

## View results

Respondent

7

Ken Weisner

1642:21

Time to complete

### Program Information

1. Program or DASG Account Name: \*

Red Wheelbarrow Literary Magazine, Student Edition

2. Is this a new DASG account? \*

Yes

No

3. Please enter your DASG Account Number: \*

41-57760

### Line Items (Object Codes)

DASG Accounts and Funding are divided into Line Items representing specific categories of usage (salary, supplies, food, services, etc.).

Line Items are identified with Object Codes in the DASG Accounting System, which are the equivalent of Account Codes in Banner.

The available Line Items and their Object Codes for this request are as follows:

- 2310 - Student Salary
- 3200 - Hourly Benefits (Required for Student Salary)
- 4010 - Supplies
- 4013 - Promotional Items
- 4015 - Food
- 4060 - Printing
- 5214 - Professional Services
- 5510 - Conference & Travel
- 5520 - Field Trips

4. What is the first Line Item you need to request funding for? \*

- 2310 Student Salary
- 4010 Supplies
- 4013 Promotional Items
- 4015 Food
- 4060 Printing
- 5214 Professional Services
- 5510 Conference and Travel
- 5520 Field Trips

### 4060 Printing

(Flyers, posters, programs, etc.)

5. 4060 Printing Amount \*

Please round up to the nearest whole number.

Please enter a whole number

6. 4060 Printing Description \*

7. What is the next Line Item you need to request funding for? \*

- 5214 Professional Services
- 5510 Conference and Travel
- 5520 Field Trips
- None

### Request For Information (RFI)

**Description:**

Please provide comprehensive details about your program.

**Public Disclosure:**

Be advised that all documents and information submitted will be accessible publicly online.

**Please redact any Personally Identifiable Information (PII).**

8. Please provide a thorough description of your program. \*

No other De Anza program is quite like Red Wheelbarrow, which is a centerpiece of Language Arts' vision of an empowered community of De Anza student voices and also provides unique opportunities for student contact with Bay Area literary culture. The spring quarter "student edition" provides a platform for diverse, award-winning, uncensored student voices, and both editions (we also do a "national edition" which DASG does not fund) provide student editors and staff with state-of-the-art training and experience in editing and publishing, including exposure to digital book design software and best practices required for art publication. We are requesting support for our 2026-2027, spring quarter student edition (spring course, spring production)—printing expenses only. We get great value using cutting-edge print-on-demand pricing from Bookmobile and also feature (see any of our recent editions) high-quality art production now using color folio inserts printed on art-friendly paper. Our collaboration with the Euphrat Museum (discovering student artists through the student show) and the art department makes for an improvement in issue quality and breadth of community served. Over the past two years we have evolved significantly in terms of also posting the magazine PDF online along with creating the printed book. We've also evolved in how we have adapted to teaching the editing course fully and successfully online (using both synchronous and asynchronous methods). [Note: We do not ask for your support for the fall national edition (fall production), which also provides great opportunities for De Anza students to engage, read, and even interview writers from all parts of Bay Area and national literary culture, including writers whose work we solicit or study, or those who speak on campus. In recent years, student teams have interviewed and published top writers including Juan Felipe Herrera, Saul Williams, Adrienne Rich, Tracy Kidder, Gary Snyder, Dave Eggers, Francisco X. Alarcon, Stephen Kuusisto, Matt Sedillo, Ellery Akers, and David Allen Sullivan.

9. What new services or features have been added since your last DASG RFI submission? \*

Enter N/A if you have not submitted a DASG RFI before.

We have received an innovation grant from President Omar Torres for providing a scholarship/internship to two students from the "Rising Scholars" program who will collaborate with Red Wheelbarrow editors and staff to create the 2025/26 selection of writing by incarcerated and system-impacted California writers. For the past ten years, Red Wheelbarrow national edition has published the work of incarcerated writers alongside the work of established writers nationwide.

10. Enrollment Overview \*

- Provide the total number of active students and newly enrolled students for each of the past three years.
- Indicate how many of these students were retained for more than a quarter.
- Clarify whether your program is designed for a specific demographic or serves the entire De Anza population.
- If available, include a breakdown of racial demographics.

EWRT 68A/AX is the meta-course for our student literary magazine program. We've had good enrollment out of necessity. Our language arts division and our vice president of instruction require 20+ seat counts. I've been able to achieve and retain this enrollment amount by recruiting effectively. We have a few returning students each year, usually say 15%. They are able to take the "B" or "C" leadership course sections of the EWRT 68 meta-course. Over the past five years this formerly hybrid course and print-only journal has adjusted to fully online—and as of now we create both a print journal and downloadable PDF online. The whole creative writing program has done well in terms of equity according to our most recent department program reviews. We serve an expanding cross-section of the De Anza population. I say expanding because there is always more work to be done. In 2019 as a hybrid course, we finished with 21 or so, in 2020, first year online, it was down to around 12, then in 2021 up to 19—and in 2022 up to 27. Again in 2023 we had well over 20 pass the course, offered for the first time by Jen Penkethman, and around the same number in 2024 and 2025 as well. If you need portal print-outs to back up this data with grades redacted, please request through Language Arts Dean Thomas Ray. These are the student editorial staff members who edit (create) the magazine. Remember, we also provide unforgettable service to the 50 or more students who are published in the journal, plus their families, friends, and readers. So in this sense Red Wheelbarrow serves a particularly varied, diverse group.

11. Attach any relevant enrolment documents

**Attachment Guidelines:**

For accessibility, please ensure all attachments are submitted in their original filetype (Word, Excel, PowerPoint, etc.) or as PDFs with searchable text. Avoid submitting scanned documents, as signatures are not required for this digital submission.

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No answer provided.

## 12. Program Marketing and Promotion \*

- How does your program currently promote itself to the entire student body? What strategies and channels are used for outreach and advertising?
- Have you implemented specific efforts to engage and reach underserved student populations? If so, describe the methods and strategies used.
- If outreach to underserved students has been challenging, what obstacles does your program face in addressing this issue?
- Provide a detailed marketing plan for the current academic year, including any promotional materials you have used or plan to use.

Our well-publicized end-of-year event is a major campus awards ceremony and reading (since 2020-2025 it has been in Zoom). The event is promoted on the campus-wide calendar. The event is student-emceed by diverse presenters, and it showcases artists and writers and poets from our full campus community, bringing together all poetic styles for a festive magazine launch. Without the magazine itself, and DASG support of it, we'd have none of this festive literary atmosphere and community. We promote our editing course, our "call for submissions," and our launch event, using all available means including class visits, faculty and students disseminating fliers, and social media. We have our own website within the De Anza English/ Creative Writing site as well.

Student edition: <https://www.deanza.edu/english/creative-writing/red-wheelbarrow-student.html>

National edition: <https://www.deanza.edu/english/creative-writing/red-wheelbarrow.html>

The book is also stocked in the Follett version of the campus bookstore and will now be routinely sold (we have asked them to do so) up by the cashiers. English faculty annually recommend a variety of talents to join our spring course, including students from underserved groups, to work on the magazine each year. I specifically request these individualized recommendations. This has been a good recruiting strategy in terms of creating diversity. We also recruit editors and submissions from diverse First Thursday crowds or lit or creative writing courses where diverse and creative leaders might connect with us. Our new Rising Scholars internship/scholarship program aims for a diverse talent pool as does our commitment to publishing the work of incarcerated and system-impacted writers, we hope in both the national and student editions this year.

## 13. Reflection and Feedback \*

- How does your program collect and utilize student feedback for improvement (e.g., pre-/post-surveys, focus groups)?
- Can you provide examples of feedback received?
- What actions have you taken to address these areas?

Students tend to love the program and appreciate available opportunities within it to both specialize in areas of interest and engage in leadership. The EWRT 68A/AX course was officially reviewed by our Language Arts Dean in I believe 2021. I could provide you that with his commentary. The course has continued to go well. I manage the program, but since I have not personally taught the course over the past three years (my talented colleague Jennifer Penkethman has done that), you would need to speak to Dean Thomas Ray of the Language Arts Division to get data and an overview of the course's success and the more detailed nature of student feedback. Our graduation poet in 2021 mentioned the Red Wheelbarrow program at graduation as did our college president. We've made significant changes responding to Covid and to our changing culture, following the exigencies of the time (online posting of magazine, YouTube channel) and evolving student leadership and interests.

## 14. Attach any relevant student feedback forms, surveys, etc.

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No answer provided.

## 15. Does your program offer any online services? \*

Yes

No

## 16. Online Services \*

- How has your program adjusted to offering services online?
- What strategies or tools have you implemented to ensure the quality of services remains high in a virtual environment?
- If your program hasn't yet transitioned online, what specific plans or steps are in place to provide online services in the future if necessary?

You can see for yourself the professional quality of our websites:

Student edition: <https://www.deanza.edu/english/creative-writing/red-wheelbarrow-student.html>

National edition: <https://www.deanza.edu/english/creative-writing/red-wheelbarrow.html>

I've mentioned earlier: 1) the editing class's successful adaptation over the years to hybrid and online modes, and also to hybrid-Zoom and Zoom-only launches of publications— and 2) the fact that the magazine itself is now available both as a downloadable PDF and as a high-quality print journal.

## 17. Sources of Funding \*

- What are the current funding sources for your program (e.g., college funds, external income, grants)?
- Provide details for each source, including account numbers, account names, balances, and any specific purposes or restrictions tied to the funds.

1) Our fall national edition runs a national prize with Poetry Center San José. We have been able to use entry fees from that prize to pay for our student Red Wheelbarrow award scholarships through the foundation the past several years. In fact we have insisted on it :-)! These cash prizes go to ten students per year. Note: these scholarship awards are not funded by DASG. DASG funds (partial) printing costs only. Our foundation account, which also accepts tax-free donations (and has received as few over the years), is #844618-551000.

Our FUND 15 account, #115294 - 238005 - 671000 (INDEX: 250294), is where we gather funds to pay for printing and other publication expenses. Printing, layout, design, and proofreading costs are paid through this account. Printing & design/ proofreading costs might be \$1,500 or more, for example, but we only ask for \$1,000 from DASG. The Fund 15 is replenished each year only by foundation monies and sales. Sales have been around \$1,000 per year up until Covid for both issues combined. In other words, we normally take in about \$500 for each issue in sales. Covid and the resulting cultural shift to online really hurt us here. We plan to finally do a sales fundraiser on campus and online to help us replenish our Fund 15. I will be teaching on campus in winter and the Follett bookstore on campus is now stocking our books, which is a significant and needed change that took a lot of effort to accomplish, including help from our VP for Instruction.

## Request For Information (RFI) - continued

### **Description:**

This section ensures adherence to the DASG Budget Guiding Principles, which can be found at [www.deanza.edu/dasg/budget](http://www.deanza.edu/dasg/budget)

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## 18. How does your program provide resources or support to help students achieve their academic and personal goals? (IMPACT) \*

We are a unique program in the way that we combine academic achievement and personal growth in what we ask of our writers, artists, poets, and even editors. The course and the editing activity is contributes to each students' transcript, resume, sense of community, and personal well-being.

## 19. What opportunities does your program offer for students to develop leadership skills and engage in civic activities or advocacy? (IMPACT) \*

The course EWRT 68 has leadership sections and academic rigor.

## 20. How does your program support and promote student participation in co-curricular or extracurricular activities to enhance their overall college experience? (IMPACT) \*

Red Wheelbarrow (our student literary magazine program) brings people together. We listen to one another more deeply through the arts. We explore values as writers and artists and express our feelings during hard and changing times. We also are a (arts/ literary) community rooted in respect and listening and caring for one another's deepest stories, emotions, and craft. We also give cash awards to the best student artists, writers, and poets. We further create pride in self-expression through guiding one another through the publication process.

## 21. How does your program contribute to improving student retention by enhancing the quality of education and student engagement at De Anza College? (IMPACT) \*

Marginalized and psychologically vulnerable students need art and poetry. They need to be seen and humanized through the arts. Some students in the arts are only at De Anza for those arts programs. Other students find the arts to be a crucial joy and release within the stressful academic, work, sociopolitical, and personal lives they are navigating.

## 22. How does your program promote and ensure accessibility, equity, and inclusion for students from diverse backgrounds? (DEI) \*

Diversity is at the core of the course and the magazine. The mission of the magazine to to represent a range of campus voices. The arts, including the literary magazine, are fundamental platforms for marginalized voices and for our most honest expressions. It is with awe each year that I observe how many of our most marginalized and brilliant and vulnerable students in creative arts excel. The creative arts are first responders for the vulnerable; we are on the front lines of appreciating one another for our diversity and for our true stories and struggles coping with marginalization.

## 23. What steps does your program take to incorporate environmentally sustainable practices in its operations or events? (ES) \*

We do online publication in addition to a short print run. We waste less paper than ever with our use of PDFs, digital layout, and online proofreading.

24. Attach any other relevant documents

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No answer provided.

## Requester, Budgeter and Administrator Information

The Requester is the person completing this request form. The Requester and Budgeter are usually the same person but may be different.

For DASG Accounts, the Budgeter is the person directly responsible for managing the account for the program and their Administrator is the person overseeing them in relation to the DASG Account.

**The Budgeter and Administrator cannot be the same person.**

**Signatures that are Required for Utilizing Funds**

All future financial documents, forms, requests, requisitions require the signature of the Budgeter(s) responsible for managing the account for the program and their Administrator in relation to the DASG Account. The Budgeter(s) responsible for managing the account for the program and their Administrator in relation to the DASG Account shall sign designating it as an appropriate expenditure of DASG funds and in the best interest of the student body. Administrators are responsible for any expenditures exceeding budget allocations.

**The Budgeter and Administrator cannot be the same person.**

25. Are the Requester and Budgeter the same person? \*

Yes

No

26. Budgeter's Name \*

Ken Weisner

27. Budgeter's Email Address \*

weisnerken@fhda.edu

28. Budgeter's Phone Number \*

831-252-3958

29. Budgeter's Relationship to Project \*

Manages project

30. Budgeter's Position on Campus \*

English Instructor, Emeritus

31. Administrator's Name \*

Thomas Ray

32. Administrator's Email Address \*

raythomas@fhda.edu

33. Administrator's Phone Number \*

408-864-8547

34. Administrator's Relationship to Project \*

Administrative, oversight

35. Administrator's Position on Campus \*

Dean