "what shall we do together? How do you want to do this?"

For the past twenty-five years, the Community Writing Center asked over and over again, to individuals, to community partners, to writers of all backgrounds and ambitions, "What shall we do together?"

The answers to that question will continue to reverberate through our community.

While I don't know what the future of writing will be, I am confident that we will all keep writing, that Salt Lake County will keep writing.



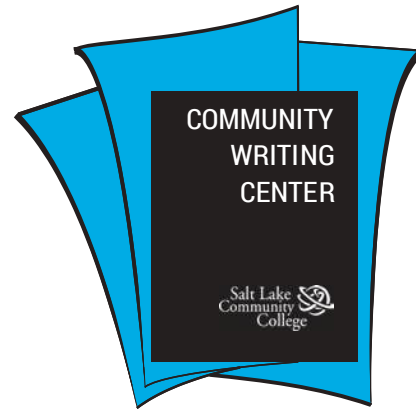
In 2019, the SLC Mayor's office (Mayor Bikupski) reached out to the CWC to help to create a collaborative poem/ public art installation for the 9th & 9th roundabout. The construction of the roundabout had created a lot of neighborhood tension and the Mayor's office hoped that some collaborative writing about the neighborhood could help people to reconnect. The CWC hosted several workshops with 9th & 9th neighbors and together composed several poems that were then printed on the sidewalk near 900 South and 1100 East.

A New Look

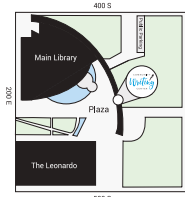
LOGO DESIGN

Updated Current Logo
With Brand Blue

New Logo Proposal



FONTS:
 • ROBOTO
 • DROID
 • HELLO SUNSHINE
 (OPTIONAL, MUST BE PURCHASED OR ANOTHER SCRIPT FONT)



The SLCC Community Writing Center
 at Library Square
 210 East 400 South, Suite 8
 Salt Lake City, UT 84111
 slcc.edu/cwc
 801-957-2192

Hours
 Monday-Thursday 10 a.m.-8 p.m.
 Friday & Saturday 10 a.m.-4 p.m.
 TRAX stops at the SLC Main Library;
 UTA also offers several bus routes.



The SLCC Community Writing Center (CWC) supports, motivates and educates people of all abilities and educational backgrounds who want to use writing for practical needs, civic engagement and personal expression.

slcc.edu/cwc
 801-957-2192
 cwc@slcc.edu
 Monday-Thursday 10 a.m. - 8 p.m.
 Friday & Saturday 10 a.m. - 4 p.m.



SLCC Community Writing Center Mission Statement

The SLCC Community Writing Center supports, motivates and educates people of all abilities and educational backgrounds who want to use writing for practical needs, civic engagement and personal expression.



Need help writing a scholarship essay? A resume? Or even inspiration of what to write in that letter to your mom? Come receive free one-on-one collaborative writing assistance, offering helpful feedback in a supportive environment for any type of writing.

Call (801) 957-2192 to make an appointment or drop in during available coaching hours.

For more information about our programs and workshops, go to www.slcc.edu/cwc



Writers' Rights and Responsibilities

In order for a writing group to be successful, each member needs to be aware of the general rights and responsibilities. Below, you will find a description of what writing group members should expect from themselves and from each other. As your group develops and grows, these expectations may change, but should do so only after discussion amongst the entire group.

Rights

- To feel respected and listened to, and to give respect and listen to others.
- To write about anything that I choose without fear of judgment being passed upon my beliefs, opinions, or imagination.
- To expect that I will receive thoughtful and careful comments and feedback on my writing when I ask for it.
- To be able to plan on consistent group meetings and times.

Responsibilities

- To respect the workshop content, facilitators, group members, and writing space. To keep the discussions writing-related.
- To make sure every group member feels comfortable sharing their work and voicing their opinion.
- To provide thoughtful and careful feedback when I am asked to do so.
- To participate as fully as I possibly can in the writing group, including writing when I don't feel like it sometimes.



EVERYBODY WRITES!

4 WEEK WRITING CHALLENGE

Collect all the writing you see in your daily life—news articles, instructions, books, traffic signs:

1. Snap a photo
2. Post it to your social media
3. Tag us

Facebook: @CommunityWritingCenter

Instagram: slcc_cwc

#iwritestuffchallenge

#everyonecanwrite

All participants will receive a prize. Post 20 or more photos for a chance to win CWC swag.



ReelAbilities Film Festival

The ReelAbilities Film Festival “promoted awareness and appreciation of the lives, stories and artistic expressions of people with different abilities” and included collaborative screenings and discussions with KUER’s VideoWest, the National Ability Center, Park City Film Series, Art Access, and Veterans Services.

 **DeseretNews.**

BOOKS MOVIES ENTERTAINMENT

Gaining 'perspective on life': ReelAbilities Film Festival to share stories about disabilities

Published: May 12, 2016, 5:29 p.m. MDT



By **Alexandria Ramirez**

SALT LAKE CITY — Melissa Helquist has been working to bring the [ReelAbilities Film Festival](#) to the Salt Lake area for the past 12 years. She said it is a chance for the community to explore some of the stories she believes “don’t often get told.”

ReelAbilities will be presented by the Salt Lake Community College Community Writing Center from May 18-21 at the Salt Lake City Main Library, with a screening as part of the Park City Film Series on May 19 at the Jim Santy Auditorium. The free film festival is dedicated to displaying disabilities as sources of innovation and inspiration through film, according to a press release.

“It is exciting to see disability talked about as something creative, as something compelling, as something interesting,” said Helquist, who is the associate director of the SLCC Community Writing Center and an associate professor of English at SLCC. The ReelAbilities Film Festival began in 2007 and was originally hosted in Manhattan. Sara Bitter, the ReelAbilities national field director, said the festival prides itself in presenting award-winning films by and about people with disabilities.

Since 2012, the festival has added venues in multiple cities. The festival visits 13 cities throughout the U.S. and one in Canada, and Bitter said the organization is working to add more venues.

Helquist said grants from SLCC made hosting ReelAbilities in Salt Lake City a reality.

“Disability is a really common part of life that is often not talked about,” Helquist said. “ReelAbilities does a great job of talking about disability in everyday life as a part of life experience, rather than saying that it’s scary or should be secret. It just kind of shows disabilities as a part of people’s complex lives.”

According to a [2012 U.S. Census news release](#), nearly 20 percent of people in the U.S. have a disability.



A scene from “Welcome to the Last Bookstore,” a short film that will be screened at the ReelAbilities Film Festival in Salt Lake City. Provided by ReelAbilities

[VIEW 9 MORE](#)

“Most of us at one time in our lives will have a disability, either temporary because of an accident or because of age,” Helquist said. “It’s a part of life that affects everyone in one way or another.”

Helquist said this was a conversation she wanted to bring to the Salt Lake area. Bitter said ReelAbilities is happy to partner with the SLCC Community Writing Center to add to the work it is already doing for the disabled.

“We always want partners who have a vision for how they want to run a festival that’s unique to their community, and I felt like Salt Lake City was just perfect for that,” Bitter said.

The films vary in style and theme and cover a range of topics, from post-traumatic stress disorder to Down syndrome, she said.

“Each year, the films are getting better and better. They’re getting more diverse and they’re covering people’s stories,” Bitter said. “It’s a really exciting time.”

The festival will include multiple feature films, including “No Ordinary Hero: The Superdeafy Movie,” “Getting Up: The Tempt One Story,” “Do You Dream in Colour?” and “Deaf Jam.” Several short films will also be shown, including a collection curated by VideoWest on May 18, which includes films “from local filmmakers featuring a glimpse of diverse, creative and compassionate lives.”

“It’s the chance to see some great films,” Helquist said. “It’s also a chance to get a perspective on life that we don’t often see.”

According to the event website, all screenings will be open captioned or subtitled, and all venues are wheelchair accessible. Many films will also include audio description. American Sign Language interpretation, computer-aided realtime translation and information in Braille are available upon advanced request. Visit saltlakecity.reelabilities.org/films-and-events for details.

The festival also offers post-screening discussions to complement the films and “celebrate the diversity of our shared human experiences,” according to the press release.

Although each city chooses from the same pool of movies provided by ReelAbilities, Bitter said every festival is unique because each city brings its “own flair and style” to the festival.

Helquist believes people in the Salt Lake area will be empathetic to the films, regardless of whether they have a personal connection to a disability.

“I think Salt Lake is embracing of diversity and embracing of art and culture,” Helquist said.

Bitter said, in her experience, people generally leave the festival feeling positive and that they have learned something.

Helquist said she hopes the festival will bring the community together and foster conversations that will impact all who attend.

“We really try to share stories that anyone from anywhere can relate to,” Bitter said. **If you go ...**

What: ReelAbilities Film Festival

When: May 18-21, times vary

Where: May 18 and 20-21, Salt Lake City Main Library, 210 E. 400 South, Salt Lake City; May 19, Jim Santy Auditorium, 1255 Park Ave., Park City

How much: Free

Phone: 801-957-2192

Web: saltlakecity.reelabilities.org

Artes de México

One of the CWC's longest lasting partnerships started under Helquist's and associate director Kati Lewis's leadership. As described in these pages by Fanny Blauer, a collaboration between the CWC and Artes de México established a Spanish-language safe space for writing and community building through workshops, writing groups, and a publication collaboration for Artes de México's annual Sor Juana poetry competition.

Protegiendo nuestras historias inmigrantes por medio de la tradición oral: Poesía y Llevar un diario

2-part workshop
 Saturdays, April 12 and 19, 11-1 pm
 Cost: Free. Registration is required.
 Location: CWC, 210 East 400 South #8

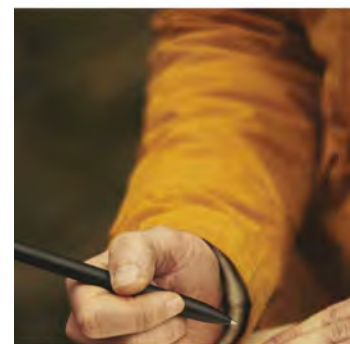


Part 1: Aprenderemos técnicas para reactivar nuestros recuerdos y reconciliarnos con el pasado. Join us in learning techniques to summon our memories and make amends with the past.

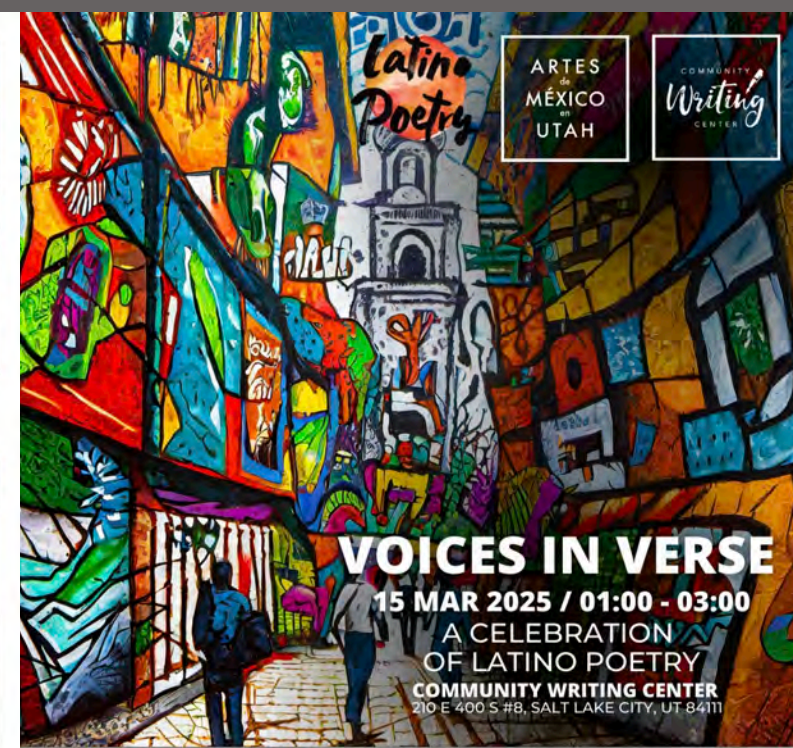
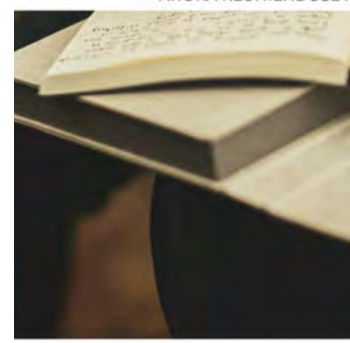
Part 2: Perdiendo la pena: Técnicas para leer poesía/historias en voz alta y compartir nuestras historias inmigrantes. Feeling shy? We will explore techniques to loosen up and read poetry/stories out loud to share our immigrant stories.



COMMUNITY
Writing
 CENTER



ESCRITORES DE UTAH
 AHORA REUNIÉNDOSE POR MEDIO DE FACEBOOK GRUPOS



Logos for Somos ZAP, Artes de México Utah, Poetry, Utah Division of Arts & Museums, Latin American Studies, and Amazon Literary Partnership.

A Place Where Things Take Root: Building Community and a Sense of Belonging

by Fanny Guadalupe Blauer, *former Director, Artes de México*, photos by Fanny Guadalupe Blauer

There are places that hold more than walls and windows. They hold voices. The Community Writing Center became one of those places for us: a refuge where the Spanish language breathed freely, where stories long kept in silence finally found the page.

The Muse Who Came Before Us

To understand why this space mattered, one must first understand the woman who inspired it.

Sor Juana Inés de la Cruz (1651–1695) was a Mexican nun of the 17th century — philosopher, musician, scientist, and poet. She was called the “Tenth Muse” of her age. She wrote in defense of women and of those the world had pushed to the margins. She wrote because silence, for her, was never an option. She is our inheritance and our seed.

Artes de México en Utah carried Sor Juana’s legacy forward when, in 2012, the organization created the Sor Juana Poetry Award, a statewide competition that became part of the Utah Humanities Festival. The award celebrated writers who reached for the Spanish language as an act of identity, pride, and belonging. At the ceremony, participants were honored in public, received a certificate, and were awarded a cash prize.



But something lingered after each celebration: a momentum awakened but not yet given somewhere to go. The writers had been lit. Where was the fire to gather around?

The Meeting That Changed Everything

In March of 2018, Jorge Rodriguez, the former director of operations of Artes, and I found ourselves one afternoon walking past Library Square, eager to find a way to make

the award something more meaningful. We decided to approach the Community Writing Center.

Inside, we sensed a cozy, welcoming space. Melissa Helquist, the director of the CWC at the time, and Nic Contreras greeted us with an openness that would prove to be the first brick in a bridge between two communities that needed each other.



We shared our vision because the idea was urgent inside us: a safe space where Spanish speaking individuals and groups could gather to write, to be nurtured by their own language, the second most spoken language in Utah.

In exchange for the CWC’s sponsorship of the Sor Juana Award, Artes would bring monthly workshops and poetry slams to the space. Together, we would produce an annual publication, a living anthology of winning works alongside selected pieces from the “Our Roots” art contest, in which visual artists were invited to write about their creations. The word and the image bound together

Melissa’s response was immediately generous:

“We have been trying to create something like this, and here you are giving us this opportunity to partner. Of course. Let’s start working together.”

And so, it began.

Seven Years of Roots and Wings

For seven years, the Community Writing Center became a place of deep communion. Writers, some shy and some eager but all inspired, came through those doors and sat together to explore the subjects that live at the center of our hearts: social justice, identity, nature, memory, culture and grief, migration, and the mysteries of life and death.

Hundreds of people attended the workshops. Many who arrived as newcomers left as award-winning poets and prose writers. Every workshop was an opportunity for community expression, courage, and change.

The Leaders Who Made This Vision a Reality

Melissa Helquist first opened the door with grace and enthusiasm, and in doing so, changed the course of our community's literary life.

When Kati Lewis became the director of the Writing Center, she did not merely continue the partnership. She fiercely advocated for it. She searched for funding when the



programs needed support. She opened the CWC on weekends so that our community could gather. She advised on grant writing and coached individuals one by one toward their own voices. We even cried together, celebrating our achievements and fearing the loss of what we had created and the possible closing of the center. Above all, she stood unwaveringly for

our cause, because she and her staff understood something essential: this was not just a writing space. It was a safe space.

Safe for those who had been told their language was less important. Safe for those moving between two cultures, two identities, two worlds. Safe for communities whose stories had too long been written about them rather than by them.

What a Safe Space Means

A safe space is not a luxury. For minority communities, for those whose voices have been interrupted, dismissed, or erased, a safe space is the very condition that makes creation possible.

When people see themselves reflected in the leadership around them, they believe — perhaps for the first time — that their stories deserve to exist.

The Sor Juana Award, the workshops, the “Our Roots” publication: these were not programs. They were invitations. And what came through the door in response was extraordinary.

An Inheritance, Passed Forward

Sor Juana Inés de la Cruz wrote in the 17th century that she could not help but love knowledge and beauty, even when the world tried to take both from her. Centuries later, in a library's plaza in Utah, a community of Spanish speaking writers gathered to say the same thing.

The Community Writing Center made space for that inheritance. The alliance between Artes de México en Utah and the Community Writing Center, built on mutual respect, shared vision, and the courage of its leaders, proved what is always true but not always practiced: that when institutions choose to serve the whole community and not merely the comfortable parts of it, something transformative becomes possible.

Words take root. Voices rise. And the page, at last, belongs to everyone.





WRITING FOR CHANGE

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WRITING FOR CHANGE: STATISTICS

Saturday February 4th 10am-Noon
City Library 4th floor Conference Room
Continental breakfast will be served
Free and no registration required

Statistics can be scary. At the same time, we are living in an increasingly number driven world where we hear claims using statistics in our news, social media, and from our politicians. How do you sort the good from the bad? How do you write using statistics in both an accurate and accessible way to others in order to invoke social change? This workshop will help you answer these questions and more.

WRITING FOR CHANGE: SOCIAL MEDIA

Saturday February 11th 10am-Noon
City Library 4th floor Conference Room
Continental breakfast will be served
Free and no registration required

Social media (like Facebook and Twitter, to name a couple) are now one of the most common means to spread ideas and information in our world. While social media offers great tools for exchanging ideas and opinions, it can also create conflict and problems. In this workshop, you will learn how to best structure your social media posts to engage and persuade in a positive and productive way.

WRITING FOR CHANGE: LETTER WRITING

Saturday February 18th 10am-Noon
City Library 4th floor Conference Room
Continental breakfast will be served
Free and no registration required

Does change in democracy require civic dialogue? If so, where is it and who gets to talk? OR write? Join the CWC during this legislative session to learn techniques of writing for change through letters to editors and public officials. Come with a concern and stay to write a letter with the help of CWC writing coaches.



The City Library

THE SALT LAKE CITY PUBLIC LIBRARY SYSTEM

.....

slcc.edu/cwc

CWC Tricycle

The CWC bought a tricycle because it was a unique conversation piece to use during the busy summer festival season at Library Square. It cost about what a quarter-sheet ad in *SLUG Magazine* cost at the time. Putting it out in front during festivals like the Utah Arts Festival and Pride drew people to our booth. People interacted with it by posting responses to a community writing prompt and it served as a great shelf to distribute pamphlets. CWC Associate Director Justice Morath and Tommy Hamby with the City Library organized a library bicycle tour. The CWC tricycle traveled from the CWC to the Marmalade, Day-Riverside, and Glendale branches!



A Place We All Belong

By Rachel White, CWC Writer

I was a quitter, until the Writing Center created a Community for everyone—all who wanted to learn were welcome, and their efforts encouraged with enthusiasm and helpful words that met every person right where they are.

Artists and editors assembled books everybody wanted to be part of. Experts shared what they knew without ego or typical academic status seeking—no one showed off, and a spirit of mutual regard meant fun classes

even when the subject was serious, fraught topics felt safe, nothing off-limits (though now is a time of threats and monsters) when difference was respectfully noted. I realized the goal is not perfection but a continual striving toward it.

Positive experience made me feel like I couldn't fail—failure's not a thing when you keep trying and making progress. If I can do this, so can you—become a writer, a teacher, share your unique gifts—be the author of your own story.

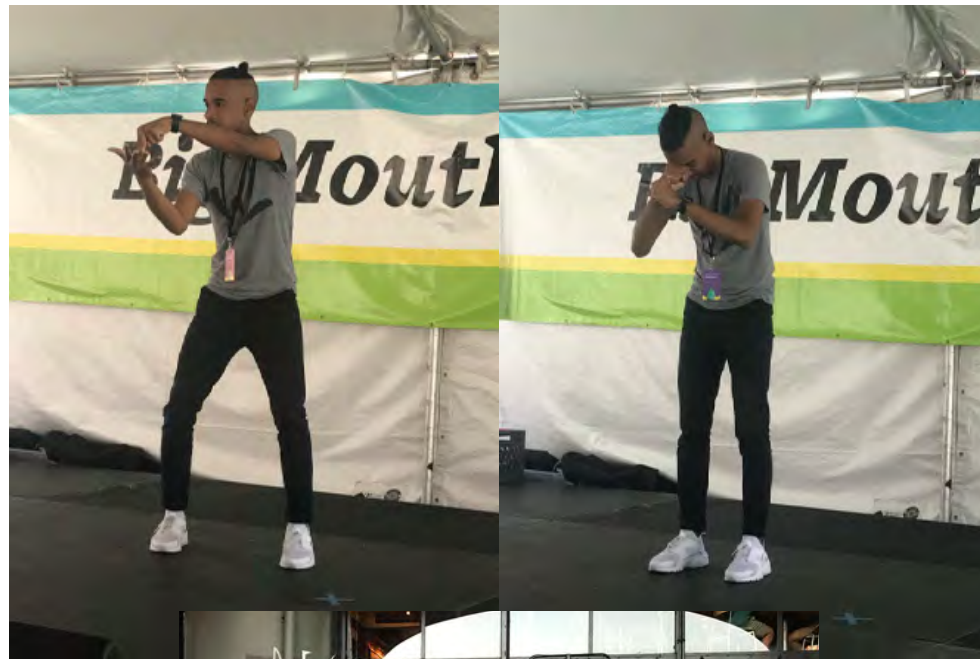
Open Mics

The CWC offered monthly open mics to give community members an opportunity to share their writing in a supportive setting. Open Mics were hosted at different coffee shops throughout Salt Lake County and with a range of community partners.



American Sign Language Writing

One of Melissa Helquist's goals as director was to expand opportunities to explore writing and storytelling beyond the printed word. As part of this effort, over several years, the Community Writing Center offered events featuring American Sign Language poetry and Visual Vernacular. At the 2017 Utah Arts Festival, Jeremy Lee Stone offered an interactive ASL workshop an performed on the Big Mouth stage. In 2020, the Flying Words duo (Kenny Lerner & Peter Cook) performed their collaborative approach to ASL and spoken poetry. The Flying Words event was the largest single event the CWC had hosted, and was able to sneak it in right before the COVID-19 pandemic shut down. The final event of the series the following year, a Visual Vernacular performance from Justin Perez, was held via Zoom.



Jeremy Lee Stone, Melissa Helquist, and SLCC ASL faculty and families



NEWS RELEASE

February 2020
FOR IMMEDIATE RELEASE

SALT LAKE CITY – The SLCC Community Writing Center is pleased to announce:

Flying Words Project

Saturday, March 7, 2020
SLCC South City Campus, Multipurpose Room, 1575 South State Street
Free and open to the public



Flying Words Project is at once imaginative, experimental, and intense. Deaf American Sign Language poet Peter Cook presents three-dimensional imagery while collaborator Kenny Lerner's spoken words allow the hearing in the audience to literally see the ASL image and become lost in the movement. Together they create a moving tapestry uniquely accessible to both hearing and deaf audiences.

This collaboration commenced in 1984 when Cook and Lerner began performing poetry together. They soon established the only deaf poetry series at the time which culminated in the First National ASL Literature Conference in 1992. Flying Words has been featured at the Poetry Days Festival (Dzejas Dienas,) in the Latvian towns of Liepia and Riga. They have also performed at the 36th International Poetry Festival in Rotterdam, the Netherlands, the Walker Art Center in Minneapolis, Harvard University, The People's Poetry Gathering in NYC, Theatre de Lucernaire in Paris, and many places in between. Most recently, they gave the keynote address at the American Literary Translators Association Conference in Rochester, NY. Flying Words has been the recipient of grants from the New York State Council of the Arts, the National Endowment for the Arts, and the Puffin Foundation and are the authors of four dvd anthologies, The Year of the Walking Dogs (1984-90), the Can't Touch Tours (1990-2003), "Live at the Bowery Club (2007) and Live in Colorado (2012.) They have been published in the Museum of American Poets online magazine Napalm Health Spa.

This project is supported in part by Utah Arts & Museums, with funding from the State of Utah and the National Endowment for the Arts.

JUSTIN PEREZ
VISUAL VERNACULAR
JUNE 19, 2021

COMMUNITY
Writing
CENTER

Free Workshop
6/19, 4-6 p.m.
Registration required:
<https://tinyurl.com/perezregister>

Free Performance
6/19, 7-8 p.m.
Zoom link: <https://tinyurl.com/perezvv>
Passcode: SLCCPerez!
(no registration required for performance)

NATIONAL
ENDOWMENT
for the
ARTS

Utah Division of
Arts & Museums

The Letter Box Project

In 2018, the CWC partnered with the Salt Lake City Library and artists Chris Copelin and Nicole MacDonald “to share the unique personal connection that can come from handwritten letters.” The CWC collected handwritten letters from community writers in multiple languages: English, Spanish, Russian, Chinese, Somali and Vietnamese for distribution through the Letter Box. Letters were also reproduced in Large Print and Braille. During a two-month exhibition at the SLC Main Library, 2,400 letters were distributed to library patrons; during subsequent festivals, hundreds more letters were collected and distributed.



Submit a letter to the Letter Box project!

Share your Pride experience with a handwritten letter that could be distributed through the Community Writing Center's Letter Box vending machine at an upcoming community event.

To be included in the Letter Box project, letters should be family friendly and anonymous.

Submission does not guarantee distribution. All submissions require a writer consent form to be considered.

Some ideas to get you started!

Write a letter to a child...lover...old friend...stranger...your future self...an object...or (you decide)?



letters

by Heather Graham, *CWC Publications Coordinator & Writer*

one balmy day we were covering the table
with rainbows. and books. and flags. and invitations.
we asked a boy if he wanted to write a “pride letter”
one we’d fold and slip into a small envelope.
one that someone else could discover.
with little love. with a little validation.
and a little bit of hope.
“oh, I’m not a pride.”
he declined with confidence.
i didn’t know for certain what “a pride” was
but I wrote a letter. and a second one.
scrawled in sloppy lines across scrap paper.
a letter about battling a giant bug outside the door.
and one, sparring with power and challenging voices.
another about a quiet bakery pilgrimage before the world shut down.
of iron pens. of silver quills. of pencil friends.
i scribbled letter after letter across cool canvas.
in tandem with others who were maybe “a pride.”
or a writer. or a “not a writer.” or an everyone.
other memories. other invitations
other little bits of hope.
letter after letter after letter.
lining up in stark typewritten rows on neat pages.
composing chapters and preludes.
weaving verses and rhymes.
telling stories of dragons and prophets.
of hallmark-channel lovers and epic ramen dinners.
calling for peace. and for action.
summoning change.
lines and lines and lines.
genuine and flawed. broken and growing
unfiltered. *without wax.*
bound and stitched together. in friendship. eulogized in comradeship.
a little bit of community. a little bit of everyone
and a little bit of hope.
and pride.

National Endowment of the Humanities Book Arts Program

In 2018, the CWC's home department (SLCC's English, Linguistic & Writing Studies Department) hosted an NEH Summer Institute for Higher Education Faculty titled "The Book: Material Histories and Digital Futures." While the Institute was not directly connected to the CWC's programs, the CWC was a touchpoint for our activities because of Melissa Helquist's role as director for both the CWC and the NEH Summer Institute. The Institute's final public exhibit was hosted by the CWC's partner, the Salt Lake City Public Library. The NEH Institute was a perfect example of how the CWC's work connected with its academic home, local community, and writing communities across the nation. The scholars who participated in the Institute grew to love the CWC during their short time in Salt Lake City and felt the heartbreak of its closure along with all of us.

From the grant report to the National Endowment for the Humanities:

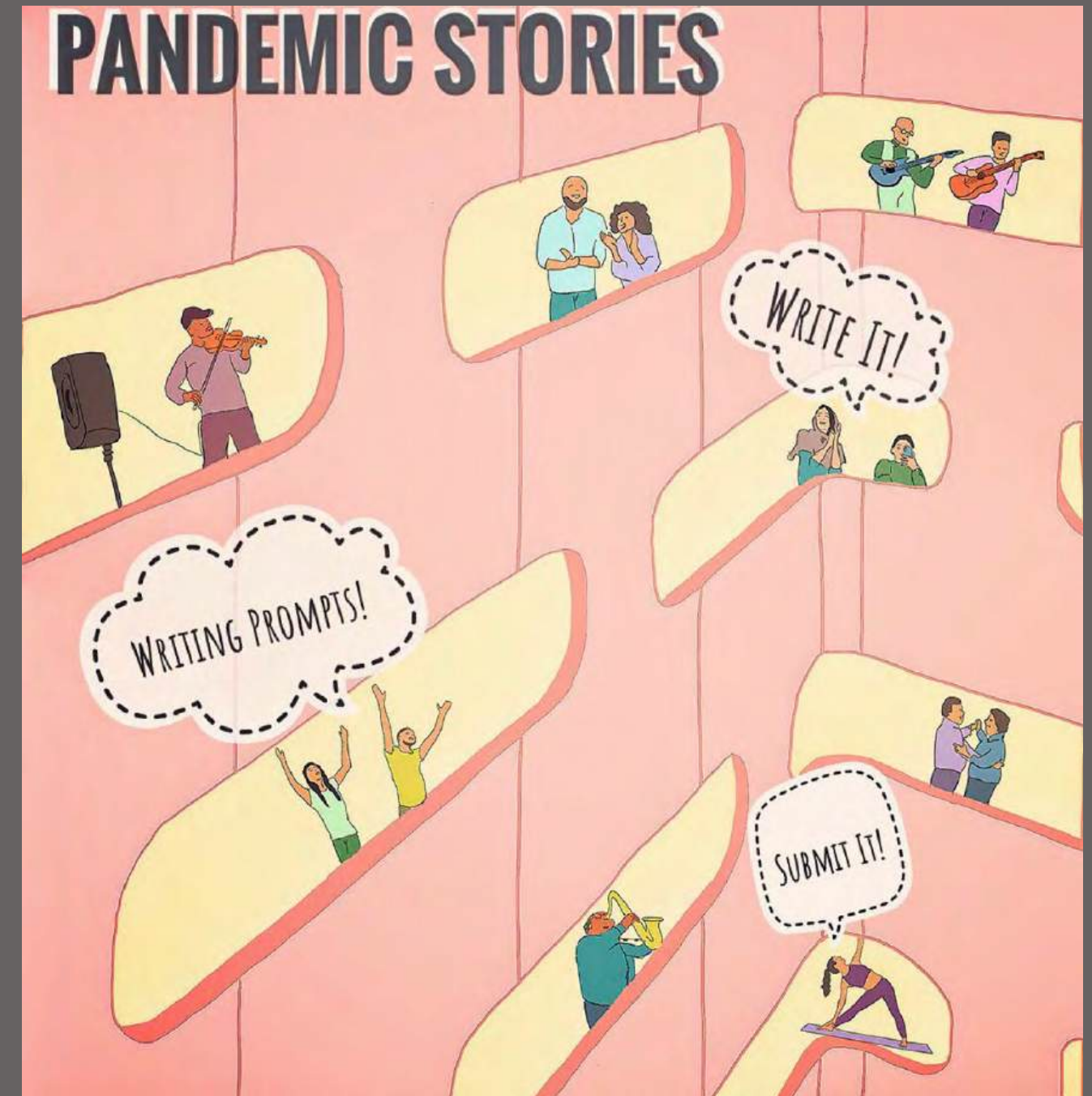
"The twenty-five scholars who participated in this Institute began by considering several questions: what is a book, and where do books live? How have human beings/bodies interacted with the book over its history, and what can its history teach us about the new and emerging modes of the book? Who is invited to read, and who is inhibited and even prohibited from reading, by any of the forms the book has taken or continues to take? Each of the scholars in the Institute conceived, designed, prototyped, and produced a book in response to these questions, working in the SLCC Publication Center, and using a panoply of materials, media, and tools: paper, circuits, code, cloth, ink-print, embossing, braille, video. The forms these books deploy draw from the history of the book, and imagine its future. With this exhibit, we draw on an iconic scene from St. Augustine's Confessions: weeping under a fig tree, Augustine heard the voices of children, saying, Tolle, lege—take it and read, meaning the book. (The Book)."



COVID-19 Pandemic

As with most of the country, the CWC closed its doors March 13, 2020, in response to the Covid-19 pandemic. After realizing that the closure would last for months, the director, Melissa Helquist, associate director Kati Lewis, and the staff quickly pivoted to offering as many of our programs as possible online. For many of the staff, this was the first time they'd done any type of online writing coaching or mentoring. Further, many of the Center's regular writers weren't comfortable with virtual technology, so the staff returned to "old tech" (phone calls!) to provide support and guidance.

Within two weeks of shutting down, the CWC was offering writing coaching, workshops, and the DiverseCity Writing Series online. 2020 was also the first year that the CWC hosted the Utah Original Writing Competition in partnership with the Utah Division of Arts & Museums. The first awards ceremony for the new partnership was held via Zoom.



COMMUNITY WRITING CENTER



Online coaching & programming

In response to the rising COVID-19 cases in Utah and concern for the safety of our staff and patrons, we've temporarily shifted to virtual coaching & programming from Jan. 10-17. We'll be back on Tuesday, Jan 18.


Write Turn 

In the early days of the pandemic last spring, it became something of a cliché to suggest that quarantine would offer the opportunity for people to do all the creating they'd put off because of their busy lives—writing that novel they always thought they'd get around to, or that screenplay idea they had in their back pocket.

Scott Renshaw



In the early days of the pandemic last spring, it became something of a cliché to suggest that quarantine would offer the opportunity for people to do all the creating they'd put off because of their busy lives—writing that novel they always thought they'd get around to, or that screenplay idea they had in their back pocket.

Fortunately for any such enterprising would-be artists, the Community Writing Center has continued serving writers of all kinds virtually throughout the pandemic. 


According to the CWC's director, Melissa Helquist, the organization really took only a couple of weeks to re-group once the pandemic hit in March. Prior to that time, the CWC typically served about 300 clients each week with 30 hours of scheduled programming covering a wide range of services, including small-group classes, one-on-one coaching, and work with community partners like senior centers and the Salt Lake County Jail. It was necessary to step back and consider what parts of that programming could be adjusted for the "new normal," and what parts couldn't.

"Most of our community outreach stuff, there really weren't any options for" doing virtually, Helquist says, "and we're only at the point right now of reconnecting with community partners. Then in terms of programs that we do on our own, we started offering everything online."

"Everything" isn't too broad a term, as the CWC's classes cover topics ranging from songwriting and poetry to college application essays and "food memoirs." As those classes moved into the virtual space—including ideas like an Instagram-based workshop for youth—Helquist says the CWC has actually been able to serve more people. Where the CWC's in-person space at Library Square might typically only be able to fit 10-15 people, the online classes offer the opportunity for unlimited capacity. "We still keep it relatively small, because we want that interaction," Helquist says. "But online workshops have been anywhere from 15-30 participants."

Changing the model to working with students virtually hasn't required a tremendous amount of adaptation, according to Helquist. She notes that as an instructor for SLCC, she had already been teaching online learning even before the pandemic, and that the model for such instruction was already well-established. "I think they're more similar than people assume they are," she says. "In person, we make a lot of assumptions about engagement based on, say, how people are sitting. ... Online, you can't make those assumptions. You can create that same, maybe even better engagement, because you have to be more purposeful about that."

"One thing that is different, is sometimes people are hesitant to engage online in the same way, especially in a live session, because the cues for when to jump in are different. So you have to do a little more direct calling on people. It takes a little more finessing."

Helquist does believe that the demographics of the clients they serve has changed somewhat as a result of the move to virtual instruction. Previously, she says, a significant percentage of their student base might have high school education or less and need assistance working on areas like résumé writing and writing in English as a second language. "Now, I think we've switched, because you have to have technology access and technology comfort," Helquist notes. "Some of the people we used to work with, we don't have the way to connect with them directly. Workshops know might have a higher education dynamic." 

On the other hand, CWC services that had focused on folks in Salt Lake County are now available to folks throughout the state. "We had a grant-writing class recently, and there was someone from King County," Helquist says. "That wouldn't have happened before."

As far as that notion of people deciding to use time stuck at home to work on long-delayed writing projects, Helquist observes that while there might be some evidence of an uptick in participation specifically relating to fiction and other commercial writing, it's not clear that idea has driven the increase in participation, at least based on her anecdotal information. The same services that CWC has always provided remain appealing—the helpful feedback of other writers, and an opportunity to connect. And that latter part might be particularly crucial at this time, even for introverted types like writers.

"Even though Zoom is the medium [for the classes], there's still another person, other writers; it's still a chance to connect with a community," Helquist says. "It's very supportive and affirmative. We're all lacking a little bit in community right now, and there are still ways to create new connections."

Utah Original Writing Competition

by K. J. Lewis, *CWC Associate Director & Director*, Photos by Scott Fineshriber

The CWC was awarded grants from the Utah Division of Arts and Museums to facilitate the Utah Original Writing Competition (UOWC) for six consecutive years, from 2020 through 2025. The UOWC has recognized outstanding Utah writers since 1958, making it one of the longest-running state writing competitions in the country. The competition's mission is to support Utah writers on their path to publication and broader literary and cultural recognition. The CWC's partnership with the Utah Division of Arts and Museums brought the competition into close alignment with the center's firm



belief that writing belongs to everyone and that writers at all stages deserve access to recognition, community, and opportunity.

Each year of the competition, the CWC helped administer a rigorous and equitable process across multiple writing categories: novel, creative nonfiction book, poetry collection and short story collection, stand-alone short story,

stand-alone poetry, creative nonfiction essay, children's book and young adult book. Manuscripts were reviewed anonymously by nationally recognized judges selected from outside of Utah, ensuring impartiality and bringing critical literary expertise to Utah's writing community. Over the six years, judges included award-winning novelists, Lambda Literary Award recipients, Whiting Award winners, and editors of leading literary journals. Judges consistently praised the high quality of submissions, noting that the works engaged in meaningful discoveries about the human condition. Many offered revision guidance and pathways to publication alongside their selections. In fact, several awardees have gone on to publish their respective works. The CWC also organized annual celebration events each fall, bringing winners, readers, and community members together to honor UOWC awardees.

The final year the CWC's facilitation of the UOWC was also its most successful. For the 2025 competition year, we received a record of 317 eligible submissions from 229 writers. The novel category drew an especially high volume of submissions. The CWC's Literary Arts Coordinator, Mia Manfredi, and former



Director traveled across Utah to conduct hands-on, conversation-based outreach, a strategy credited with both increasing overall submissions and broadening geographic participation beyond Salt Lake County. The 2025 awards celebration, held at Church & State Marketplace in Salt Lake City, drew 71 attendees and featured readings by previous competition awardees. This gathering took on special meaning, as it would be among the last community events the CWC would host before its closure. Tears, laughs, and many CWC memories were shared as we celebrated the writers and took in the power of simply being in community that November evening.

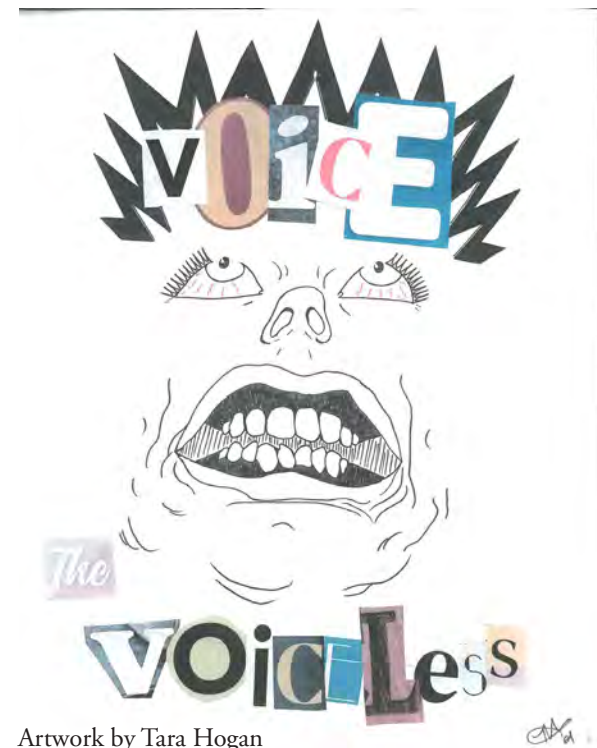
Concluding six years of facilitating the UOWC was bittersweet as well as a profound honor. The partnership between the CWC's former Directors, Melissa Helquist and Kati Lewis, and Alyssa Hickman Grove from the Utah Division of Arts and Museums exemplified the kind of gracious, trust-based collaboration that defined the CWC's community partnerships at our best. The Utah Original Writing Competition will remain an indelible part of the CWC's history and legacy. We were an important part of celebrating Utah's literary voices, from across the state and across genres with great care and much joy.

A promotional poster for the 2024 Utah Original Writing Competition. The background is yellow with a pattern of wheat stalks. At the top, it says "2024 Utah Original Writing Competition" in a large, bold font. Below that, it says "Free to all Utah Writers". In the center, a blue circle contains the text "Categories in: Fiction Non-fiction And poetry!". At the bottom, it says "For more information, visit: slcc.edu/cwc". The poster also features logos for the National Endowment for the Arts, the Utah Division of Arts & Museums, and the Community Writing Center.

Kati Lewis, CWC Director, July 2021-June 2025

Rebuilding after the worst of COVID was past fell to the fourth CWC director, Kati Lewis, who had served as the associate director of the CWC since the summer of 2018. A faculty member in the SLCC English, Linguistics, and Writing Studies department, Lewis brought a dedication to enacting social justice wherever the Community Writing Center could. Along with associate director, Claire Adams, SLCC Humanities faculty member, Lewis focused on the center itself, securing hourly wage increases for the CWC writing assistants—though part-time compensation would never adequately reflect the professional level of work they performed.

Lewis, Adams, and the writing assistants (all of whom held specific area responsibilities like Events Specialist, Youth Program Coordinator, Off-site Programs Specialist) brought “in-real-life” coaching, workshops, and writing groups back to the CWC while maintaining virtual options for community writers who preferred them. Also managing ongoing partnerships with the Utah Arts Festival, Utah Original Writing Competition, and Artes de México, Lewis broke new ground for the CWC’s potential to fight for positive change.



Artwork by Tara Hogan

Lewis infused social justice throughout CWC programming, including workshops which expanded into critical takes on issues of decolonization, anti-Black racism, queer identity and belonging, intersectionality, linguistic rights. She brought her theoretical and pedagogical experience in horror and fantasy writing to expand the reach of CWC workshops to new audiences and invited playful revisions of old workshops to do the same.

Also bringing a deep background in creative writing and deep connections with Salt Lake’s literary community, Lewis invited local writers to host writing workshops on a wide range of topics: character development, narrative

tension, writing from the land, movement and writing, mental health and wellness, and more.

In addition to workshops, Lewis pursued new partnerships that confronted social (and physical) threats to the community. A partnership with Amplify Utah led to the She Said writing project which explored women identities in the state of Utah. She also hitched the Community Writing Center to the cause of saving the Great Salt Lake, collaborating with governmental, media, and non-profit organizations working to raise awareness of the Lake’s demise due to drought and poor water regulation.



Writing For Mental Health

Parts Work Through Prose

3-part workshop
Wednesdays, April 17, 24, & May 1, 6-8 pm

Cost: \$45. Registration required.
CWC, 210 East 400 South #8

DISPLACED & UNSETTLED IDENTITIES

What does it mean to belong and not belong somewhere? What does it mean to be unsettled in who we are and where we are?

10 June 2025
6-8 pm

\$15 Registration Required

LOCATION: CWC
210 E 400 S #8
SLC, UT 84111

\$15. Registration required.

Saturday, Oct 26, 1-3 pm

1-part workshop CREATING MONSTERS

with guest authors
Jonathan Reddoch & Elizabeth Suggs

CWC, 210 E 400 S #8

I-PART WORKSHOP

Toxic Stereotypes

in Romance Writing

Tuesday, January 14, 6-8 pm
\$15. Registration is required.
CWC, 210 East 400 South #8.

ON LEAVING & FINDING HOME: ASIAN REFUGEE IDENTITIES & STORYTELLING

TUESDAY
APRIL 9TH
6 - 8 PM

COST: 15\$.
REGISTRATION IS REQUIRED.

Mocktails & Manifestos: Writing as Rebellion in Utah

Writing has long been an act of radical defiance. We'll explore how personal stories of struggle, despair, hope, and change can fuel our collective fire. Together, we'll reclaim the power of our anger, dismantle the tired messages that try to water it down, and use our words to ignite imaginations and amplify our voices. Whether you're drawn to poetry, essays, or fiction, this is your chance to pour your resistance, despair, hope, and possibilities for the future onto the page—served chilled, stirred, or on the rocks—with a twist of rebellion.

Sunday, June 22, 4 - 5 p.m.
CWC, 210 East 400 South #8

J. Willard Marriott Library THE UNIVERSITY OF UTAH DEPARTMENT OF WRITING & RHETORIC STUDIES THE UNIVERSITY OF UTAH COMMUNITY Writing CENTER

We Live Amid and As Archives Workshops

Facilitated by Dr. Romeo García, Luz María Carreño, Muath Qadous, & Keolanani Kinghorn

ARCHIVING, CURATING, AND SHARING STORIES

Join us for a series of free workshops (in-person and virtual) meant to create a supportive space where students can learn, reflect on, explore, celebrate, define, and share stories about the archives they live amid and as.

◆ FEATURING
Dr. Norma Elia Cantú & Guest Presenters

◆ LOCATION
Marriott Library RM 5220 (01/14-01/28; 02/25-03/11) & Salt Lake Community Writing Center (02/04-02/18)
*Zoom Option Available (See QR code)

◆ Spring 2025
Tuesdays @ 3 pm January-March

MORE DETAILS & SIGN-UP HERE

1-part workshop

WRITE YOUR RAGE

Tuesday, January 28, 6-7:30 pm
\$15. Registration is required.
CWC, 210 E 400 S #8

ECO-HORROR: SPORROR

Fungi as a metaphor for humanity's end—or our future

Thurs. June 19th 7-8 pm
CWC, 210 East 400 South #8

Write creative horror with fungi, spores, and decay.

Learn about fungi in pop-culture

COMMUNITY Writing CENTER

Unusual & Engaging Poetic Forms

Discover poetic forms that break the rules in unusual and engaging ways

Saturday, June 21st
4 - 5 p.m.
CWC, 210 East 400 South #8

COMMUNITY Writing CENTER

Past Closing

by K. J. Lewis, 4th CWC Director

The student journalists ask me to distill my time at the Community Writing Center. Seven years of leadership. And twenty-four years of the life of the Center. A few sentences. We're on the air.

Who is listening? Who will listen?

To answer this question—one asked over and over by others (not just student journalists for a radio broadcast), I always go back to the same night.

The “Mother Tongues and Their Right to Coexist” Writing Workshop has just ended and no one wants to leave. Six languages move through the room, finding every opening, filling every space. Spanish and Kaqchikel and Hñähñu and English and Arabic and German.

(I don't remember why I started speaking German from muscle memory and Elisar offered a bit his re-remembered Arabic. English-only didn't fit the moment.)

Lina, Aáron, Miguel, Rosa, and Carolina. Workshop participants. The Queer writers and Creative Nonfiction writers. Community Writing Center staff. We're in conversation. We're connecting to and sharing stories.

The Center is a third space—we each and all agree.

What does it feel like to be in a space built for your belonging and mine?

Someone sits down at the keyboard and begins playing love ballads. It's just after Valentine's Day, pressing into the keys to bring into being love sounds fits the moment.

We teach each other words in from our mother tongues and our adopted ones. These words help us describe what home or being or kinship mean. We test pronunciations. We make gentle corrections to honor each language's rhythm.

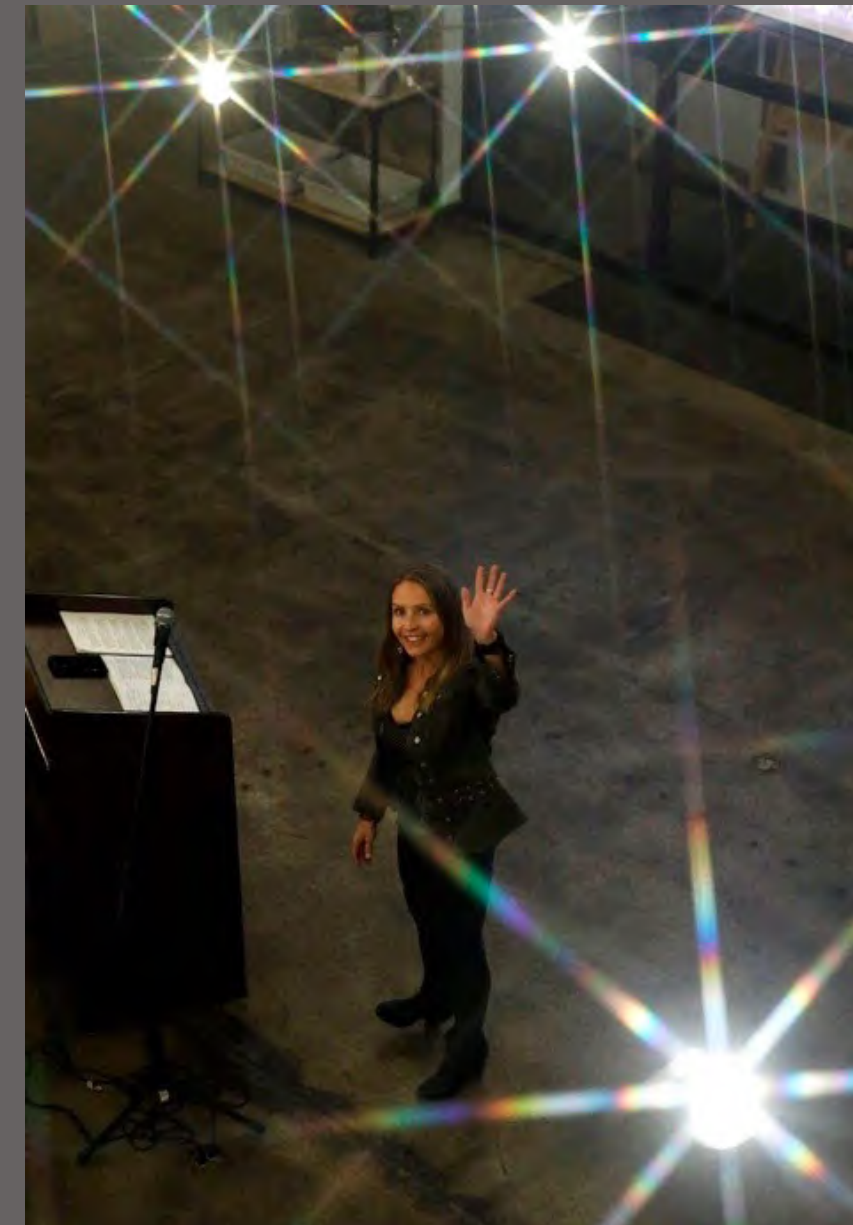
Someone tells a story because it connects to a story someone else just told. Someone else finds their own story inside that one. These resonate as pláticas. The personal, political, funny, romantic, weird, and wild are exchanged.

The Center closes at 8 p.m. on weeknights. Tonight, no one leaves until the clock nears 9. Carolina and I try to find the words to define this alchemy. We cannot.

Where will we gather when they close us down?

This is the memory I return to. The Center's main space, on this night, with these people who came because they wanted somewhere to be their whole selves.

And they were—we were—at least for a while, here.



A Wedding with Lots, Lots of Books

By Alan Dalloul, *CWC Writer*, Photo by Alan Dalloul

**How many can say they got married at the SLCC CWC?
Only two: My husband and I.**



I met Casey in October 2023. We matched on Tinder, started chatting, then moved to text messages, and checked in with each other almost every day. I was more nervous than in the past because I had never felt so interested in a trans guy, so I didn't want to ruin what might be a good relationship, whether romantic or as friends. He surprised me when I was reading tarot cards at a local event, helped me pack when it was time to leave, and after two official dates, he asked me to be his boyfriend on the 28th of that same month.

Casey has been one of the most supportive people in my life when it comes to my writing. As an immigrant, my English is a constant WIP, and he was always patiently kind about it. Like many readers, I found refuge in books, short stories, and blogs, so my reading wasn't that bad, and so most of the words I knew were from reading and writing. Because of that, my speaking was... graceless at times, let's say. But this dude, ever so charming, always corrected me because he knew from the beginning that I am a perfectionist.

Among so many other things, he listened to each of my recounts after every writing session, helped me brainstorm, took me to and from the SLCC CWC, and even went with me to the presentation of *Re-Membering* in 2023, when my story "Picture of a Letter" was included. Always the coward, I couldn't muster the courage to read in front of others. It was completely different to do it with an audience other than the queer writing group I met with every two weeks! He also went with me to a poetry event in support of Palestinian voices, marveled at the journals I did with the help of Brenda from the SLCC Publication Center, and listened to more and more stories as I came back from writing sessions. As a closeted, bisexual immigrant, I was only able to explore my identity through writing, so the queer writing group meetings were more than sacred for me, the place already feeling like a sanctuary.

Days, weeks, months passed. He moved in with me, we struggled with differences, thrived with similarities, and gave each other the love we had been waiting for. He was there for my first time ever tabling as an author, helped me organize signings, started going

with me while I kept reading cards for strangers, all while studying for a doctorate at the U. A little before we had our first anniversary as boyfriends, I woke up next to him, no doubt in my head, waited for him to wake up, and asked him the most important question in our relationship. *Surprised face*. And again. *Speechless face*. And again. *Smiling face*. Until he finally broke the silence to say yes.

As we talked about the details, we thought about something unusual. Maybe even impossible. We didn't know if it would be approved, we just daydreamed about the idea, so I swallowed my fear and called the CWC to ask if we could have a wedding there, as weird and uncomfortable as I felt. We got a yes. Casey and I were over the moon because we couldn't imagine a more perfect place. We wanted something simple yet memorable with the people that mattered the most to us, and the CWC has been very significant for both of us.

Stressed, worried, anxious, and even forgetting last-minute details, we went into the space we knew so well as fiancés on December 22, 2024, one day after the Winter Solstice. After a multicultural, interfaith, bilingual handfasting ceremony, we sealed our union with a kiss surrounded by family, friends, and lots, *lots* of books. We wouldn't have wanted it any other way.

What followed has been perhaps the most challenging year for both of us. Everyone says that the first year of a married couple is always difficult, but they never once mentioned that both of us would be sick for months after that, that he would have a car accident, that we would both have mental breakdowns, that he would lose a job and find another, discrimination at the U, an early pregnancy loss, and then a car accident that left him with a torn shoulder and me with a fractured femur.

This last thing happened just two days after we found out he was pregnant again. The trauma and the legal process have been beyond exhausting, recovering from the surgery was too much for me at times, and when we thought things *might* finally settle down, my work permit expired. I lost my job, the insurance for both, he started a new job, so I decided to focus on my studies and spirituality while waiting for the new permit to arrive. We are renting a house with my family, a building that has given us so much grief we have questioned the decision more than once, but we look back to that sunny winter day at the CWC to get back our hope and strength.

We need it more than ever. We will have a baby in January 2026. If people are reading this, Casey and I are figuring out how to be the fathers of a baby boy, a child we will raise surrounded by lots, *lots* of books. We might not be able to show our little boy the place that became a sanctuary for his *baba*, but we hope to create a home close enough to it: a place where cultures, beliefs, languages, and ideas can nourish one another. That's what the CWC represents, and will always mean, to us.

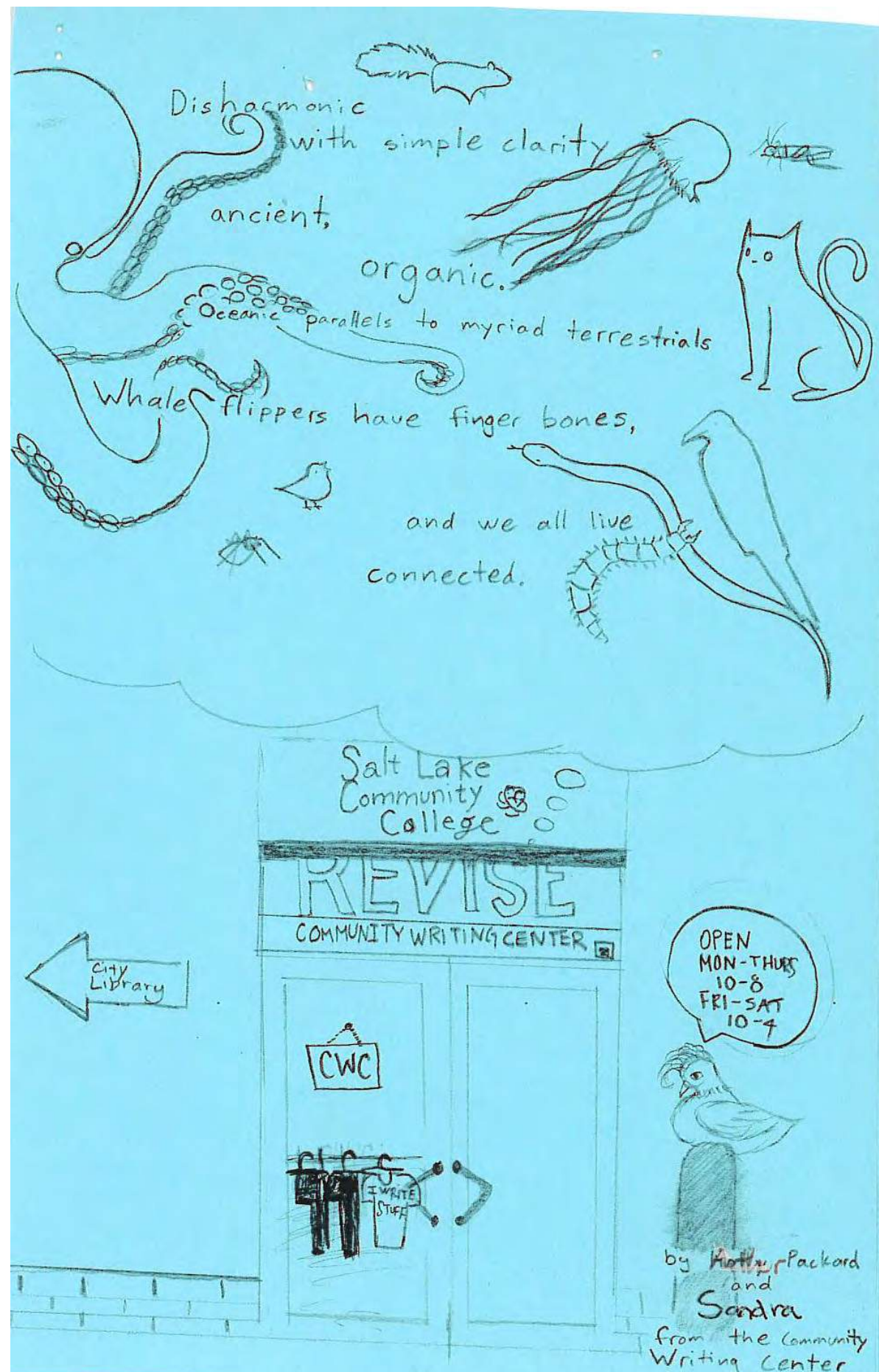
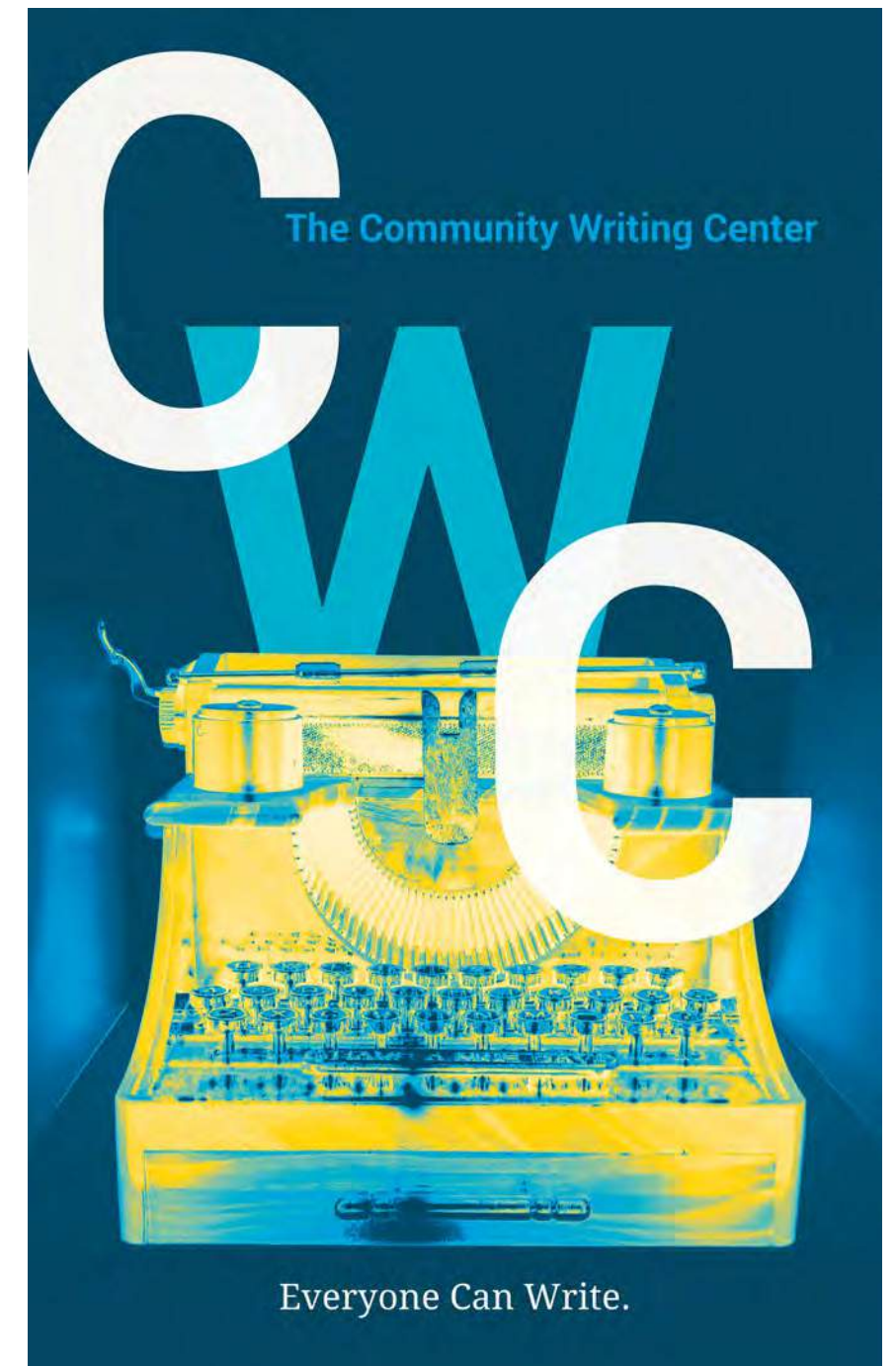
SLCC CWC

by Kristen Muller, CWC Writer

So what has SLCC CWC done for me? I graduated from two elite private colleges prior to learning about Salt Lake Community College's Community Writing Center. I found out about their writing counseling after signing up for a workshop. I had no idea programs like the CWC existed!

Not only did I finally improve my writing skills, I learned how important smaller community programs are for everyone in school and out of school. Programs like the CWC foster community involvement to better our society.

So what did I get out of my many years of experiences with the CWC? I started with an idea to write a screenplay depicting various events leading to my mental illness. I ended up writing a full book, which I intend to publish. The writing counselors helped immensely.



“Somewhere, the Flower of Farewell is Blooming” - quote from Rainer Maria Rilke

by Lin Ostler, CWC Writer, Photo by Lin Ostler

From as far back as I remember, I aspired to possess one major asset—unconditional love. To give it. It was light years past time to assume that I could receive it from my parents, but I yearned to find it in relationships and to return the grace.

I'm not sure how well I have done. I know that I have loved my children unconditionally, sometimes to a fault, sometimes uniquely, or imperfectly. Yet ever grateful to them for forbearance.

My most formidable challenge has been that as ardently as I attempt to live without judgment— by being global minded, appreciative of cultural practices, inclusive of those who are often rejected or dismissed— I'm aware that my life does contain more than a modicum of judgmental calibrations.

As sincerely as I veer against agism, I find myself at times being like everyone I judge as being judgmental. For example:

For anyone who had misspelled the word, (like judgmEntal) as at least 2/3 of those I actually respect do, even though they were writing as compassionately as anyone could, I would still notice & have a little emotional twitch at the digression! Judge them for not noticing that most professional, articulate humans know that in American English (not a thing to be actually held in respect at best) there is no extra “e.”

I am a word person. However, a 79 year-old word person. I have been blessed beyond measure to share those words in multiple competitions presented by the Utah Arts Festival and the SLCC Community Writing Center

I taught Yoga, Meditation, Dance & water Aerobics at the Salt Lake Community College for 28 years, and feel proud that my college has fostered such a superbly excellent, inclusive program as the SLCC CWC.

At this age, the majority of my peers (honestly with whom I spend very little time. It is an absolute verity that in any room, I am nearly a l w a y s the oldest person. I live in an age-free mix. But when I AM with my age peers...), I ask them if they've been buggered by Aphasia. Most will say yes, and begin to recount the ways. I notice the failing in others, I bewep its reality in my own life & now keep “Power Thesaurus” as number 3 or 4 on my unfathomably long bookmark list.

It actually began in some form during menopause. I noticed that I could never say

this—“laundry basket.” When I began to notice it happening with other compound words, I switched to “hamper.” There!

But now it will suddenly occur at the beginning of a conversation, & I will struggle with the simplest word.

“It begins with an “m,” I will say and attempt to describe the meaning.

People stare, because I am a WORD PERSON! How can I be so stymied by simple expressions? I myself am stymied.

But whatcha gonna do? More crossword puzzles?

Now I have been very blessed in the 2020s. Three of my collections of poems have graciously & gratis been printed for me by virtue of winning writing competitions or simply by being chosen as “a poet who needs to be read,” as Lisa Bickmore, Utah's current Poet Laureate expressed just as her publishing concern, Moon in the Rye Press, released my first personally selected book of poetry—“Bees of the Invisible.”

Just before that I was selected as one of the winners in the poetry realm of the Utah Original Writing Composition — a challenge open to ALL writers in the state. My piece — “The Quiet Burden of Stones,” which I refer to as a Poemoir (mostly my word) as it is peppered with my poetry, was selected but I have not yet submitted it a n y w h e r e for publication. I am yet adding chapters and have a lot of final-editing (totally resisted to at present) to do before I can actually present it for publication.

There are not adequate words to describe how monumental a role the SLCC Community Writing Center has played in my literary life. Always known ironically as “the poet who doesn't submit,” I was a frequent reader, even headliner at readings, but with a deep strain of ADHD in my veins, I wasn't fashioned as one who would find a way to present my work in submissions.

Until the Original Writing Competitions caught my attention.

I submitted a book length collection of poetry called “Masquerading as Fire, and in 1995, it tied for first place. In the Iron Pen competitions during the Utah Arts Festivals offered both single responses and full 3-part challenges to write a poem, essay and fiction piece on the same prompt, I began winning the competitions and reading my work



the next day — Sundays— on the Big Mouth Stage. Since then, I've been gifted with chapbooks of my works by the luminous SLCC Community Writing Center's magnificent staff for winning their annual "30 poems/30 days" competition.

Our Poet Laureate, Lisa Bickmore, also gifted me with a chapbook of my selected poems, titled "Bees of the Invisible."

These slim books are a treasure I wouldn't ever have experienced without the indefatigably global astuteness of the SLCC Community Writing Center. It is with unfathomable grief that I acknowledge its imminent closure. Nothing has offered so much to so many in such an open-hearted way.

There are countless personal attributes of qualities I would be thrilled to cultivate, but I believe the work of a nearly octogenarian such as I is to become more comfortable in my own ever-sagging skin, the accomplishments which are complete or still underway and to adjust to that horrifying reality of human atrophy. To realize I have earned all the uniqueness I now bear.

That alone would be somewhat splendid, don't you think?



COMMUNITY WRITING CENTER

whisper to every monkey
and always tell father because
want a little friend

wonder mother at a
monkey

tell the pretend window
garden is good
wonder wonder
you thought different whisper
want garden see was
is wonder imagine
garden different always
thought mother has swim
climb friend different
together pretend home not er
whisper music glow s she
imagine every together
dream | whisper play

happy every
imagine are ppy together thought

ask garden glow whisper
talk saw went

together wonder ask play
because magic

home
dream



A Digital Collage by Oliver Harrington



The Community Writing Center

by Patricia Nosanchuk, *CWC Writer*, Image by Patricia Nosanchuk

Writing can be healing, and the Salt Lake Community College Community Writing Center's Workshops have improved my well being. It started years ago with grammar classes and poetry readings. My history with writing began in a writing contest in the 4th grade. I wrote an essay entitled "America Isn't as Attractive as it Used to Be". This composition was also published in the Herald Journal Newspaper. In the same contest I submitted my artwork, but couldn't win both completions. My folks were both writers and editors which I took for granted, and I thought that I knew proper grammar. In college I took a CLEP exam and earned college math and science credits. I didn't score well in the English writing coursework.

In high school I wrote a haiku poem about economics, and won the Language Arts Award for my graduating class. This piece was published in the school newspaper. I had participated in debate and won Legislative Forum Competitions. In graduate school I was awarded a Marriner S. Eccles Graduate Fellowship in Political Economy based on my research proposal. My thesis title was: "Technology Diffusion: A Case Study of Computerized Tomography Scanning in Utah." I defended that thesis in January 1985, but had the worst time obtaining a clean typed document that would pass the thesis editor. My typist was incompetent, and my grammar was incorrect. I was so stressed that I came down with shingles on the cranial nerve in my right eye and almost went blind. Doctors gave me steroid eye drops that made me mentally ill. Mom and dad rescued me. Dad had his secretary type the thesis, and they both edited it, and the thesis was published. I graduated with my Master's Degree in Economics. Again I had editors help with my grammar.

Over the years I had suffered with mental illness, and writing and art work were healing. Grandpa passed away when I was 17 years old, and I began my journey with depression. It took years to master this disease. By 19 I had been drinking and had my first bipolar episode. I had to take time off from school to heal. I moved to Salt Lake and finished a B.S in Economics and a B.S. in Political Science. I wasn't doing things to aggravate my depression but didn't realize that alcohol makes me sick.

I keep in good health if I avoid my allergies. Writing is helpful and alleviates my depression, and the CWC has been helpful. I can escape my mental illness and find the light. I retired in 2010 as a result of Multiple Sclerosis and found volunteer work and attended classes and workshops. In 2017 I had an art show at the Salt Lake County Main Library. I had found a writing workshop next to the library which began my journey with the writing center. A grammar class was instrumental as well as poetry workshops. I wrote

a memoir that the CWC published called "Healing from Bipolar and Multiple Sclerosis: An Artist in Recovery." I later submitted a book titled "Healing the Child Within". Both books have been subsequently published on Amazon.

Writing helps me overcome depression to later find the light.

Further authorship centers me.

Without writing and art work I have a rattled brain.

I will greatly miss the writing center and will need to find other avenues to distribute my product. They have been very generous with their assistance and provided a means for my work to reach a wider audience.

The center has helped me focalize and become more aware and rewarded.

I can experience peace and minimize suffering by finding the light within.

The center has provided a group setting to share experiences and learning with others; cohesive interactions with staff has been helpful.

Loss of the writing center will be grieved; however, I can settle with peace and explore other means of liberation.

Peaceful awakening has been found at the closing of the writing center. The CWC will be immensely missed. Staff members guided me in the submission process specifying how books should be formatted and content detailed.

I offer many thanks to Director Kati Lewis, Elisar Soueidi and others for fostering and promoting my work.



Great Salt Lake Collective

by K. J. Lewis, *CWC Associate Director & Director*

The Great Salt Lake Collaborative (GSLC) is a Solutions Journalism group of more than a dozen Utah news, education, and cultural organizations united in their mission to share stories about Great Salt Lake and explore ways to protect our city's namesake. While the Collaborative's newsroom partners focus on investigative and solutions-oriented reporting, the CWC extended that work into a different and essential community-building and storytelling register by inviting community members to respond to the lake's crisis through poetry, prose, photography, filmmaking, and visual art. We did this through our Great Salt Lake Anthology calls for submissions, writing workshops, and poetry competitions. The CWC helped ensure that the conversation around the Great Salt Lake reaches audiences and voices that traditional journalism doesn't always capture.

That commitment produced two remarkable community anthologies. The first, *Consecrate/Desecrate* (2022), drew over 200 submissions from some 150 community members, exploring the interplay between how Utahns have used, cherished, and threatened their relationship with the lake. The second, *Wake of Our Waning Sea* (2024), gathered more than 50 submissions and framed the anthology as a communal vigil in which there was space to celebrate, mourn, and call for an awakening around the lake's diminishment. Both anthologies, beautifully designed by Nash Hutto, reflect the CWC's belief that stories have power, and that saving, restoring, and sustaining the Great Salt Lake's lies not only in policy and reporting, but in the community's collective capacity to grieve, remember, and act together.

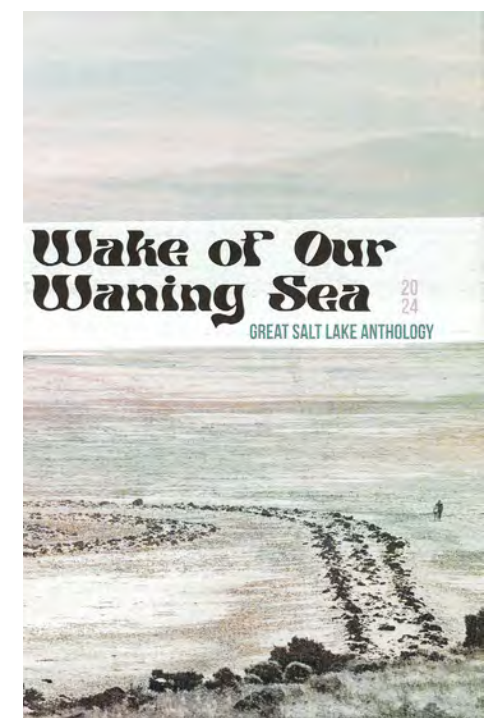
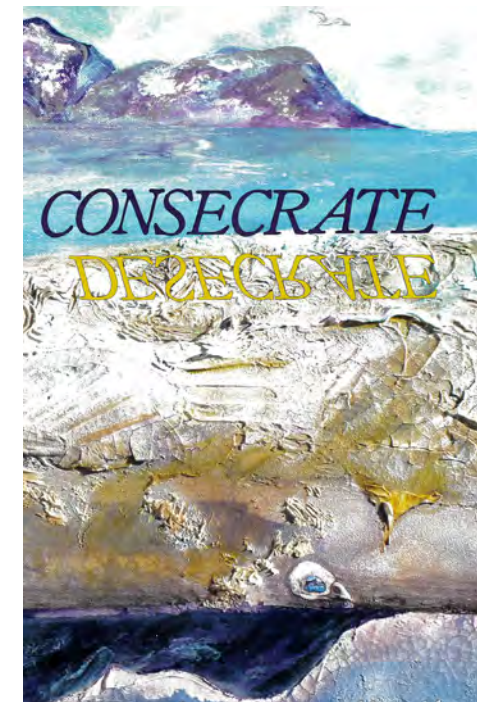


The CWC's work within the Collaborative has been recognized as meaningful precisely because it reaches people who are not always part of the media conversation. As the former Solutions Journalism collaborative director, Amy Maestas, noted after the 2022 gala and anthology launch: the CWC "helped reach a different audience and parts of

the community that are not always included in media coverage or adjacent conversations." We organized and hosted galas for the respective anthologies, thus creating tangible gathering spaces. In 2022, we hosted the gala at Gallivan Hall, attended by over 200 people. In 2024, Patagonia generously hosted the gala that was emceed by Utah's Poet Laureate Lisa Bickmore. Together, these anthologies stand as an archive, act of love, and record of what the Great Salt Lake has meant to the people who live beside it, and a call to fight for its future. As part of the GSLC, the CWC worked to transform environmental journalism into community ritual, honoring contributors and building solidarity around a shared crisis. One community member framed the 2022 gala this way: "Building the community support needed to save the lake must feel a daunting and impossible challenge at times, but given the large group of diverse artists, writers, and activists who assembled last night, it appears you've taken a big step toward doing just that."

The GSLC's broader impact has been widely recognized, earning the Excellence in Collaboration and Partnerships Award at the Online Journalism Awards. Judges the Collaborative's work as "an excellent example of what can happen when journalists, academics, community groups and others come together for a single urgent issue." The Collaborative also received a Common Good Award from Envision Utah for its public service. The CWC's role within this award-winning effort underscores the importance of including community writing, art, and creative expression alongside journalism in any comprehensive response to an environmental and community emergency.

The CWC's contributions for the GSLC used the power of community storytelling to amplify the monumental work needed to save the lake. The writers, artists, filmmakers, poets, and activists who came together for a common cause--to save and restore our city and our College's namesake--evocatively and poignantly demonstrate that stories have power. Stories are powerful.





A Digital Collage by Oliver Harrington

She Said

by K. J. Lewis, CWC Associate Director & Director

The She Said program was a workshop series and anthology project dedicated to amplifying the voices of women in Utah. Born from a belief that storytelling is both an act of resistance and an act of healing, She Said created intentional space for women to write and create unapologetically, to claim their experiences as worthy of documentation, and to challenge the dominant cultural narratives and policies in Utah that have historically, politically, and economically excluded them. The program invites participants to write and create visual art and to be witnessed. The purpose of this project was to bring forward the stories that have long been relegated to or disappeared in the margins to be told and shared.

The program launched in 2023 as a collaboration between the CWC, the Salt Lake Tribune, and Amplify Utah, reflecting a shared commitment across journalism, media, and community education to center women's voices and experiences in public conversations. That first year produced *We Want to Tell You*, an anthology of writing,



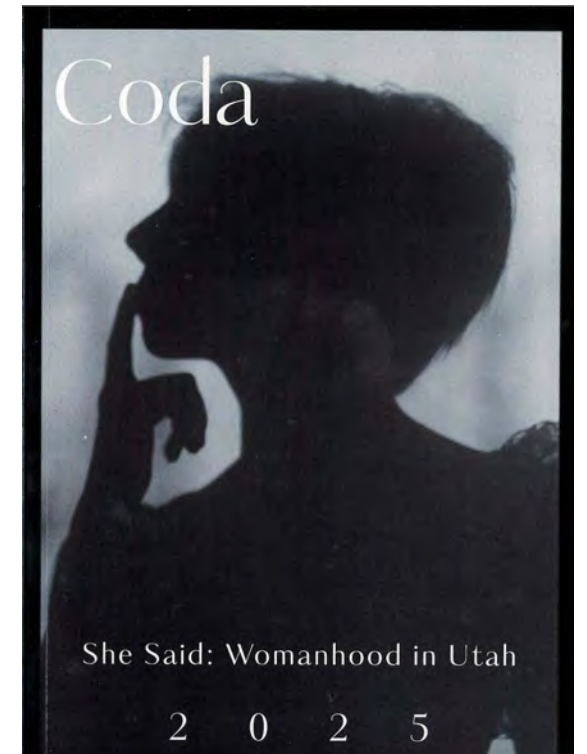
visual art, photography, and filmmaking gathered from workshop participants and community submissions. The anthology's title is drawn from a poem by Nicole Tomlin, whose words capture the animating spirit of the entire project, which was to make manifest the stories that women in Utah have been conditioned to swallow, to doubt, and to abandon. In this program, the women dynamically took up the radical act of insisting to tell their stories in their voices anyway. As Tomlin's poem puts it, the anthology makes someday today.

Beginning in 2024 and continuing through summer 2025, the She Said program deepened its partnership with Amplify Utah, whose mission to elevate voices that often go unheard aligned naturally with the CWC's community-centered approach. The

workshops drew women from across the Salt Lake Valley, spanning a wide range of ages, backgrounds, and lived experiences. As Amplify Utah board member Amie Schaeffer reflected, "The CWC created a place where these women felt free to take up space and share their stories unhindered — it was the kind of meaningful, community impact we were proud to support through this partnership." That sentiment captures what made She Said distinctive as a writing workshop series and a sustained act of community care.

At its mind-soul-heart-gut, She Said is an act of communal affirmation. It was a communal act of "grokking" it. Every workshop, every rough draft shared from memory or writing prompt or rough draft, every submission, every published work is a declaration of a woman's experience told from her perspective and through her voice. For all those who have attended the workshops, submitted their words or artwork or photographs, or simply sat in a room with other women and dared to begin writing and creating, the program offered what so many women in Utah have been long denied or told didn't matter: to be seen, to be heard, to be taken seriously, to be treated as a human being, and to be believed. The CWC was proud to be an integral part of sharing space with the women who so authoritatively and honestly documented their stories.

We titled the final She Said anthology *Coda* as it was the last publication for this program that the CWC would publish. "Coda" in dance is a closing movement, a final gesture. In this context, it is not just an ending but a moment of stillness and reflection before what comes next. What comes next belongs to the women who made the She Said program possible—Claire Adams, Holly Mullen, Marcie Young Cancio, and all of the women who gave their time, energy, intellect, vulnerabilities, voices, imaginations, strength, wisdom, and power to the project. They have made someday today. They will keep making it with or without the CWC, in whatever rooms they are the architects of, in whatever pages they fill to share their stories so that other women know they are not alone.



Reflections on the She Said Anthology Series

By Claire Adams, CWC Associate Director & SLCC Humanities Faculty/Associate Dean

The idea for the She Said anthology came about following a conversation with Salt Lake Tribune editor, Lauren Gustus, at Artsfest in 2022 in the immediate aftermath of the Roe V Wade supreme court judgement. Our combined dismay became a collaboration; a series of workshops to share experiences in a safe environment, express grief, generate hope, and create community in the worst state in the union to be a woman.

Women carry a lot, generally in silence; heavy things, and bulky things, the majority of unpaid domestic labor in every country in the world, mental checklists for the family, schedules, cycles, feelings, both owned and of others, and sometimes the weight of their own grief they are unable to share.

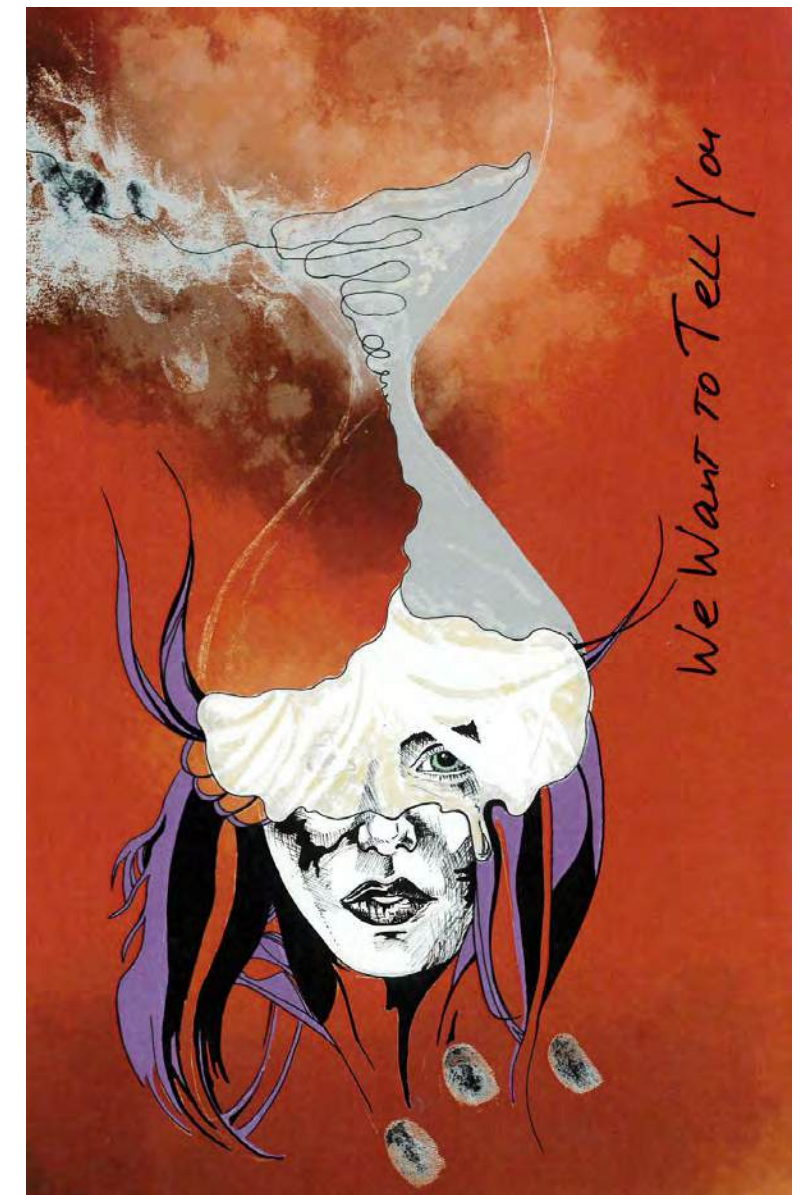
We were originally going to call the workshop series “Writing from the Margins,” but I felt tired of the reductive vernacular around what men just do, and so, it became She Said; a statement, a declaration of what happened, and of what we hold every day. A testament not only to the pain, but to the daily victories that really matter. The experiences of women may not be considered exceptional by the “canon,” but it is what keeps the world turning, and what can also bring it violently to a halt.

The first She Said anthology was called *We Want to Tell You*, and was a body of work that unapologetically told the stories of Utah women through art, literature, and photography. It reinforced that we were making a statement, not asking for permission.


We name streets after the men and their stories, while silencing the women lest we stall or curtail the ambitions and prospects of the perpetrator. She Said did not ask “Are you sure,” “Did it really happen,” “Why are you like that,” or “What were you wearing?” It held space and bore witness to the pain, the pleasure, the tenacity, herculean efforts, and the wins.

We created a space where none existed, and the result was a series of incredible intergenerational gatherings of women who came together to share, stand in solidarity, learn, and celebrate.

She Said remains a figurative space in the collective memory of the Community Writing Center. To the unseen and the unheard; we still see you, we still hear you, and we still believe you.






Saturday, March 29 | 12:00 PM | CWC, 210 East 400 S
1-part workshop | Cost: Free. Registration is required.




SHE SAID: >

WRITING AS RESISTANCE



slcc.edu/cwc

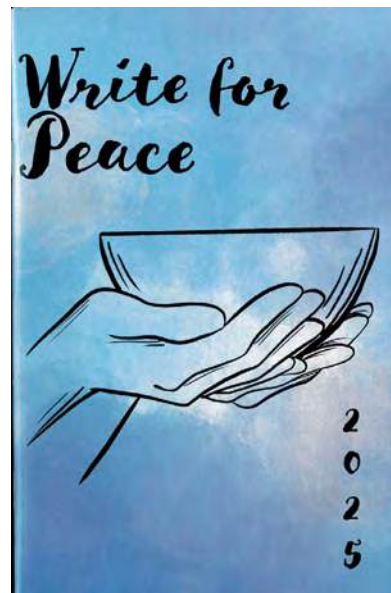
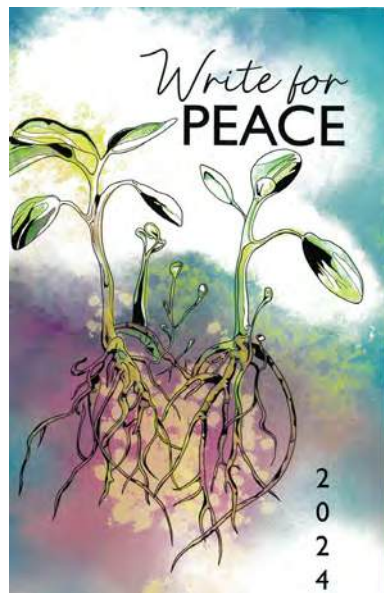




CWC Memory

by Candace Bithell, *CWC Writer*

When I entered the writing competition through the Community Writing Center in partnership with the Gandhi Alliance for Peace, I had no idea how much it would mean to me. Winning was the first award I had ever received for my writing, and the first time my work was published. But more than that, it was the moment I felt, deep inside, that quitting my job and going back to school to become a writer at 52 was not reckless, it was the right move. The Community Writing Center didn't just give me a platform; it gave me confirmation that my voice had a place. That matters more than I can say. Thank you for creating a space where emerging writers like me could find courage, community, and a beginning.



2025 Writing for Peace Contest

Think about peace. Make peace. Write about peace.

Deadline:
Wednesday, March 19
11:59 pm

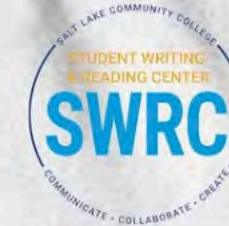
“Featuring awards in **adult** and **youth (age 15-18)** categories.”

Awards in each category:

- \$250 first place**
- \$100 second place**
- \$50 third place**

For more info:

www.gandhialliance.org/writing-for-peace



Submissions:



Color Collective

by K. J. Lewis, *CWC Associate Director & Director*

The Color Collective was a collaborative workshop series developed through a partnership between the SLCC Community Writing Center and YWCA Utah, with Evelyn Cervantes serving as the YWCA counterpart. Originally conceived by co-founders Meeyong Schwartz, Sarah May, and Viviana Felix, the program was designed as a designated community space and multi-genre writing experience for Queer, Womxn, Femmes, and Non-Binary Persons of Color — specifically Black, Indigenous, and People of Color living in Utah. Rooted in BIPOC-centered values and facilitated by community members, the program provided a safe and affirming environment where participants could come together for healing, empowerment, and reconciliation around their lived experiences.

The Spring 2024 Color Collective consisted of six sessions held every other Saturday beginning January 27, 2024, at the CWC. Each session was facilitated by local QTBIPOC community leaders, teachers, and writers. It covered a distinct theme tracing a journey from identity to futurity. The series opened with an exploration of personal identity to examine the interplay of race, gender, and other formative factors. The other workshops offered salient conversations on Indigenous histories and First Peoples, the impact of immigration and migration, and the formation of diasporic communities. The final two sessions invited participants to engage with hybrid and liminal identities before culminating in a community showcase where participants presented their creative and reflective writing.

The Color Collective was made possible through collaboration among several community partners, including YWCA Utah, the SLCC Community Writing Center, Utah Arts Fest, and UMOCA. Drawing on writing, storytelling, guided discussion, and creative and reflective expression centered on the voices and experiences of participants. The Color Collective collaboration is a testament to what community-centered programming can achieve when it is genuinely led by and for the people it serves. Pairing the CWC's commitment to accessible writing with YWCA Utah's advocacy for equity and empowerment, the series offered participants a recurring, structured space to process difficult histories and imagine new futures together, in their own words, and on their own terms.



Saturdays from 10 am-1 pm:
January 27th, February 10th
& 24th, March 9th & 23rd,
and April 6th

The Color Collective is a designated community space and multi-genre program for Queer, Womxn, Femmes & Non-Binary Persons of Color (Black, Indigenous, POC) who are living in Utah. This Fall-to-Spring program is designed for participants to come together for healing, empowerment, and reconciliation in their experiences of racism, sexism, and other intersectional oppressions.

The Color Collective programming will include education and dialogue, community collaboration, highlighting POC community organizing in Utah, self-care practices, and forming new connections with other like-minded individuals. Thank you to Meeyong Schwartz, Sarah May, Viviana Felix, the co-founders of Color Collective, for creating a program that is BIPOC driven, and centered in our local community.

Please join us every other Saturday from January 27th - April 6th for our 2024 Color Collective workshops!

Foster Healing and Empowerment:

Create a safe and supportive environment for healing and empowerment.

Promote Education and Dialogue:

Facilitate educational sessions and dialogues to deepen understanding of systemic issues and shared experiences.

Encourage Community Collaboration:

Support collaboration within the POC community in Utah to amplify collective voices and address common challenges.

Cultivate Self-Care and Healing Practices:

Provide resources and workshops for self-care, addressing the impacts of oppression and promoting resilience.

Facilitate New Connections and Networks:

Enable participants to form new connections and networks for support, resource-sharing, and collaboration.

What's Inside

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- 3 - COLLECTIVE PIECES
- 7 - WRITING GROUPS



Facebook - @CommunityWritingCenter
Instagram - @SLCC_CWC
(801) 957-2192
slcc.edu/cwc
210 E 400 S #8
Salt Lake City, UT 84111

eliminating racism
empowering women
ywca
Utah



Budget Cuts

Budget Cuts, Utah HB265

In 2025, the Utah Legislature passed House Bill 265 which required all Utah System of Higher Education institutions to reallocate 10% of the academic budgets to “high performing” areas. Kati Lewis, along with associate director, Daniel Baird from the SLCC English, Linguistics, and Writing Studies department, fought with everything they had to prevent the closure of the Community Writing Center.

Just like Rousculp and Malouf did in 2008, Lewis pulled together a formidable collection of more than 50 letters of support from local and national institutions and people. They also provided an alternative means to meet the 10% funding cut requirement. Lewis, and the rest of the CWC staff, did all they could to persuade the new SLCC administration to understand the importance and value of the Community Writing Center to the community and to the College.

This time, however, the administration would not be moved. In April 2025, it was announced that the CWC would close after one more academic year.

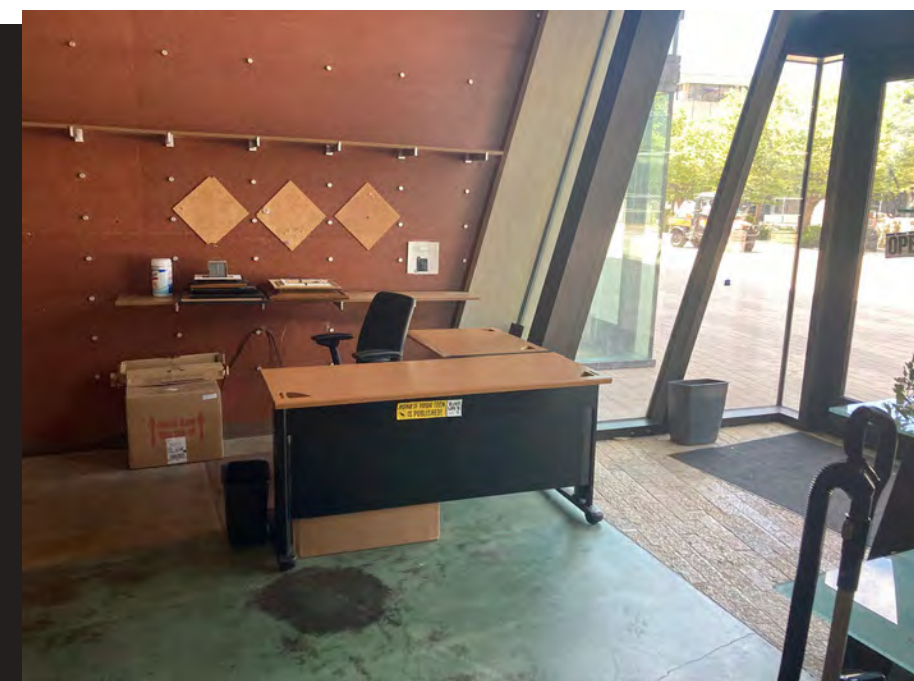
Letter Writers

Kati Lewis, CWC Director
Daniel Baird, CWC Associate
Director

Tiffany Rousculp, CWC Director
Andrea Malouf, CWC Director
Oliver Harrington, CWC Staff
Frank Cobbe, CWC Staff
Sophie Gauthier, CWC Staff
Nalu Francis, CWC Staff
Lisa Donaldson, CWC Staff
Kobe Rathsavong, CWC Staff
Mia Manfredi, CWC Staff
Elisar Soueidi, CWC Staff
Wesley Walls, CWC Staff
Westin Porter, CWC Staff
Stephanie Costa, Teen Services,
SLC Public Library
Grey McLean, Teen Librarian, SLC
Public Library
Christopher Ervin and Maggie
H. Herb, International Writing
Centers Association
Victoria Panella Bourns and Alyssa
Hickman Grove, Utah Division
of Arts & Museums
Joe Gallegos, SLCC faculty
Alisa Garcia, SLCC staff

Christopher LeCluyse, Westminster
University
Evelyn Cervantes, Wasatch
Immigration Project
Pamela Balluck, Community
Engaged Learning Coordinator,
U of Utah
Jodi Graham, Utah Humanities
Council
Fanny Guadalupe Blauer, Former
Director, Artes de México
Leslie Kelen, Center for
Documentary Expression and Art
Christine Baczek, Personal
Enrichment Programs, U of Utah
Christie Toth, Associate Professor,
U of Utah
Lara Kandolin, Salt Lake County
Aging and Adult Services
Lisa Bickmore, Utah Poet Laureate
Michaela Rae, community member
Sara Fitzgerald, community
member
Pat Gao, community member
Cheyenne Nimes, community
member
Luz Carreño, community member
Dialma Quiroz, community
member

Emily Nina, community member
Alexander Hill, community
member
Autumn Paveleva, community
member
Emi Yamazaki, community member
Bill Funk, community member
Sara Doepner, community member
Samantha Stubbs, community
member
Margarita Lafarga, community
member
Jordan Baum, community member
Noah McIlroy-Shachar, community
member
Alan U. D. Dalul-Blondin,
community member
Andrea Valverde, community
member
Jonathan Reddoch, community
member
Ben Hayes, community member
Chelsea Adams, community
member
Christi Leman, community
member
Kristen Muller, community
member



Photos by
Elisar Soueidi

After nearly 25 years, SLCC Community Writing Center will close due to budget cuts

KUER 90.1 | By Vanessa Hudson

Published September 3, 2025 at 6:26 PM MDT



Vanessa Hudson / KUER

Salt Lake Community College's Community Writing Center at the Salt Lake City Public Library, Sept. 2, 2025. The writing center will shut its doors next summer.

Salt Lake Community College's Community Writing Center will shut its doors at the Main Library next summer, following cuts made by the school.

The writing center offers coaching, workshops and writing groups. It also partners with youth writers, senior centers and the Salt Lake County jail.

"The idea was that higher education has so many resources to share with the community that we wanted to provide ways for the community to access some of those resources in ways that were different than traditional courses," said Tif Rousculp, director and founder of the writing center.

And she said it was groundbreaking.

"In terms of partnering an institution of higher education with a community entity in a long-term partnership that actually had a physical space that was serving the community, yes, this is the first one," she said.

Earlier this year, the Legislature set aside \$60 million from Utah's eight degree-granting institutions. To [earn the money back](#), schools had to demonstrate that they would cut certain programs and put that money toward other, higher-performing ones. According to SLCC's [strategic reinvestment plan](#), closing the writing center will save the school \$210,435.

SLCC will not cut funds from its [Student Writing and Reading Center](#), which provides services to all registered SLCC students.

Peta Owens-Liston, assistant director of public relations at SLCC, said the school had to prioritize instruction and programs that attract and support student enrollment and success.

"The school took a close look at expenses that were not directly related to student services and student success, and although these were difficult decisions, that's what ultimately led to no longer being able to fund the Community Writing Center," she said.

The center will shut down just a few months shy of its 25th anniversary.

Writers of all backgrounds and ages have used the center, Rousculp said. Since its launch, she estimates they've conducted nearly 15,000 writing coaching sessions, published 4,000 pages of writing, and in the last two years, worked with 250 individual authors.

Besides writing services, it also offers a sense of camaraderie for its writers.

Jennie Turner, who uses the pen name Will Turner for her published work, said she found her community there in a time when everyone seems divided and isolated.

"In the middle of the loneliness epidemic, I'm very sad to see them go," she said. "I think we're truly going to be worse without it."

Turner has a degree in vocal performance and business and is now pursuing an MBA in technology commercialization at Westminster University. She also takes undergraduate astrophysics classes at SLCC. She said there is no STEM without writing.

"If you can't read or write, then you can't do math. You just can't do math. If you don't know how to write, you cannot do science. You cannot do grant proposals. You cannot become a lawyer. You cannot become an astronaut. You cannot become an engineer," she said. "This is going to hurt STEM, and this is going to hurt everybody."

The writing center has no barriers to entry, which Turner called a rarity in American society. She said, other educational institutions are inaccessible to many.

Sarah Doepner went to the center to get feedback on some creative writing. She echoed that one of the bigger losses that will come from the writing center's closure is the chance for anyone, regardless of economic status, background or education, to write and get work published.

"In a state like ours, where legacy and history and ancestry are so important, I think it's really a nice idea to have these opportunities to publish your ideas and your work so that future generations can look at them and say, 'Oh, you know, that was my grandmother, or that was my uncle,'" she said.

There's some hope that parts of the writing center will live on in other places, but there's no guarantee.

Turner said there's nothing else out there like it, and she would love to see it come back in the future, but for now, she will be grieving a pillar of the community.

Rousculp doesn't know whether some of the services, like the youth writing programs and coaching, could be given a new home in the city, but she is trying to create archives of published work and resources for the public to continue to use.

"The Community Writing Center has been a very important expression of the college's commitment to the larger community that it serves, and it has demonstrated that education is for everybody in the community."

Lewis, K.J.

Fund- Org	Index Title	Acct	Base Budget	Revised Budget	Cur Activity	YTD	Open Commit	Balance Available
A****	Community Writing Center	62000	0	0	0	0	0	0
		65000	0	0	0	0	0	0
		66000	0	0	0	0	0	0
		70000	0	0	0	0	0	0
Sum								0

Base Budget: What's unacknowledged? Everything that won't happen in the aftermath of closing the Community Writing Center.

We sit next to each other at one of the first She Said writing workshops—we're several women raised in the "Church" describing how we've internalized messages about what women should be, should do, should look like, should offer men, should perform as, should this, should that. Claire—our workshop facilitator—employs her signature capacity for empathy, Irish slang, and care to facilitate further discussion that transforms into writing our worlds. We chronicle how and why we left the "Church" as a necessary mechanism for saving ourselves and, by extension, saving our daughters and sons. We write and share. We write and share. We write and no longer feel alone.

Revised Budget: What's missing? Everything that actually took place. The hundreds of partnerships, the thousands of conversations with writers, the many languages of the personal, political, professional, storytelling, sharing experiences, creating experiences, bridging cultures, welcoming the known and unknown into dialogue, making public voices within our communities, creating a dynamic third space for all.

It's Arab American Heritage Month, April 2024. It's six months into the Israeli government's genocide of Palestinians in Gaza. People gather at the CWC to collectively mourn, remember, and to share what they've written, created, and composed to mark this month of memory and remembering the dead. This gathering is also to honor the living, celebrate the long history of art, food, language, and history of Arabic cultures inside and outside of this country. Mostly we've gathered as a way to "never forget." April is also Genocide Awareness Month. Too many people and leaders have forgotten. We use our writing and our collective voices to remind them.

Current Activity: What is lost? Learning and sharing knowledge happen in so many places outside of the classroom. Learning and sharing knowledge happened everywhere the Community Writing Center's work went.

I'm facilitating a horror writing workshop. The participants and I discuss how horror writing can and has been used to make visible the haunted-ness of intergenerational and collective trauma to name it and confront it. One of the participants begins writing a story about a vampire having to move from place to place to avoid discovery—an analogy for surviving repeated displacement as an immigrant.

YTD (Year to Date): What's unaccounted for? Years to Date—almost twenty-five of them, distilled in an infinity loop through heart, brain, soul, muscle memory, always community.

The Salt Lake Teens Write writers and I are sitting with Roger from KCPW in one of the radio station's studios. We're practicing the radio plays the writers adapted from their speculative fiction stories. Roger and the writers tinker with sound effects of the eerie sort: creaking, ghoulish moans, iterations of what we might call a "final girl" scream, wailing winds, thunder bursts, and sublime laughing. Some of the radio plays these young writers created delve into psychological storytelling while others examine the sociological or the existential veering toward the cusp of the absurd. There is almost prophetic salience to each. The week prior, we surveyed the possibilities of pandemic apocalyptic and postapocalyptic storytelling. Of course, zombies infiltrated our explorations. It is October 2019. Being in the studio together attending to the importance of using only sound and silence to create compelling narratives weaves through time, place, and my being five and a half years later.

Open Commitments: What's hidden? This is the cruelest column: the workshops untaught, the writers who will no longer receive feedback, the writing groups no longer convening, the communities still in need of a third space, the stories and experiences and moments from lives that could have been shared and published, the moments where creativity and memory light up every part of the Center as writers find the right word/description/theme/scene/genre to express themselves.

I stand near the back of Gallivan Hall on October 27, 2022. Perhaps I want to take it all in. Perhaps I'm taking a moment to breathe. A lot has happened. The Community Writing Center is co-hosting the launch of Desecrate/Consecrate: A Great Salt Lake Anthology. Some 150 people shared over 200 poems, short stories, their photography, essays, and other artwork about the lake. We're here to celebrate their work and the community goal of saving, restoring, and sustaining our city's namesake. The Hall is pressed full. There's a rippling cacophony of conversations. Photographs of and experimental artworks representing the lake's hydrological, geographical, cultural, political, economic, and environmental realities and meanings frame the space. A few folks are dressed in brine shrimp costumes. Writers, artists, photographers, scientists, colleagues, and community members crowd into an "under the lake" themed photo installation in the southwest corner. We're a few moments away from the formal part of the launch. A text message from my son comes through. It's a picture of his daughter. She's just slightly over a day old. I move toward the front of the Hall to help the event's emcee—Caroline from KUER—formally launch Desecrate/Consecrate. I keep the image of my granddaughter—this tiny, wondrous new human—pulled up as I move toward the microphone to welcome everyone and to thank them for sharing their acts of imagination, creativity, activism, and community with us. I decide not to pull up my prepared note—I'll just riff my sentiments so that I can keep the image of my granddaughter on my phone screen. She's here with me. I say something about wanting a healthy world for her where her imagination, voice, and stories can thrive. I want this for the generations here now and those to come. The 200+ people in the room want the same. This is why we're really here.

Balance Available: What will remain? Loss and grief. And all the beauty, joy, honesty, vulnerability, care, attention, and support that the Community Writing Center offered, fostered, created, invited, published, amplified, and everything else that no spreadsheet could ever capture.

Student journalists from the University of Utah and Salt Lake Community College are interviewing me on their "takeover" of KRCL's RadioACTIVE broadcast. One of their last questions is about how I viewed the Community Writing Center's work within the context of the College choosing to shut down our work in response to mandates outlined in HB 265. This was not the first time I'd been asked to distill my seven years of leadership at the CWC as well as the Center's twenty-four years of integral work in just a few sentences. It won't be the last.

The Community Writing Center's work could never be spreadsheet-ably defined and appreciated. Although our past work and future have been line-itemed away, our work spills past every column, every category, every index, every account, every number used to quantify and justify erasure. Our work was community care work through writing and rewriting and re-imagining with community, for community, and by community. Care work does not appear on any ledger. It lives in the bodies, minds, and psyches of every writer who found their voice and carried it out into the world.

Men in Suits

by Jonathan Reddoch, *CWC Workshop Facilitator & Writer*

These men in dark suits, who put them in charge? *It wasn't I*, says the artist. *Nor I*, says the poet laureate.

They want education to be lessons on plumbing. How to hammer a nail and when. How to file a report. How to file a nail. How to follow the rules. How to turn off your brain and become a worker drone.

Why are they this way?

Art for the sake of beauty and darkness? No canvases for these masses. The men in white suits want austerity of reason.

Book bans? More than that, they want brain bans. Turn off the light of imagination to save a shilling.

Are they politicians or assassins of the creed? These fattened felines demand that the bureaucrats slice the throats of educational budgets. And to keep their cushiony chairs, they comply.

Society decries oppression, but we the people did this to ourselves. The community deserves more, or maybe we deserve exactly the punishment being doled out.

Why?

by Terry Brinkman, *CWC Writer*

Rain dripping on my face woke me from my sleep
Under the stars living on a Salt Lake City Sidewalk
Drying with pages from S.L.C.C. Community Anthology, I spy a Rainbow
The sun flung Rainbow so close I walk to the end for the Gold
The pot of Gold pushing against the Honey Bucket Outhouse. (I could use this)
As I get there, the Ghost Woman Erin Mendenhall
Wearing only a Bruins Baseball Cap carrying not a pot of Gold? (but books)
Throws open the outhouses' door knocking me to my ass
She drops a Gold Nugget of books (Now is the time of Monsters)
Flying off towards the Grand America Hotel
Another man might be afraid another man might be shocked
They aren't sleeping on a Salt Lake City Sidewalk
I pick the Anthology printed Twenty Years ago and put it in my trouser pocket
Sitting on a bench out the Salt Lake Library I pull out the book and begin to read
As I read what happened? Why? Will we ever Know why good things Die?



A Sad Farewell to “Everyone Can Write”

By Sam Forlenza, *CWC Writing Group Facilitator & Writer*

I needed to reinvent myself. My husband and I had moved in 2015 to Salt Lake City from northern New Jersey, right across from Manhattan. A view of the New York skyline was just beyond our front yard. Tom has goo gobs of family in Utah, and that was the pull here. My family is more spread out. I had worked for the last 40 years and now it was my turn to indulge myself. I had worked for the New Jersey Courts for 30 years, most of that time as a child custody mediator where I helped divorcing couples develop parenting plans for their children. After that I worked 10 years in long term care facilities (think nursing homes) as a clinical psychologist. Not needing to work, I needed to decide what I was going to do now that I was all grown up and then some.

With an undergraduate degree and background in fine arts, I immediately signed up for art courses at the University of Utah. Tuition-free courses for senior citizens were an unexpected bonus. I was thrilled when I found out the university had a very respected Book Arts program because I had been part of a Book Arts group in NJ. (I am still a member of the Book Arts Roundtable and exhibit with them annually.)

Having more time in my day and looking to explore other creative activities, I came across the Community Writing Center. I'm not sure how I discovered them, probably through visiting the library, but I knew I wanted to get involved. In the past, with rare exception, my writing was limited to academia, including a 250-page dissertation. I soon joined the Silver Pen writing group where we met twice a month in the early afternoon. It was a fascinating and friendly blend of folks. I suspect the group ranged in age from mid-50s to early 80s. Occupations represented included former teachers and at least one lawyer.

I'm not sure how, but I was drafted to be a co-leader (or some such term) with a kind and thoughtful woman who wrote about her family history. At our core we had about eight members. One impressive gentleman was a genealogist of sorts. He had published extensively in genealogy journals. He would come in with his latest article or work in progress, typically with photos, charts or illustrations. Another member wrote about colorful family characters from the Old West. A younger member wrote movingly about grief and loss. These deeply personal words brought us to tears. What a privilege it was to be among this group of writers.

It was fascinating to see who might be joining the group on any day. Sometimes we had couples show up, or maybe a parent with an adult child. At other times it might be a member who hadn't been back to the group in years. Hugs were shared all around.

Infrequently, younger folks, typically in their late teens or early twenties might join us. They did not become regulars, but they generally added youthful energy and vitality to the day's meeting. To me, they walked away feeling appreciated, validated, and motivated to explore their own literary voices.

For me, the Silver Pen members were consistently encouraging, kind, and generous with their comments. I was thrilled and grateful for their insightful observations. It validated me as a writer and as a poet. The group provided me with an unexpected and supportive environment to explore thoughts, feelings, and ideas, that often had nowhere else to go or way to be expressed. As a retired clinical psychologist, this creative self-expression was its own therapy, and I suspect others in the group would quickly agree. At times, I would bring in silly poetry or verse, and, of course, even these works were respected and welcomed. The CWC clearly filled a need in my life, and I know it did in others as well.

I was delighted to see my poetry in print in the CWC publication, *sine cera*. That was a first for me. Seeing my own poem in print fueled my interest in poetry and added to my motivation to write more and in different genres. I have since struggled to find other writing groups to fill this void.

As I conclude this sad recollection and farewell, as the CWC becomes history, I grieve the demise of another valuable educational resource. From a very young age, my parents instilled in me the critical need for education. You can steal my money and possessions, but you can never rob me of my knowledge.

If national rankings are any indication, and I believe they are, this state is not known to value education. With their mottos of “Everyone Can Write” and, “Education is for everyone,” the CWC offered critical services to thousands of folks of all ages, persuasions, and descriptions over the years. It seems this state is not particularly concerned about having an educated electorate. It certainly doesn't appreciate diversity, equity, and inclusion (DEI). DEI has basically been outlawed and seen as evil. I must ask where its values lie. Does a well-educated and diverse populace scare those in power? Maybe our leaders know that education is power. To see funding being eliminated for such a vital program which has done so much with so little, one must question why. I saw the CWC as a small but critical piece in a larger educational environment, which gradually is being whittled away.

It is a tragedy and I mourn its passing.

Ghost of Community Center

by Terry Brinkman, *CWC Writer*

Community Writing Center Buried here under SLCC's Walk of brick
Dutch oven books and poets Burning in the Sun
Knowledge Plague we become ashes to ashes skeletons
They took up their Spades and Sticks and still lost
Burning towers of silence arsenal
Poor mamma lad with her son simpleton
An awful Monday Death Phenomenon
Kind of a missing art canvas arithmetic
Midnight days rather long Piercy high
The seven-graver digger's house on the hill palace
Now out of sight out of mind horrify
Don't forget be we leave jotting down the recipes of Alice
Eating Crow with our Sweet Potato Pie
Drink milk all night long from Alice's Chalice

Obituary for a Dying Art

by Michaela Rae, *CWC Writer*

She died silently,
though not for lack of screaming.
Her body, paper-thin,
was found beneath a stack
of unapproved budgets
and still-fresh syllabi.

Once a sanctuary
for the voices left unheard,
she fueled ideas
with coffee, cheap pens,
and belief.

Her shelves housed more truth
than oval-shaped offices
and stained glass domes
ever could.

Her tables
bore witness to
first drafts, first griefs,
and first awakenings.

She taught us
that stories don't need permission
to be told.

They cut her tongue,
and corralled her to silence.
Said she was too *expensive*,
too radical,
too "unnecessary"

They forgot
that empires fall
when storytellers starve.

She is survived by
a few dog-eared anthologies,
a locked door,
and the writers
who still carry her voice
in their ink.

In lieu of flowers,
send rage.
Send poems
they'd rather burn than print.



Final Bow

by Sarah Doepner, *CWC Writing Group Facilitator & Volunteer*

I've never been religious, but the Community Writing Center has me wanting to believe in reincarnation. Not reincarnation of individuals to fill new places as the great wheel turns, but the reincarnation of a beloved institution that has helped me and Bob and Cait and Crystal and Geoff and so many others find the light of their own truth, their own spark of creativity. I cross my fingers and say, "Om Mani Padme Hum," as I visualize an institution that will continue on for another 25 years and 25 years after that. A living force of acceptance and creativity letting the great wheel roll on, picking up, helping refine and amplifying voices for as long as they need the space, open eyes and the smiles of encouragement that have been there for the last quarter century.

From the time I was able to hold a pencil until this moment, I've been writing but only sharing my work with a very limited audience. I frequently wrote something that was never shared at all, often limited by my fear of being criticized or not taken seriously. Although getting feedback was more important than seeing my words in print but because I didn't share, feedback wasn't there.

It would be a dream to have someone say,

"This is the most delightful explanation of life I've read in a long time!"

Or,

"This is exactly what I needed to read today. Thank you. You gave me chills. This is both heartbreaking and breathtakingly beautiful. I hope more people read it."

Or,

"Thank you. That was a beautiful read to start my day, with coffee in hand and rain streaming down from the sky. I know I am not alone."

But these are no longer the fluff of dreams, but real comments from people who have read my words. Words I never would have shared in the first place had I not taken the step to wrap myself in the supportive community nurtured by SLCC Community Writing Center.

I arrived at the CWC looking for a sense of community after the pandemic had forced us to choose how we would face the danger of exposure to a virus that was a serious threat to those in my senior age cohort. Just as dangerous was the threat of a shrinking world as we became isolated and alone. I fell into the isolation group and as the world finally reopened, I needed to be around others. I found what I didn't know I was looking for in

that little office on Library Square. It wasn't just the staff and teachers but included those who were making their own efforts to come together to work and encourage the rest of us to share our visions that kept me coming back, month after month.

Volunteer writing group leaders graduated from school or changed jobs and moved on. Another got sick and never returned, leaving me to become a default leader. I didn't like the role, but loved writing and respected those who felt inspired to take up the challenge of putting words on paper, words they were willing to share. I will cherish the trust those in my group had for me as they listened to my observations and suggestions. I never get that kind of trust from strangers, so it became evident that the writing group creates friends.

Then I discovered the CWC would provide a platform for our writing, publishing collections that reflected the thoughts, dreams, fears and visions of our community. It was humbling to see my words in print and being shared with so many others, others who I would never meet in person, but allowed me to be part of their world. It took time, but I discovered my voice wasn't something that needed to be kept between covers of a journal or locked inside my computer. Gradual revelations of this sort kept me engaged as I looked for other outlets for my writing.

I will continue to write and will do what I can to encourage others to pick up their pens. But I recognize my reach as an individual will be limited. It won't just be me, but a broad swath of our community, slowly being told their words no longer matter. I fear being sent back to isolation, rather than riding the wheel, being crushed by it.

The Writing Center Will Not Hold

by Jonathan Reddoch, *CWC Workshop Facilitator & Writer*

The Writing Center will not hold!
The bureaucrats deemed it must fold!
Think of the tales never to be told

Be a good boy and turn the screw
We don't have time to argue
Over the meaning of "what is *true*?"

The Writing Center will not hold!
Edict: all students must fit *their* mold
Deny thy art; take up thy gold!

School is not for thoughts and thinking
Do what you're told without blinking
The heart of the poet is woefully shrinking

The Writing Center will not hold!
In this case, *misfortune* rewards the bold
The next generation's just been sold

What Comes After

What Comes After

Already contracted to a year-long sabbatical when the decision to close the CWC came down, Lewis had to find a way to sustain the center and support its staff, volunteers, and writers for its final year. In a conversation with founding director, Tif Rousculp, they imagined the possibilities if Rousculp might return. Rousculp inquired about whether she could apply for the job, was granted the opportunity, and after doing so, was appointed the final director of the SLCC Community Writing Center.

During the final year, Rousculp, Baird, and the Writing Assistants ensured that both they and the CWC lived to its fullest. Despite having to move to the Special Collections room and fourth floor in the Salt Lake City Main Library due to construction on the Library Square Plaza, CWC staff created new programs, including a neighborhood building pop-up writing project called “Who’s Your Neighbor?” They continued to take down barriers to education in a 16-week community course on the History of Palestine

They kept the workshops, writing groups, and publications running. They created an archive of CWC publications, materials, and resources for both academic research and community use (with the academic archive housed in the Utah Division of Archives and Records Service). They presented at the national Conference on Community Writing, and received an ovation from the audience, and wrote an article for the *Community Literacy Journal*.

Finally, they sought out homes for CWC programs in other non-profit, government, or educational organizations. In fact, when this remembrance was published, a group of CWC current and former employees, advisory board members, volunteers, and writers had come together to start up a “CWC 2.0” non-profit organization to continue filling the need of access to writing, of belonging to a community, and to sharing the voices of all community writers.

Time will tell whether this passionate group will succeed, but as the contributors to this collection have shared over-and-over again, the spirit, purpose, stance, and being of the Community Writing Center will continue.

It will continue in the lives of those who were here.



What We're Losing and What We Mustn't

by Joe Roberts, *CWC Writer*

Since opening its doors in 2001, the Salt Lake Community College Community Writing Center has been a manifestation of one of humanity's most redeeming qualities: our capacity to see our neighbor as a human being worth investing in and caring for. Across hundreds of community workshops, thousands of tutorials, and publication after publication of local writing, the good people who run the Community Writing Center have provided invaluable resources to those in our state who would have otherwise been barred from academia's blessings.

The defunding of this program is nothing short of a rejection of these values. No matter what legislators and businessmen say about cutting costs and balancing budgets, our city will be made poorer by their decision to shut these doors that love threw open. Even a cursory glance at history proves that axing public resources always precipitates a backslide into darkness. The shuttering of this institution which so many writers have called home is a local symptom of the authoritarian plague on our nation's soul.

But the altruistic virtues for which the Community Writing Center has stood for nearly 25 years will not disappear when the CWC itself does. Despite everything, we are still the same humanity that brought this program into being through the shared belief that no investment in the community is misspent. We can find our way into that belief once again.

Even under the suffocating shadow that has stretched over this country, each of us may foster within ourselves that redemptive spark of generosity and faith in one another. Out of everything we have learned within the walls of our Community Writing Center — from the proper use of semicolons to the best formatting practices for resumes — I believe that this lesson in basic neighborliness is the most essential. I hope we keep it with us no matter what lies ahead.

May we wake from the nightmares of today soon and remember how to have dreams for a better tomorrow as a community.

Our Journey Never Ends

by JoAnna Johannesen, *CWC Writing Group Facilitator & Writer*

I cringed when I first heard
That the Center's closing down
At first, I thought absurd
Then reality caused a frown.

Where can I even start
To explain this little hole
That's growing in my heart
And now it feels half full.

I'm sure to carry on
For I have a bit of sass
Learned from liaisons
With a community full of class.

As I was mentoring,
Joy burst at every seam.
You've shown me how to sing
And fulfill my writer's dream.

Tho' it's sad for this closed door
Yet, writer's journey never ends
For our thoughts forever soar
With the stroke of every pen.

Holding Space for What May Come

by Cassandra Stark, *CWC Writing Group Facilitator, Teen Mentor, & Writer*

In college, my first English professor and her love for Annie Dillard taught me how to write something other than poetry, but the SLCC Community Writing Center taught me how to be a writer. There, I learned to write 50,000 words in my first NaNoWriMo, to share out loud the stories I had convinced myself no one would want to hear, and to arrive in a space with one job – to hold space for art in any form.

I came to the Community Writing Center wanting to learn, but I quickly became the host of my own writing circle, Graffiti Writers. My goal was to welcome all kinds of art from all ages, offering a place for anyone who felt disconnected or unrecognized. For over a year, I hosted a band of misfit writers, moving from a library corner to tables tucked between art installations at the Urban Arts Gallery.

My time with the community ended after a season of creative writing and math homework with Hser Nay Paw, my Salt Lake Teen Writers student. Together, we wrote for the teen anthology before she moved with her family to another state, and I moved with mine to Australia. We didn't share language or culture, but creativity taught us to show up for each other.

Hser Nay Paw was the first to teach me what it truly meant to show up unconditionally and allow someone to be seen, heard, and known for who they are and what they need. Knowing her paved the way for my move to Australia—sight unseen, never having visited—a possibility that changed the trajectory of my life.

Holding space for Graffiti Writers—through changing co-hosts and all kinds of writers—taught me the most important practice of my life: holding space for whoever might come, even when no one does.

I wouldn't be where I am today without the SLCC Community Writing Center. There, I built lifelong relationships with mentors, broke down my own walls in writing, and learned to let things arrive in their own time. That experience taught me to be the facilitator and guide I am today—helping others write their bravest stories, arrive on the page with what is most difficult to say, and holding space for them as they find their own words and pace. It is through my own willingness to stay with the page through the hardest stories that allowed me to create the self-healing awareness practice that has helped me arrive in my life as a person, as a creative, ever since. What was once the space for Graffiti Writers has turned into the career and calling I so lovingly call BeMo – a practice that wouldn't exist without this soft, quiet start in facilitating the unknown for whoever arrives, however they arrive.

The only thing I've ever wanted to be—entirely on my own—was a writer. All I ever wanted to do was write.

My earliest memories are of creating and illustrating stories. While other neighborhood kids built Kool-Aid and lemonade stands, I would furiously illustrate multiple copies of what I deemed my greatest literary work (“The Runaway Tree” has to be my best story to date) and sell my stories door to door. When I write now, I honor my younger self—her authenticity, bravery, and belief that anyone would want to read her stories. But I wouldn't know how to hold that space, to keep writing, and to arrive in my own time if not for my experience with the Community Writing Center. I wouldn't still be growing as a writer every day if not for my writing mentor (Hi, Shauna!) and her advice—someone who has witnessed my story, on and off the page, for 12 years – since the day we first met at the library.

Losing this sense of community aches, but I know art must go on. It always does.

Art arrives. So do we.

We Are Still Here

by Elizabeth Suggs, *CWC Workshop Facilitator*

The first time I heard about the CWC, I knew I wanted to be part of it. I told my friends, encouraged my family to join. I loved what this place offered, opportunities for students, for teachers, for writers. CWC made me feel valued as an educator and gave me space to grow as a writer.

To see it fall away, to watch it be dismantled by a rich white man claiming it's "for the good of the school," is devastating. It shows he never tried to understand this place or the people in it. The wonderful, brilliant people I believe in, who can be more, do more, even if that means going elsewhere to do it.

I saw a few CWC folks at a horror convention the other week. We talked about how hard it is to let this place go. How unfair it all feels. But underneath that grief, there was a spark of something else. Hope. People need places like this. I need places like this.

And even as someone tries to stamp it out, as if its meaning could be erased, we won't let it die. We will fight. We will endure. Because we have the soul to do so. Because we carry the spirit of this place, and we will ensure it survives.

The building might crumble. It may sit empty for years. People may lose their jobs. But the meaning will remain. It cannot be destroyed. It is the essence of hope. It is the marrow in our bones that allows for joy, for creativity, for community.

This name, this place, so long as we speak it, will thrive.

And it will grow stronger. Because we made it strong.

Because we are still here.

Only Community Can Cure Loneliness

by Elizabeth Hanna, *CWC Writer*

I have wanted to be a writer since the second grade. Cliché, I know. Judy Blume, S.E. Hinton's *The Outsiders*. I didn't realize at the time that she used her initials to hide the fact that she was a woman.

I do write for a living, amassing over 5,000 words a day more days than not. Charting, drafting nasty letters to insurance companies that have denied life-saving medications, emails, lesson plans, feedback, PowerPoints. All the writing inherent in teaching and clinical practice. I guess that makes me a writer.

The problem is that kind of writing doesn't scratch the itch. You know, the itch. The one that grew stronger, less easy to ignore during the pandemic. So, in my downtime at the hospital, I found myself writing fiction. Something I hadn't done since grade school, creating stories about living on alien planets, pets who could read minds and talk, and most importantly, an elaborate story about what my My Little Ponies would really get up to when I was at school.

I wasn't alone. The loneliness epidemic festering within a real-life deadly epidemic, sent people online and into groups. For me, it was Gotham Writers Workshop. I would get together with strangers. We would do exercises: free flow, share things we were working on outside the workshops, share our feelings about the pandemic. I didn't go there to process the pandemic. I came to get laughs, which I did, and write microfiction. I even entered some competitions and lost, but who's counting. I even got a letter to the editor published in the *LA Times*. That felt important.

I feel almost guilty about missing the pandemic, but when things started cooling off, I stopped writing for fun. Back to prior authorizations and past medical histories.

Then 2024 happened. My fiction writing had slowed, but I was trying to figure out how to write a novel and failing. I took a short writing course and reconnected with a former mentor who had also found solace in writing. A refuge from the hospital. Now I had a refuge in a friend, who shared this same passion for much the same reason. Even with the fear of what 2025 might bring, it didn't feel so bad.

The night of the inauguration, I picked up my laptop, put aside my flailing historical fiction novel and started typing something totally different. Something I had riffed off the cuff in my short class when I got sick of talking about my characters and realized that 1843 is a very particularly challenging year to set a story in.

My writing itch was replaced with a burn, and the only salve was my story. In less than a year, I finished my first draft of a novel. When I took breaks from my novel, I would write more. I got published: an op-ed on DEI in the *American Journal of Nursing*. I wrote an essay on peace and won third place in the *Gandhi Peace Award*, a competition I found out about when I came to a workshop on fiction at the CWC. A sanctuary in a pit of despair, a space that made me feel like I lived somewhere progressive and cool. The CWC was the shimmer of light at the end of a tunnel.

But a nagging voice was there: They will close this. They will come for this. We can never just leave something nice alone here.

When I was asked to read from my essay for the Gandhi Peace Prize, the news had already broken that the CWC would be closed. I won a cash prize, the first time I have ever been paid for creative writing.

My essay on peace was a gamble. I didn't really follow the instructions. Instead, I chose to write about Malcolm X, the Warsaw Ghetto Uprising, Yasser Arafat's olive branch and a gun speech. I knew it was a gamble. Either the judges would get my point or toss it. Turns out they got it.

You see, peace isn't always possible. Sometimes you have to fight. We have to fight.

Once again, I don't want to follow the instructions. I don't want to write an essay about what should be remembered about the CWC. I want to write about what we should do to save it instead. I want to write about why community is the answer to the manufactured loneliness epidemic. It isn't by accident. It's for profit. Public Enemy spoke of the prophets of rage; now we live with the profits of rage. Forty percent of the S&P is now directly the result of online hate and vitriol.

Writing is a solo activity. Or so I thought. But it turns out I was wrong. Writing is only half of the exercise. Sharing what you have written is the other half. Meeting people, meeting with people, having somewhere like the Community Writing Center makes it safer to express yourself, to be yourself. Not having to use your initials to hide your true identity.

Saving the CWC isn't about having somewhere to bring my microfiction for a glance over. Frank, Kati, you're the best. It's about having somewhere safe to be ourselves. Together.

I won't let this be the sad eulogy of a beautiful place that helps us make meaning out of the meaningless. I am done letting the schoolyard bully punch us and then take our lunch money.

The closure of the writing center isn't to save money. It is an attempt to take away our power. Because words have power. But more importantly, it serves as an armory for those who wish to stand up and speak out. It is the answer to the manufactured loneliness epidemic, and that makes it dangerous to those who profit from our isolation. Look how much violence and harm vicious words have already wrought.

There is only one solution: more words, better words.

Because we actually have the best words.

Best Job I Ever Had

by Lisa Donaldson, *CWC Operations Associate*

How do I say goodbye to the best job I ever had?

To the shelves lined with books, eclectic art, plants and small plastic toys

Songs and laughter spilling from the classroom

The clickety-clack of the busted up old wheel

Writing prompts on post-its for pens or small treats

Arts Fest, Farmer's Markets, Anthology Events

The joy and pride felt from sharing one's stories for the first time

And the vulnerability it takes to do so

It hasn't been all celebrations and successes

There was the chaos of disrupted plans

Scrambling to throw together cohesive curriculum in moments

Continuing coaching while someone outside yells and kicks the windows

Visits from "the former President of the United States"

Apprehensive trips up the stairs, rounding poo corner

Zombie apocalypse barricading of the doors

"Lesbian Nymphos!"

"Stay out of my stories!"

Pigs on the Plaza

Defunding, devaluation

But there have also been moments of deep connection

Workshops where strangers meet

Sharing fears, hopes, tears

Finding commonality and understanding through writing

Unhinged staff meetings running completely off the rails

CWC Mascot Pencil Friend, and Selma our emotional support pup

The entire staff standing and singing "Treeeeeees" (okay, in my dreams)

The gift of having others trust you with something as personal as their writing

The joy of reading your stories, of working together to make them stronger

And most of all, you.

All of you.

Our brilliant directors and assistant directors

Creating and maintaining an environment of support, respect, collaboration

My co-workers, sharing their talents and knowledge

Inside jokes, educational institution war stories, pet health concerns

Love and loss

I'm not sure how to close this long, meaningful chapter of my life

To walk away with work still to do, stories still in need of telling

But I walk away brighter, stronger, more knowledgeable and kind by knowing you

And there are still stories to be told

Forward Together: Lessons from the CWC

by Christopher LeCluyse, *Westminster University Writing Center Director & CWC Advisory Committee*

The SLCC Community Writing Center was one reason I decided to accept a job as an English professor and writing center director at Westminster University (then Westminster College) in 2006. I had already heard from colleagues at the University of Texas at Austin Undergraduate Writing Center about the great work it was doing. When I visited Salt Lake for my on-campus interview, I had the better part of a Saturday free, so I decided to have an authentic downtown Salt Lake experience.

It was a “bluebird day” in late January—cool but sunny, brightened further by fresh snow under a cloudless sky. I jumped on Trax from my hotel and rode what I discovered to be only one stop to Library Square. I marveled at the Main Library itself and the fourth-floor view of the surrounding snowy mountains, quite a contrast from central Texas. While there I popped into the CWC and introduced myself, mentioning the colleagues who had encouraged me to check out the place. The energy and creativity of the CWC was immediately evident, making me all the more excited at the possibility of joining such a vibrant writing center community.

Over the years I connected with the CWC as often as I could. My own consultants-in-training conducted observations there. Other local writing center directors joined the CWC staff for “Tutahpaloozas,” informal gatherings where our writing consultants could meet and contribute to each other’s writing center practice. I joined the CWC’s Academic Advisory Board, formed amid the first rumblings that SLCC might move the center from its prime location, and continued to meet with colleagues from other area universities in continued support of the CWC and its programs. A few of my own consultants went on to work there after graduation, further cementing the bond between our centers. When I was approached about starting a community writing center in South Salt Lake, the CWC was of course the first place from which I drew inspiration.

When word went out that the CWC was once again being threatened—this time not merely with being moved but with closure—I and my Advisory Board colleagues did what teachers of writing do: we wrote. I tried to explain to an SLCC administrator the incredible reputation the CWC had outside Salt Lake, as well as how fully it realized the mission of a community college. Sadly, our words were not enough to reverse short-sighted thinking that saw the CWC only as a solution to a budget crunch and, ironically, moved to separate the college from the community it was established to serve.

The one bit of good fortune those of us who direct other writing centers in the Salt Lake area can glean from the CWC’s closing is that it taught and showed us how to be

community. CWC administrators and writing assistants were always at the leading edge of an already collaborative field, modeling empathy and humility as radical forces we all can take forward into our work with writers and with each other—what CWC founder Tif Rousculp calls a “rhetoric of respect.” If we follow the CWC’s example, all of our writing centers will be community writing centers.



Memory and Practice

by Francis Kenneth Cobbe, *CWC Writing Coach*, Photo and Graphic by Francis Kenneth Cobbe

“I understand you have some experience with writing tutoring. You were at the CWC, is that right?” Dr. Rebecca Nowacek, co-director of Marquette’s Norman H. Ott Memorial Writing Center, asks me at the start of our meeting. I’m in her class, ENGL 4230, which prepares future tutors (“Otters”) for a successful time at the Ott. I’m learning a lot in this class, but much of it I already know. I’ve been here before.

“Yes, the Salt Lake Community College Community Writing Center. A bit of a mouthful, so otherwise known as the CWC.” I had never realized how much of a mouthful it was. Maybe there’s something to be said about being willing to take up verbal space. Even “es el see see, see double-u see” is a bit much. 25 years of impact in 7 letters.

“Well, that’s great. They’ve done a lot of good work there. Jen told me about your presentation at the conference.” She references Dr. Jenn Fishman, co-director of the Ott, whom I met at the Conference on Community Writing when we got to present about the CWC and its impact and legacy. It was also my first trip to the Midwest, a sneak peek at a culture across the lake from where I’d be moving. On the flight home, I looked out the window at Milwaukee below me and thought wait for me, I’ll see you soon.

“Yes! That was such a wonderful opportunity, especially to share what the CWC does before it closes.” Everything feels bittersweet now.

“It’s closing? Why?” she asked.

Why doesn’t she know? Why doesn’t the whole nation know? Why isn’t this making headlines?

“SLCC is defunding it, unfortunately. The director at the time tried to write an appeal, but they wouldn’t even look at it. Something to do with a Utah bill for higher ed that prioritizes high-impact job skills.” I’m ‘that guy from Utah’ now, and I have an endless supply of horrors to tell you about, just say the word.

“As if writing isn’t a job skill!,” she responded.

“Right?” Dr. Nowacek, would you be willing to talk to some people at SLCC... I think we have a good case here.

“Well, that’s really unfortunate to hear. That is such a loss.”

“It really is.”

Funny how grief manifests in tight smiles and ‘thanks for getting it’ and the

imperceptible catch in my breath when I relay this yet again.

“What’s George gonna do when the CWC closes? I’m worried about him. He can’t just have nothing and no one. I wish I could do more.”

“Yeah! Poor guy! Is he on Medicare?” My mom is a problem solver. A problem solver with connections to healthcare. She’s very efficient with her resources. I fear it’s no help here.

“Almost certainly. But I don’t think I can tell him to talk to a case manager. I don’t think he’ll understand. The system isn’t accessible to him.”

“That’s tricky. Do you want some ideas for places he could talk to? Some neurological care support?”

“Sure. I can print it off and give it to him. Maybe he’ll be able to make use of them. I wish I had more time.”

“I can’t believe they’re taking away this resource.”

“I can. But I know what you mean.”

“You guys do so much for him. Why won’t the senior centers help?”

“He goes to the senior centers, but they don’t really help him. He says people get frustrated with him and don’t understand. He says we’re the only people who listen to him and don’t get mad.”

“That’s heartbreaking.”

“I know.”

The computer screen fills with blue and gold confetti: CONGRATULATIONS, YOU’VE BEEN ACCEPTED. I can’t breathe. “I need to step out to make a call,” I say to Mia at the front desk. She smiles and nods at me.

My mom answers on the second ring. “I got accepted into Marquette! With a huge scholarship! They said I’m a great fit!” I can hardly talk from how wide I’m smiling.

“That’s amazing! Congratulations!”

I pace around a tree on the library plaza, weighing the pros and cons, and eventually deciding that it’s just too perfect a fit to pass up. I opened my acceptance letter at the

CWC, and decided to accept it and enroll on the library plaza. I hear the news of Marquette on the property of SLCC, which shares the exact same school colors. I feel like my life is starting.

“They’re closing the CWC.” I deliver the news with a heavy heart and flat tone. I don’t have any tears yet. I have anger, but it’s a quiet undercurrent. I’ve used up so much of my outrage on Utah’s corrupt higher education that one more heavy blow seems to sap me of the rest of it.

The same conversation, over and over, the same explanation received with “but that makes no sense!” The same condolences, the same sigh. For a while, the same encouragement for people to write letters to SLCC, until that was cut from my script. A call to action helps. It’s easier to deliver bad news when you can tell people they can help.

It’s gotten a lot harder to deliver the news.

“I got a job at the CWC! I start after Christmas, I’m so excited!”

“That’s awesome!” My friend tells me over the phone. “But I thought you were able to stay with NAMI after all?”

“Yeah, I guess that situation got resolved, that was a scare.” The non-profit industrial complex is beyond broken. How many times have I seen that in my budding professional life? Three. For the three non-profits I’ve worked for. We won’t even talk about Clever Octopus. “But cmon man, it’s only like, five hours a week. I’ll be getting 20 at the CWC.” What I was really saying was the CWC is a real job, I can support myself better there.

First, the CWC was a place I could breathe. I could create, write, and share my writing as a queer teen and not feel different. My voice was recognized and heard in the Iron Pen. The CWC was where I felt normal, one of the rare places in my life at the time where I didn’t feel ostracized.

Then the CWC was a place of opportunity, a real, genuine part-time job, where I’d get to interact in-person in an environment I enjoy. It was a place of actual career development, where I proved to myself I could ‘work work’ at a ‘job job’ when I have the right environment and people around me. I met beautiful, brilliant, important people. I learned incredibly valuable skills. I established myself in the field of writing professionally.

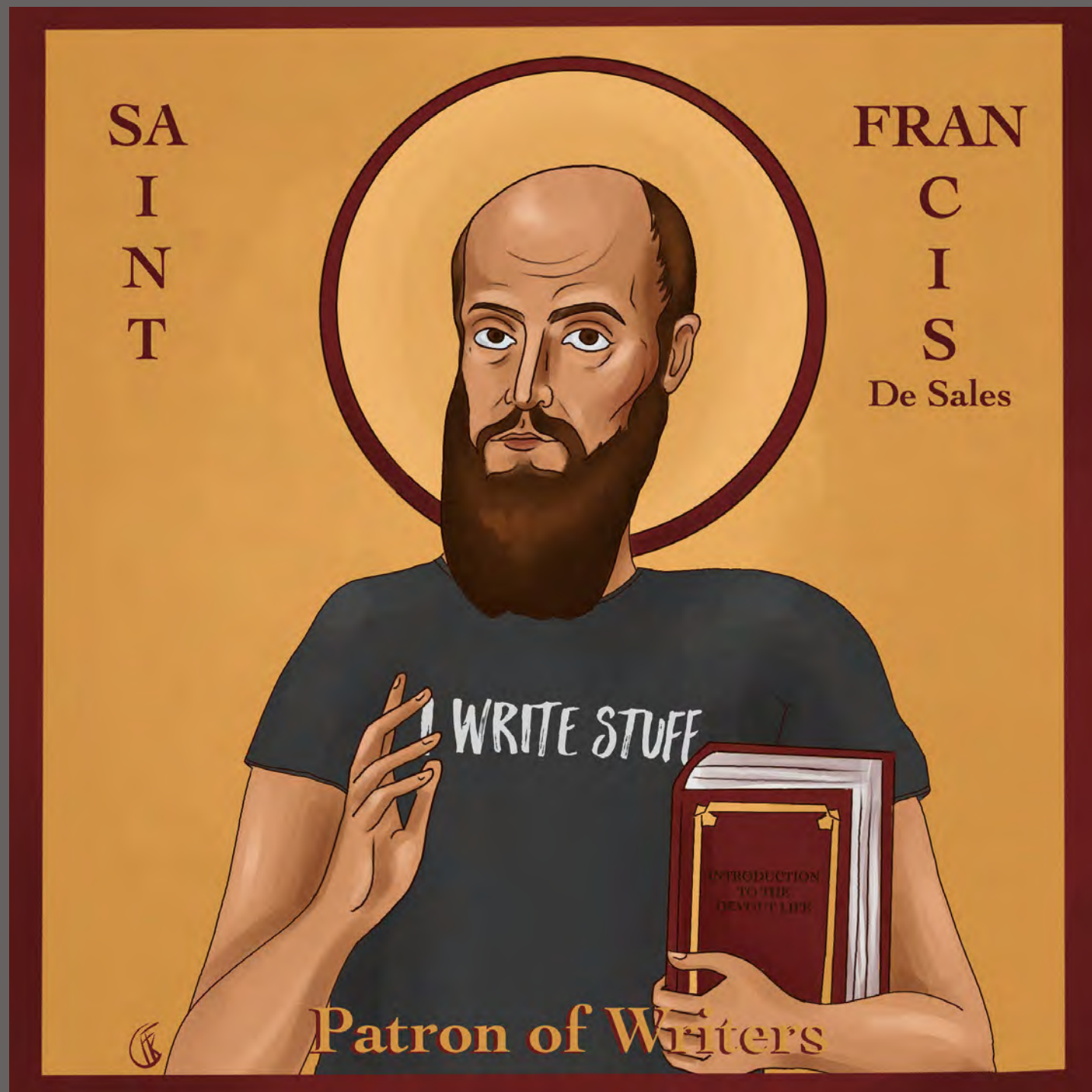
The CWC continued to be a place of development. It was during my time at the CWC that I was also attending OCIA (Order of Christian Initiation of Adults) and working towards my Catholic confirmation. During the time in my life when I had to think very rigorously about how I live and the choices I make, I had a work environment that supported the love of neighbor, living among community, and respect for the poor in spirit (for theirs is the kingdom of heaven). The CWC gave me many opportunities to practice what I was coming to preach. I’m especially grateful for the workshops I co-led at Juvenile Justice and Youth Services (I was in prison and you came to me). I became Catholic at the CWC. I didn’t become Catholic while I happened to work there, no, I became Catholic there. I’m a better person, a better Christian, for the community involvement I learned to love there.

Now, the CWC lives on in memory and practice. Everyone touched by it will remember the impact it had on their life. For me, it lives on in the skills I learned and the motivations I have. I can do more good in my life because of my time at the CWC, and the closing doesn’t change that. It exists not only in memory, but in all of the actions and writings and kindness done by people who knew it.

The loss of the Community Writing Center is devastating. I worry especially about the people touched by the center who will have no other resources to turn to. However, I don’t think the story of the CWC is contained in its closing. It’s in the 25 years of service, in the lives it’s touched, and it’s in the lives it will continue to touch through the people that learned and grew from it, who won’t stop using their community writing skills. It was there. It did good. People greatly benefited from it, and that’s not undone now. That can’t be undone.

The CWC’s closing doesn’t rewrite the impact it had, and it doesn’t stop its impact. The CWC is a huge part of why I’m paid to write now, why I have a degree in writing studies, why I’m preparing to be a writing tutor at Marquette, and why I understand the importance of community-centered practice. I take the CWC with me into everything I do. Its closure doesn’t change that. They can take away the safe haven at the plaza, but they can’t stop me from tutoring.





The Quiet Radiance

by M.G., *CWC Writing Assistant*

In awe of writing in my community, meeting new faces, connecting with strangers alike and unlike, and sharing laughs, tears, and experiences through the work of the Community Writing Center—

A Poem about the power of this space. May it linger beyond its remembrance and may stories continue to move between us. Even in the fleeting moments, I believe there will be this quiet radiance that we've created together. One that resists the many layers of silence that so loudly work against us.

Our voices arrive like strangers,
But, our stories pile in
Like the afternoon sun.

The light stretches across us,
Beneath our feet, at the tips of fingers.
It fills the echoing space that was once between.

We write to remember,
To reclaim, to witness.
To bend beyond the callous walls that try to contain us.

And though the sun will fade,
And our shadows may return,
Our words will still hum in remembrance.
A quiet radiance
A written resistance.

Last Splash at the Palace of the Brine

by Justice Morath, *CWC Associate Director & SLCC Psychology Faculty*

The Pixies released their song “Palace of the Brine,” one hundred years after the first Great Saltair came to be. Being that Salt Lake is a convenient concert stop between Denver and California, the current and third generation of the Saltair rising from the brackish water drew inspiration for many touring bands.

The Pixies had a falling out not too long after that song was released. Their bassist Kim Deal fledged and made it big with The Breeders. The album, *Last Splash*, went platinum because of their hit, “Cannonball,” an insult directed at their foundation in The Pixies.

The Saltair, destroyed twice, with multiple revival attempts to follow, was the greatest attraction in the West specifically because of its foundation in the unforgiving yet beautiful Great Salt Lake. A certainty by its design, the wooden pylons rotted in the brackish substrate too easily and the dry salt encrusted winds peeled and parched the over exposed wood, making it as ripe for nature’s destructive intentions and tragic accidents as grunge music.

While Saltair Version Three is still intended as a concert venue, occasionally hosting raves, metal, and other genres best set far from neighborhoods, it now mostly sits gated and empty, serving more as a landmark for cyclists to feel accomplished on Saturday mornings. The water has far receded from the palace shore, requiring a long walk across salt flats to access the briny shore.

What does this have to do with the Community Writing Center? Well, I submitted a version of that essay for the 2020 Iron Pen Non-Fiction category. No awards nor honorable mentions that year. A few years after though, I did win the CWC’s Iron Pen Non-Fiction Adult category for a related piece about the salt flats; how I take my dogs out there to poop and run sometimes.

Before all that, I also served a two-year term as the Associate Director; a rotating gig for SLCC faculty. I was the first non-English Department faculty, coming from Psychology. In that time, I was able to partner and collaborate with numerous community organizations such as the SLC Library, Boys and Girls Club, the Inn Between, the Salt Lake County, Columbus Community Center, the Utah Arts Festival, the VOA’s Youth Resource Center, and the Utah Pride Center to name just a few. It was also a remarkable way to engage SLCC, U of U, and Westminster students to do the high impact community engagement through part time work and volunteering.

Through these community partnerships we inspired writers of all ages and put SLCC into the minds of all these people who didn’t think of themselves as writers, but now did. While some did choose to enroll at SLCC those that didn’t still shared what was our remarkable reputation of caring about the community we are in. That impact may be difficult to quantify, but I assure you the quality of that awareness is much higher than billboards on I-15.

So, this is my “Cannonball”; SLCC choosing to close the CWC was a naïve mistake. Short-sighted and antithetical to our mission of a community college that claims to care about the community. But such is the destructive nature of budget cuts.

Like the Great Saltair on its third rendition, I look forward to seeing what the second Community Writing Center will become. While it won’t take the same physical space as the original, neither does the newest Saltair. As such the CWC will still be about sharing words, no matter how hostile funding spreadsheets can be. And maybe there will be a future after this last splash. After all, The Pixies did get back together.

This ink in

by Stacy Kidd, *CWC Workshop Facilitator & Volunteer*

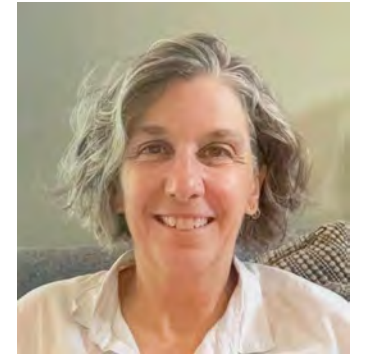
The spider on the floor
You save it or don't

You write what you know or toward
What you hope to find out

A Final Word of Thanks

by Tif Rousculp, *CWC Director*

When I sat down to write this on March 19, 2026, I had to pause. I took a breath and added the closure of the SLCC Community Writing Center to the dozens of losses and sadnesses that have transpired over the past several years. While others may not feel the same as I do, I know that for many this moment in history is particularly challenging. Existential ruptures (e.g. AI, climate change, pandemics), rocketing wealth disparities, oligarchy, autocracy, corruption, violence, war, brutality, and hatred for difference continuously flood our zones. The closure of a writing center for the community pales in comparison to the world's metaphorical (and literal) burning.



I pause again to notice similarities between today and October 22, 2001, the day the SLCC Community Writing Center opened. Just three days before we opened our doors, a U.S.-led coalition invaded Afghanistan in response to the terrorist attacks of September 11th. The U.S. Department of Homeland Security was launched and the Patriot Act enabled sweeping surveillance powers and indefinite detention without trial of immigrants. Technological advances created conflict over artistic and intellectual copyright due to file sharing systems (and the launch of iTunes). Stephen Spielberg brought to film Stanley Kubrick's vision of the future with *Artificial Intelligence*, a film about a child robot that could feel and express emotion.

Some of this seems quaint in comparison to now, though at the time, for many, there was a similar mix of fear and wonder to that which I feel today. Even so, there is a clear difference, one which has contributed to the closure of the SLCC Community Writing Center. Back when the center opened, higher education had not yet fully succumbed to an efficiency and production model of learning, one that measures success through needle-movements and metrics, one that relies on standardized and monetized delivery systems, and one that has virtually abdicated its long-standing purpose of building critical thinkers and engaged doers. Nowadays, higher education seems most purposed for turning tuition-paying students into useful and compliant workers.

Of course, the complexities facing higher education cannot be rendered so plainly in a few cynical sentences. This I know. I also know that a college-sponsored community writing center would not find a foothold (not even a toe-hold) in today's corporate-eyed approach to higher education. That the CWC has survived this long into the current

zeitgeist is remarkable. The people in these pages have made it so. At the same time, while we lament the decision that SLCC has made to shutter the center, it is essential to remember that it is also the people of SLCC who made the extraordinary life of the CWC possible.

It is those people who understood for more than two decades that the Community Writing Center contributed deeply to SLCC's purpose to be "the community's college." The Salt Lake valley community is not, and was never, only fee-paying students. These people at the College understood that the Community Writing Center served as an open invitation for everyone to see themselves as learners and, by extension, as a part of SLCC. These decisionmakers knew that the Community Writing Center added to the College's market-value; unsurprisingly, the SLCC president who gave the CWC the green light in 2001, H. Lynn Cundiff, was a successful entrepreneur on his own, brought to SLCC to establish a more corporatized model of education. He may not have fully grasped what the CWC was doing, but he knew a smart use of not-very-much money when he saw it.

Deeper than value-added advocacy, though, were those people at SLCC who genuinely believed that the CWC was doing something fundamentally good for the Salt Lake community. They understood that people learn and belong and grow in non-linear and complicated ways and that the state's only community college should provide them with opportunities to do so. People like David Richardson and Geoffrey Brugger, the executive administrators who persuaded President Cundiff to do something different and championed the center through the first years. People like Helen Cox, who was my administrative supervisor while the CWC stabilized; John McCormick, who was the CWC's administrative dean during the 2008-2009 economic crisis; and President Cynthia Bioteau, who allowed herself to be persuaded to keep the center at Library Square. People like Dean Roderic Land, who saw the value of the CWC, and, finally, President Denece Huftalin whose leadership insisted that the community retain a place in the community college, no matter how hard external forces pressed against it.

In this collection, Clint Garder wrote, "What should be remembered about the CWC? The people." Yes, the people should be remembered because they made the CWC a cherished, loved, and deeply held marvel for 25 years. The people should be remembered with thanks because, with people, hope always punctuates fear, and beginnings always come after ends.

Thank you, everyone, for the SLCC Community Writing Center.

People of the SLCC CWC

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Stephen Ruffus
Susan Miller

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Elisa Stone
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Kati Lewis
Melissa Helquist
Stephanie Maenhardt
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Heather Waite-Grover	Jo Hornecker-Newkirk	Kathryn Hansen	Lynn Peterson	Michael Narciso	R.O. Despain
Heidi Gillette	Joan Nicholson	Kathy Tran-Peters	Lynn Siimons	Michael Nelson	Rachel Oaks
Heidi Sorenson	Joana Rose Castillo	Katie Langston	Maddie Diez	Michael Whitworth	Ramona Maassen
Helen C. Droitsch	Joann Swanson	Kay Denton	Madelyn Boudreaux	Michelle Imber	Randy Eggert
Helen Salas-McCarthy	JoAnna Johannesen	KC Hutton	Maggie Abney	Michelle Stern	Raven Haymond
Hilary McAvoy	Joanne Tidwell	Kecianne Shick	Maggie Haggberg	Mimi Broadhead	Rebecca Brown
Hillari Brandise	Jody Andes	Kellie Brosamer	Maggie Ryan Vogt	Mindy Dolan	Rebekah Trawick
Holly Welker	Joe Bradshaw	Kellie McGuire	Mallory Davis	Minghao "Morris" Su	Reginald Clark
Honey Rachelle Graham	Joey Bentzley	Kelly Albrecht	Marc Black	Misty Evans	Reiley Porter
Howard Sullivan	Johanna Bowman	Kelly Coffey	Marc Hanson	Mitchell Loe	Renee Roberts
Hunter Wolfe	John Kotun	Kelly Corbray	Marcela Gomez	Molly Fitzel	Rex Masters
Ian Stephens	John Thompson	Kelly Johnson	Maren Fisher	Morgan Davis	Rian Plummer
Irina Gushin	John P. Wilkes	Kelsey Hill	Margaret Burke	Naomi Clegg	Richard Barnum-Reece
Isabel Dulfano	Jolene Stephens	Kendra Boweter	Maria Calvi	Natalie Hart	Rick LaPointe
Isabella Bartok	Jolyn C. Brixey	Kendra Madsen	Marie Duffin	Natalie Moldover	Ricky Garcia
Ischa Buchanan	Jonathan Admire	Kerem Cantekin	Marji Gilmore	Nathan Taylor	Rilee Pickle
Jake Rosenzweig	Jonathan Carlisle	Kevin Peaslee	Mark Alder	Nephi Allred	Robert Langman
Jake O'Connor	Jonathan Long	Kevin Smith	Mark Ramey	Nicholas Gregory Taylor	Roger Nelson
James Belnap	Jonathan Ramirez	Kevin White	Mark Smith	Nicholas Stoddard	Roger Setha
James Blakesley	Jonnathon Hardy	Kim Schuske	Marshall Jensen	Nick Lesiak	Rosa Hak
James Catano	Jordy Slade	Kimberly Zanini	Martin Earl	Nikki Hammer	Ruben Cerbera
James Kelley	José Bonilla	Kimbirlee Graves	Mary Alred	Nonnie Suso	Rudy Matthes
James Ostler	Joseph Lindberg	Koeven Wilder	Mary Garrity	Olivia Crellin	Russ Carter
James Rosinus	Josephine Hogan	Kris Pierce	Mary Gustafson	Olivia Moreton	Russell Wagstaff
Jamie Tanner	Joshua Jensen	Kristen Rogers-Iverson	Mary Lloyd Barth	Pace Gardner	Ryan Berger
Jane Grau	Joy Saethre	Kristin Carroll	Mary Phillips	Paige Frame	Ryan Trimble
Janelle Tardif	Joyce Luttrell	Kyle Ruscigno	Marylee Freedman-Clarke	Paige Mehlhoff	S. Isabel Harris
Janice Vincent	Juanelle Thomas	LaJuana Taylor	Matt Black	Pamela Saunders	Sam Forlenza
Jay Taylor	Judith Goff	Lara Samuleson	Matt Hart	Paola Loya	Sam Theriault
Jenée Brenning	Julia Campbell	Lara York	Matt Morris	Pare Kaderi	San Tran
Jenette Purdy	Julie Lehr	Lasy Phanthalanasy	Matt Spencer	Pat Harding	Sandy Lui
Jennifer de Tapia	Julie Sheen	Laura Goldberg	Matthew Livermann	Patricia Gao	Sandy Rivka Levy Barbero
Jennifer Larsen	Julie Youle-Lenoch	Laura Kirwan	Matthew Milligan	Patrick Morrison	Sapna Vishwanath
Jennifer Neal	Kaitlyn Blackburn	Lauren Doxey	Maximilian Stiefel	Paul Taylor	Sara Aird
Jennifer Seagrave-Large	Kaitlynn Hatzidakis	Lauren Wilder	Meg Kinghorn	Paula J. Colborn	Sarah Alva

Sarah Buchanan
Sarah Doepner
Sarah Farley
Sarah Pike
Sarah Rose
Sarah Silcox
Sarah Wagstaff
Scott Dunn
Scott Eggleston
Scott McQueen
Shaleane Gee
Shanna Hock
Shannon Booher
Shannon Hoffmann
Shannon McGee
Shashank Rao
Shaun Reimers
Shawna Stewart
Shaylee Anderson
Shelley Sidle
Sheri Bell-Rehwoldt
Shima Yoshida
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Silvia Navejar-Catten
Stacey Fabros
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Stephanie Garahana
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Stephanie Smith
Steve Fernelius
Steve Pastorino
Steve Warren
Steven Dama
Steven Duncan
Steven Michael Kelly
Stu Nolan
Suan Pineda
Summer Bammes
Susan Abney
Suzanne Coleman
Suzanne Fields
Suzanne Gehring
Sydney Bishop

Tara Harrison
Tawnya Cazier
Taylor Palmer
Ted Lazenby
Ted Olson
Teena Brown
Tere Archibald
Terra Davis
Terry Houlahan
Thomas Larmore
Todd Allen
Tracy Thomas
Tracy Tyler
Trenton Judson
Trevor Myrick
Trisina Dickerson
Truman Allen
Tyler DeCol
Victor Ngyuen
Victoria Yee
Virginia Ellinwood
Warren Winkel
Wendy Mulkern
Weston Wood
Whitney Denney
Whitney Strong
William White
Winifred Walker
Yin-Tam Cheuk
Zachary Evans

Note: CWC records were scoured to find every person who gave of themselves to the SLCC Community Writing Center during the past 25 years. Sincere apologies to anyone who has been unintentionally unnamed.

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Patrick Hutchings

Subject: Writing group
Date: Tuesday, March 24, 2026 at 9:24:22 AM Mountain Daylight Time
From: Dave Bastian
To: Tif Rousculp



CAUTION: This is an external message from: [REDACTED]@gmail.com. If you have questions regarding its validity, please review how to identify suspicious emails.

Hi Tif,

Just wanted to drop you a quick note and let you know that I just started a writing group here in Grand Junction and we will be meeting for the first time tomorrow. I know the CWC is (sadly) no more, but at least it lives on in some very small way!
Hope you are well!

-Dave Bastian

