

Call for proposals in two rounds: Fall and Spring
ROUTING SHEET: SCHOLARLY AND CREATIVE ACTIVITY GRANTS (SCAC)

Applicant(s): _____

Applicant Department(s): _____

Project Title: _____

Check one: _____New Faculty _____Experienced Faculty (faculty are considered new up to one year before the application for tenure)

Have you received any university-funded grants?

_____Yes _____ No If yes, when? _____*

Have you submitted all reports? _____Yes* _____ No

Application Deadlines (both hard copy to department Chair and electronic copy to the designated person on www.oswego.edu/grants are due by 4:30 PM on either the fourth Monday in October (fall round) or the third Monday in February (spring round):

Applicant Signature

Date

Applicant Signature

Date

Applicant Signature

Date

Signature denotes support. Please attach a brief explanation if you DO NOT support this proposal. It is the responsibility of the signer to deliver this application to the appropriate office before the deadline.

Department Chair

Date (Thursday following the submission)

Dean

Date (Monday, a week after the submission)

Dean routes application to the Provost's Office, 702 Culkin Hall on Monday, a week after the submission.

Chair, SCAC

Date

Provost

Date

*If the faculty member has received any university-funded grant before, the latest report of that work must accompany this application.

GUIDELINES: SCHOLARLY AND CREATIVE ACTIVITY GRANTS

This program is designed to provide support for faculty and staff in the development of their scholarly and creative activity (SCA) programs to be more competitive in his/her field, i.e. getting external funds. Projects that are expected to result in peer-reviewed output, significant public activities/presentations, or to have significant impact on local/campus or national/international community will get priority. Evaluation criteria are provided below. Also, refer to FAQ and contact the Chair of the SCAC if you have any questions.

DEADLINE: Your proposal must be complete, signed by you, and turned in to your department chair by 4:30 PM on the day of the deadline. It is the responsibility of your chair to do his/her part within the specified time and deliver it to your dean. You must submit an electronic copy of your finalized proposal to the designated person on www.oswego.edu/grants by 4:30 PM on the day of the deadline. You do not need to put signatures on the routing sheet for the electronic copy. Late submission will not be considered.

ELIGIBILITY: A goal of this program is to extend its benefits to as many applicants as possible. All full-time teaching faculty (including librarians), full-time temporary faculty who have multi-year contracts and are not in their final year, and non-teaching professionals on term and continuing appointment in the Division of Academic Affairs, are eligible to apply within this category with the following restrictions: applicants may receive a maximum of one SCAC award per year; however, one may apply for a Challenge Grant or a Faculty Mini Grant during the same academic year. SCAC grants are available to individuals who will be on sabbatical at the time they would receive the grant; however, salary may not be requested in that case, and only supplies or travel to perform activities may be requested; also, applicants must demonstrate an earnest effort to work with the ORSP to get external funding for their sabbatical needs. No grants will be awarded to faculty who have not submitted project reports for all previous SCA (Challenge, SCAC, FMG, ESP) grants. The application must adhere strictly to all guidelines. Both the paper and the electronic copies of the proposal must be submitted by 4:30 PM on the day of the deadline of the round in which they have applied in order to be considered.

FUNDS: The total money available for any individual grant will be up to \$3,000. There are no minimum or maximums for specific categories with one exception: faculty requesting assigned time must allocate funds for adjunct replacement. Individuals submitting a grant application must indicate how the money will be spent on the itemized budget sheet. A strong justification for each item must be included, especially faculty salaries and time release. The role of the applicant must be clearly defined. Student(s)' salary may be included. The Scholarly and Creative Activity Committee reserves the right to reduce the amount of the award. The Fall cycle will cover activities during the Spring and Summer semesters and the Spring cycle will cover activities during the following Summer and the Fall semesters.

Proposals for Scholarly and Creative Activity Grants should be concise, between **three (3) to six (6) pages, single-sided and double-spaced** (excluding routing and budget sheets, curriculum vitae, and appendices). Please use 1 inch margins and font size 12. Extraneous documentation is discouraged although critical research instruments (surveys, etc.) may be included as appendices.

1. *Description of Your Project (Required)*: This description must be complete and specific. Write clearly and persuasively so that the non-expert reviewers can understand and appreciate your project. The description should address the following areas:

Scholarly or Creative Context: Discuss the significance of the proposal and how it will fit into what has been done by others. For some proposals, this section will probably be a brief review of the existing literature and the relevance of your project. For creative work, develop the contexts of the proposed project. You may include a discussion of artistic or literary influences, the theoretical or cultural tradition in which you are working, as well as how the completed work might appear publicly, in terms of exhibitions, performances, presentations, and/or publications. See FAQ.

Goals: What are you trying to accomplish during the period of the grant? If these goals relate to a larger project or scholarly/creative program, explain. Include a statement about sharing your work. See FAQ for clarifications.

Methods or Procedures (for meeting your goals): What will you do during the grant period? What methods or procedures do you propose to use in order to meet your goals? What professional training and experience do you bring to bear on this project in order to meet your goals? What is your specific role (if more than one individual is involved in the project)? See FAQ.

2. *Budget Justification and Explanation (Required)*: The proposed budget must be specific about assigned time, travel expenses, secretarial services, supplies, and other costs as specified on the Budget Page. Budget submissions for all proposals should note efforts to obtain funding from other sources including funding by deans and departments, UUP, and external sources. Requests for travel to the site of scholarly and creative work or to initiate the project will be considered, but the contribution of the travel to the project must be clearly explained, the role of the traveler must be explained, and it should be an essential part of the creative and scholarly activity. Shipping costs to the research, exhibition, or performance location may be requested; however, these costs must be project-related and well justified. Travel to disseminate creative work results is not supported by this grant, and different avenues of funding (UUP, Dean) for that type of travel should be pursued (see page 6 for examples of fundable travel). In regard to allowed usage of funds to pay study subjects, generally, the NIH guidelines are to be followed, in the spirit of paying the individual for participation and not an organization. Student involvement and student salaries may be part of the proposal (consider Challenge grants for those activities since more funds are allocated for that program).

3. *Curriculum Vitae (Required)*: Provide a maximum **two-page** vitae highlighting relevant research or creative activity.

4. *Appendices (Not required)*: If included, appendices must be kept brief, and used only to support the description of your project. You may include correspondence that supports the plans you describe in (1) above, research instruments to which you have referred, or copies of contacts with travel agents that support your budget. (See item 5)

5. *Previous Grant Report (Required, if applicable)*: If you have previously received any SCA grant since 2000, you must have submitted all required reports and you must include the final

Information on Review Committee and Criteria for Ranking Proposals

Proposals will be read and evaluated by the SCAC committee. Members of a department on the committee may answer questions about the field of the activity but will not vote or argue for proposals from members of their department. Recommendations will be submitted in priority order to the Provost for final approval. Feedback on proposals will be available from the chair of the committee, so that improvements can be made in future applications. Criteria to be used in prioritizing funding for proposals will include consideration of the following:

- Preparation of proposal in relation to guidelines (it should adhere to all guidelines, include all information, and be accessible to a non-expert).
- Realistic goals for timeframe.
- Appropriate plans for peer-reviews, exhibition/presentation/publication.
- Significance of content and potential contribution or significant impact.
- Appropriate methods (as explained to non-experts).
- Realistic budget.
- Productive use of previous grants.

If you receive an award, an electronic copy of the Final Report will be due in the Provost's office by October 1 for grants awarded in the Fall or January 2 for grants awarded in the Spring (via www.oswego.edu/grants). Any delay in the Final Report may hamper your prospects for future grant awards. You are also encouraged to present your project at Quest.

Note: Your submission of a grant proposal implies your consent for inclusion of the proposal, if accepted, and your report, on the SCA website, which is accessible only to SUNY Oswego e-mail users for the benefit of faculty preparing future SCAC grants applications.

Frequently asked questions (FAQ)

1. How to describe significance of the project?

Consider the following questions:

For Social and Natural Sciences, does the proposal summarize the relevant research? Does it cite sources of major significance in the references, explaining their importance? Does the proposal describe the expected outcomes and their impact on current understanding, knowledge, or practice?

For Humanities and Arts proposals, does it describe the significance of the project both to a particular field and to the arts and humanities in general? Does it describe the relevant research and/or does it include relevant information on performances, galleries, events, judges, juries, journals, etc. that may contextualize the project's significance?

2. How to address methodology?

Consider the following questions:

For Social and Natural Sciences, does the proposal include specific information on such issues as: (a) population and/or sample, (b) design, (c) data and instrumentation, (d) analysis, (e) projected end results?

For Humanities and Arts, does the proposal include specific information on such issues as: (a) project design, (b) demonstrations, showings, performances, readings, (c) data collections, equipment, media to be used, etc., (d) projected end results or impact?

3. Are references required?

Yes. The committee will ask: is the proposal complete with an appropriate bibliography and/or an index of support materials such as images, photographs, recordings in .pdf, .html, or other formats? Is the format clear and professional in appearance?

4. Is travel funded?

The purpose of these grants is to fund scholarly and creative activities, and not the dissemination of results. In some cases, travel funding is intrinsically linked to the scholarly or creative activity itself. For example, travel to the site of SCA and travel to participate in or initiate the project might be essential to the project. In these cases, travel funding may be awarded, depending on the importance of travel funding to the ability to successfully complete the project, the role of the traveler, and the available funding.

Example 1:

A performing arts group on campus wishes to produce an authentic compact disc recording reenacting medieval polyphonic practices. There will be costs associated with procuring instruments, hiring necessary expert performers, renting studio time, hiring an engineer, and producing a compact disc recording. This recording is considered an important contribution to medieval scholarship. The group will then travel to a conference on Medieval Music and discuss this recording process and play their CD for the audience.

In this case, the production of the compact disc itself is considered the scholarly or creative activity. Funding may be possible for this part of the project. In terms of travel to the conference, this group may be advised to look elsewhere for funding.

Example 2:

A performing arts group on campus has been invited to perform medieval music on a prestigious concert series in Evanston, IL. The series features many diverse styles of world music, past and present. This influential series is highly regarded in the music field. The role of each traveler is

clearly described. There is no honorarium attached to this performance. Costs associated with bringing the group to Evanston are prohibitive. Following the concert, a document will be produced by the artists discussing the efficacy of the project, including anecdotal comments, musicians' analysis of strengths or weaknesses of the performance, as well as any effect the performance may have had-either on students, fellow musician/scholars, or audience-at-large. This document will later be included in the final report. An additional result of such activity might be a permanent medieval music ensemble on campus.

In this case, it is the performance itself that is considered the scholarly and creative activity.

Clearly, there can be no activity without the ability to travel to the concert site. In this case, travel is seen as central to the scholarly or creative mission, and would be considered as would any other cost associated with the project. An effort has been made in example 2 to measure outcomes, a necessary component for any undertaking.

Similar considerations will be applied to travel requests for all disciplines.

Please make sure to contact the Chair of the SCAC if you have any questions.

Proposal Checklist

1. Cover/Routing sheet
2. Description of your project
 - Goals
 - Methods and procedures
 - Scholarly context
3. Budget justification and explanation
4. Budget sheet
5. Curriculum Vitae
6. Appendices (Optional)
7. Previous Scholarly and Creative Activity report, if applicable
8. Electronic copy to the designated person.

**EVALUATION SHEET (for review committee's use only)
SCHOLARLY AND CREATIVE ACTIVITY GRANTS**

Investigator(s): _____

Department: _____

Project Title: _____

Eligibility will be checked by the Assistant Provost or a designated member of SCAC:

Is this applicant an eligible applicant? Was the finalized proposal submitted via e-mail on time? Does the proposal describe a SCA project? Are the previous grant report and the applicant's CV included? Did the routing sheet with all required signatures arrive by the designated deadline?

New Faculty _____ Experienced Faculty _____ Budget Requested: \$ _____

Questionable budget items (if any):

You may use the following questions to guide your evaluations for the first reading of proposals.

General considerations: Is the proposal accessible to a non-expert? Is it well written?

Goals: Are goals realistic? Are they clearly defined?

Methods: Are methods and procedures appropriate and sufficiently detailed? Is the creative approach clearly described?

Significance: Is the significance of the project obvious? Are the results realistically expected to affect SUNY Oswego recognition, yield publications, or bring additional funding? Is the context of the proposed work sufficiently described? Are references listed?

Budget: Is the budget realistic, sufficient, yet economical? Is it clear and well justified?

Productivity: Were goals of the previous grant achieved? Has it yielded any peer-reviewed output or was it presented to a public audience?

Please adjust your rankings according to the following guidelines after reading all proposals.

- ☐ A ranking score of 5 (outstanding) means you consider this proposal in the top tier of all proposals, and it should be definitely funded.
- ☐ A score of 4 (good) means that you recommend this proposal for the second tier of proposals.
- ☐ A score of 3 (acceptable) indicates that you are neutral about the proposal, that it belongs to the third tier and is generally acceptable for funding.
- ☐ A score of 2 (below average) indicates your inclination of possibly not funding the proposal.
- ☐ A score of 1 (unacceptable) means that you do not think that this proposal should be funded.

Ranking: _____ / 5 (please provide an integer ranking score with 5 being the best and 1 being the worst)

List/discuss the proposal's strengths (use other side of sheet if necessary):

List/discuss the proposal's weaknesses (use other side of sheet if necessary):
