

DASB Budget Request 2021-2022

For All Programs Excluding Athletics

Budget Request due to the Office of College Life by 4:00 pm Monday, November 9, 2020

Applications and attachments must be typed and submitted via email to Dennis Shannakian at ShannakianDennis@fhda.edu.

Please also copy the Administrator on the email.

Applications must be submitted as Word documents or searchable text PDFs (not scans; signatures are not required)

The Subject must be in the following format: "DASB Budget Request - DASB Account/Program Name - DASB Account Number"

For Example: "DASB Budget Request - DASB Budget Committee - 41-51140"

Everything submitted will be publicly available online.

Delete the Object Codes and lines within Object Codes you do not need.

1. Program (Account) Name: Red Wheelbarrow Literary Magazine, Student Edition
2. Is this a new DASB account? Yes No DASB Account Number: 41-57760
3. Amount requested for 2020-2021 \$ \$1,000
4. Total amount allocated for 2020-2021 \$ \$1,000
5. How long has this program existed? In various forms, formerly as Bottomfish, for 50+ years
6. Number of students directly served in this program: _____

Please ACCURATELY and THOROUGHLY complete numbers 7 – 10 and use additional sheets if necessary.

7. List ALL other accounts and/or sources of income (list ALL **Account Numbers, Account Names, Account Balances, and Account Purposes/Restrictions**) also list ALL Co-Sponsorships for the Program; include anticipated future sources and co-sponsorships. Accounts and amounts will be verified.

Failure to disclose ANY and ALL non-DASB Funding Sources will result in the immediate disqualification of your request and/or the freezing of your DASB Account if already approved.

B Budget Accounts: None

Trust Accounts: None

Fund 15 Accounts: 115294 - 238005 - 671000 (INDEX: 250294)

FHDA Foundation Accounts: 844618-551000

Grant Funded Accounts: _____

Other District Accounts: _____

Off-Campus/Off-District Accounts: _____

On-Campus Co-Sponsorships: _____

Off-Campus Co-Sponsorships: _____

8. How have you been meeting or how do you plan to meet the budget stipulation of requiring that all students benefiting from DASB funds allocated to you have paid the \$10 DA Student Body Fee and are DASB Members (DASB Budget Stipulation # 1)? Staff members are all students and can be polled. Do you want us to pull students who contribute art and poetry to the magazine as well? That we've never done. All contributors are students from that particular academic year—that we do know.
9. **What would be the impact if DASB did not completely fund this request?** We would request a special allocation next year. Failing that, we would appeal to the Language Arts Division for emergency funding—but LA money is already fully committed. And the college is already paying for the two (reduced already from three) Red Wheelbarrow classes and is unable to provide additional funding. We barely survived the notorious "viability committee" last year. We have to self-fund and also to enroll 20 or more students in our courses each quarter to survive. In the past, on at least a few occasions, faculty members have contributed significantly (even up to \$500) out of pocket—just to keep the magazine and annual awards afloat. So without DASB support, we would publish online only (or cease publication entirely for a while), and since magazine sales drive the annual student awards, they could be reduced as well. We could always "rob Peter to pay Paul" and diminish the quality of the National Edition in collaboration with Poetry Center San José in order to make certain the Student Edition thrives—that would be our other option to survive if not funded. The Red Wheelbarrow student edition magazine culture is a time-tested, successful partnership between DASB and the academic side of the college. The annual national edition can (and must) try to pay for itself, but the student edition, for which we are asking only for print-fund support, is not a commercial enterprise but actualizes every year a multi-faceted and enduring devotion to student creativity. It's a great investment and return—empowering student writers, artists, poets, and editors.

10. Total amount being requested for 2021-2022 (from page 3) \$ 1,000

Delete the Object Codes and lines within Object Codes you do not need.

Printing (4060)

(Flyers, posters, programs, forms, etc.)

	Item	Intended Use	Cost
1.	<i>Red Wheelbarrow</i> Student Edition	literary/arts magazine printing	\$1,000
2.	_____	_____	_____
3.	_____	_____	_____
4.	_____	_____	_____
5.	_____	_____	_____
		TOTAL:	\$ <u>1,000</u>

Total amount requested (also complete line 10 at bottom of first page) \$ 1,000

Request For Information (RFI)

	Question / Inquiry	Program Response
1.	Please provide a thorough description of your program (250 words max)	<i>Red Wheelbarrow</i> 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 fall "national edition: which DASB 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 2021-2022, spring student edition (spring course, spring production) <u>printing expenses only</u> . We get great value using cutting edge print-on-demand pricing from Bookmobile and also feature (see 2018 or 2019 editions, for example) high quality art production now using color folio inserts printed on art-friendly paper. Our collaboration with the Euphrat Museum (student show) and the art department makes for an improvement in issue quality and breadth of community served. [SIDE NOTE: We do not ask for your support for the fall national edition (annual winter course, 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 Saul Williams, Adrienne Rich, Tracy Kidder, Gary Snyder, Dave Eggers, Francisco X. Alarcon, Stephen Kuusisto, Matt Sedillo, Ellery Akers.
2.	Please provide how many students are actively engaged in your program. Backing it up with data will help.	300-500? I'm including students who publish in the journal, read the journal, come to the event, and take the class. We publish around 50 students' work; we get around 100-150 at the in-person event; each book sold (50-100 over time) eventually gets read by one or two other people; we have 25 in the class, and friends of both students in the editing course and published writers & artists are often strongly effected by the book as well.

	Question / Inquiry	Program Response
3.	Why is your program important and what is the rationale behind having this program on campus? (250 words max)	Red Wheelbarrow brings people together. We listen to one another. We give cash awards to the best student artists, writers, and poets. The arts, including the literary magazine, are fundamental platforms for marginalized voices in a diverse society 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 against marginalization. We also are a (arts/ literary) community rooted in respect and listening and caring for one another's deepest stories, emotions, and craft.
4.	How will your program expand students' perspectives and positively impact their lives and the community? (250 words max)	The arts by nature expand student perspectives. In the course, in the journal itself, and at the event, everyone is having their awareness expanded when they encounter one another's visions and voices. Also, please see answers to #1, #3, and #10 ☺
5.	How is your program working to improve itself every year? Do you receive student feedback? Implementing a student survey and sharing the results with DASB will be beneficial for our review process.	I like the idea of a student survey; we've never done that. We've increased class size. We've found a grant for the national magazine. The national magazine now also helps fund the \$1,000 in scholarships (grants) provided as awards to winning students each year. I think our biggest challenges will be ongoing funding. The college can't afford to fund the arts as well as it might under different circumstances. Electives take concerted effort by all "stakeholders" to keep them afloat.
6.	What are all your sources of funding? Please include funding from the college, any sources of income, any grants, and any other source. Has your program taken the initiative to search for other sources? (list ALL Account Numbers, Account Names, Account Balances, and Account Purposes/Restrictions)	For 2016 and 2017 the NATIONAL (not the student) magazine did receive one-time (two year) outside funding (from a donor into the foundation account) to start a National Poetry Prize that we offer in conjunction with Poetry Center San José, but we receive no other funding for our student edition. That's why we have a Foundation account. 2) Any sales money from our student edition is invested back into the Red Wheelbarrow annual awards in fiction, poetry, and art—offered in June of each year at our magazine launch event. Currently Red Wheelbarrow gives between \$750 and \$1,000 annually to the best student poets, writers and artists on campus (as determined by outside judges). Please note that there is zero fat in our request. Red Wheelbarrow continues to offer excellent value because of the competitive nature of “print on demand” pricing. We in Language Arts continue to be deeply grateful to DASB for (your) support. For more information on the magazine, see https://www.deanza.edu/english/creative-writing/red-wheelbarrow.html

	Question / Inquiry	Program Response
7.	<p>Go through the most recent DASB Budget Goals/DASB Budget Guiding Principles and explain how your program fits each of them or as many as possible. (250 words max) The DASB Budget Goals/DASB Budget Guiding Principles are available at www.deanza.edu/dasb/budget</p>	<ul style="list-style-type: none"> • Fund programs that help students succeed and enable them to achieve their academic and personal goals at De Anza College. Yes, this is what we do; in fact, 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. • Fund programs that promote leadership, diversity, civic engagement, campus community development, academic skills development, environmental sustainability and equity among all students. The course EWRT 68 has leadership sections and academic rigor. Diversity is at the core of the course and the magazine. See #10 regarding equity. There is a weird amount of redundancy in your application ☹ • Fund programs that benefit students during the fiscal year of the budget. Yes, end of each academic year, we are a capstone arts program, bringing together the best artists and creative writers in celebration. In 2019, we did this very successfully in Zoom! • Fund programs that only benefit DASB members. Yes. • Fund programs that serve students efficiently while maintaining quality Our creative writers routinely win awards in the national “League for Innovation” creative writing competition. • Fund programs that would generate DASB Revenue. Our program as a whole has a synergy. So the national edition does fund the awards for the student edition. Sales (although not a major factor) also fund awards and additional printing and shipping costs (the \$1,000 DASB grants us does <i>not</i> cover all of our printing costs). So we are generating “matching” funds, if you will. • Fund programs that have demonstrated efficient and effective use of the previously allocated funds. I think our careful short-run printing relationship with Bookmobile is a great value to our students. Also, the synergy between DASB and our Fund 15/ Foundation account for the national edition creates something greater than the sum of its parts. Each part is essential—and needs the other. • Fund programs that promote student retention by enhancing the quality of education at De Anza College. Yes, we do this. Marginalized and psychologically vulnerable students need art and poetry. They need to be seen and humanized through the arts. Often, our students in the arts are only at De Anza for those arts programs. Other students find it a crucial joy and release within the stressful academic, work, and personal lives they are navigating. • Fund unique programs that fall outside the purview of what should normally be funded by the college. Wouldn’t it be great if the college fully funded the literary magazine. The fact that we still have the dedicated EWRT 68A/Z course is in itself a miracle. But there is no additional college money to print the journal; divisions don’t have money to dole out for that. THANK YOU for stepping in on behalf of students who write and paint, etc., and want to understand one another inside and out.
8.	<p>Explain how your program is unique. Are there any programs on campus that are similar or is there any duplication of services? (250 words max)</p>	<p>The spring quarter "student edition" provides a platform for diverse, award winning, uncensored student voices—and teaches students professional editing and publishing skills. We are a platform for diverse students to tell stories and express everything they think and feel. This is student edited, student designed, and all student-content.</p>

	Question / Inquiry	Program Response
9.	Explain how your program advertises and promotes itself to all students. Has your program made extra effort to market and reach underserved students? If so, describe how. If not, describe what challenges your program faces in trying to do so. Provide a clear plan for the current academic year as well as any marketing material you will or have used. (250 words max)	Our well-publicized end-of-year event is a major campus awards ceremony and reading (in 2019 it was in Zoom—perhaps again in 2020?). It is on the campus-wide calendar. The last two years the chancellor has come, college president, etc. The event is a chance to showcase artists and writers and poets from our diverse community, bringing everyone together for a festive launch. Without the magazine itself, we have none of this festive literary atmosphere and community. We promote both our editing courses and our “call for submissions” (and our event) using all available means including flyers, class visits, having faculty announce and pass out fliers in classes, and Facebook as well as other social media. We have our own website within the De Anza English/ Creative Writing site as well. The book is also stocked in the campus bookstore (will be when we reopen).
10.	Explain how your program promotes equity on campus. (250 words max)	The arts, including the literary magazine, are fundamental platforms for marginalized voices in a diverse society! Not only LGBTQ or those with diverse identities and backgrounds. How about for those with mental illness and psychological vulnerabilities and psychosocial marginalization? Those are often creative writing students who most excel. I pick up a random issue and look inside. A major contributor, D.G, is Mexican American. But K.B. is a survivor of child sexual abuse—and is mixed race white & African American. D.M.is wheelchair bound with cerebral Palsy and writes here about sexuality and freedom from that cultural position. S.P is transgender (woman’s body, pronoun he). G.L is a brilliant poet, Chinese American, pathologically introverted, went on to win first prize in a poetry competition as a junior transfer. Her sister is Autistic. In fact, G.L. is on the spectrum with shyness and is a musical (and now a poetry) savant, and is doing great now in part because of her poetry success at De Anza. H.Q. mother of an autistic daughter, excels in our program and is in this issue. J.D has many psychological vulnerabilities and was addicted to heroin. Poetry is one of the things that has saved his life. N.M.A published here a prize-winning photo about family home hospice care (in addition to his Latino roots). It is with awe each year that I observe how many of our most marginalized and brilliant and vulnerable students in creative arts are often not even “counted” by equity number crunchers. 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 against marginalization.
11.	Please indicate which object codes are critical for DASB to fund this year.	Printing Only.
12.	How has your program adapted to providing its services online? Alternatively, please provide a clear plan for how your program would provide online services if needed in the future.	Being online this past year has gone well so far. We have hard copy books of the 2019 student edition that I am happy to snail mail you. For now, if you go to our website http://www.deanza.edu/english/creative-writing/red-wheelbarrow-student.html . — you can download the book PDF! Our launch in Zoom was a good success. Student run. There is also a "YouTube channel" with some triumphs such as this prize winning story: https://www.youtube.com/watch?v=HzMC_3K38Fs . The editing class is Zoom was a good success. Smaller classes work well in Zoom. Note: <i>We believe strongly in the printed book as an art form in itself and a great vehicle for sharing art and poetry. Our vision is to continue to enhance the printed book with digital platforms and versions, but by no means to replace it. Once campus re-opens, we want you and everyone, including student contributors, to be able to pick up the BOOK (object) in the campus bookstore! —kw</i>

Signatures are not Required for this Application

Signatures are not required for this application; however, the Administrator should still review and approve the application and should be copied on the email submitting the application. **The Budgeter and Administrator cannot be the same person.** Applications must be typed and submitted via email along with any attachments; applications must be submitted as Word documents or searchable text PDFs (not scans).

Signatures that are Required for Utilizing Funds

All future financial documents, forms, requests, requisitions require the signature of the budgeter(s) and the administrator responsible for the program of the account. The budgeter and administrator responsible for the program of the account shall sign designating this is an appropriate expenditure of DASB 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.**

Budgeter and Administrator Information

Budgeter’s Name:	<u>Ken Weisner</u>
Phone Number:	<u>831-252-3958</u>
Email:	<u>weisnerken@fhda.EDU</u>
Relationship to Project:	<u>EWRT 68, literary magazine student edition, course instructor & editor</u>
Position on Campus:	<u>English Instructor</u>
Administrator’s Name:	<u>Thomas Ray</u>
Phone Number:	<u>ext. 8546</u>
Email:	<u>raythomas@fhda.edu</u>
Relationship to Project:	<u>(Overall supervisor, signs off on spending requests)</u>
Position on Campus:	<u>Dean, Language Arts</u>

Approved by DASB Chair of Finance

(Produced by the Office of College Life - 10/27/2020)