2019 SSHRC INSIGHT GRANTS
APPLICATION WORKSHOP

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University Research Services
Research Projects Advisors
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2019 SSHRC Insight Grants

WORKSHOP AIMS

- Outline requirements and best practices for key application components including institutional policies/resources
- Share excerpts from successful applications
- Provide structured writing time
- Provide opportunities to discuss application challenges and strategies
- Facilitate peer feedback opportunities
APPLICATION WORKSHOP

9:00 – 9:10    Welcome & Introductory Remarks
9:45 – 10:15   Developing a Student Training Plan
10:15 – 10:30  Break
10:30 – 11:00  Spreading the Word: Knowledge Mobilization in and Beyond Academe
11:00 – 11:30  Getting Their Attention: Effective Project Summaries
11:30 – 11:45  Budgeting Best Practices
11:45 – 12:00  Questions & Answers, Concluding Remarks
Write your proposal in clear, plain language. Avoid jargon, acronyms and highly technical terms. . . . Using the headings below, describe the proposed research in enough detail to allow informed assessment by committee members:

Objectives

Context (including literature review and theoretical approach)

Methodology
OBJECTIVES

- Use bullet points, boldface or notation (e.g. O1, O2, O3)
- Begin each Objective with a strong, active verb
- State clearly activities undertaken in support of the research question/problem
OBJECTIVES

Example 1: *Re-Sounding Difference: Creating Accessible Music Theatre for Children with Exceptionalities and Senior Citizens.*

This proposed research study addresses the lack of access to music theatre and a lack of understanding of how music theatre participation can support the well-being of two of Canada’s most underserved and marginalized populations: children with exceptionalities and senior citizens. This research aims to:

**Research Objective 1:** Redefine the parameters of the genre of music theatre by considering ways that it can be innovated through the engagement of children with exceptionalities and senior citizens, and by redefining universal/inclusive design principles and strategies for the development of music theatre production more broadly.

**Research Objective 2:** Measure and describe changes in well-being (positive emotions, engagement, relationships, meaning, and accomplishment) that result from the participation in music theatre activities.
Example 2: *Infrastructuring the State: Materiality, Morality, Sovereignty*

The aim of this research is to understand how information infrastructures shape the production and maintenance of state power in the context of a global and networked digital economy. I will address this aim by accomplishing the following four objectives (O1-4):

O1: **Determine** how the government’s efforts to reclaim sovereignty are shaped by ongoing negotiations of *national identity* (‘nationalization’) by conducting a discourse analysis of federal documents. This objective will also draw on the interviews conducted for O2.

O2: **Investigate** how the German state gains *material control* over global information infrastructure (‘territorialization’) by focusing on government regulation on the one hand, and the mobilization of science and technology on the other.

O3: **Investigate** the *consequences* of state intervention by interviewing providers of digital goods and services who are affected by the German government’s measures (e.g. cloud and software service providers, ISPs, critical infrastructure providers).

O4: **Situate** the analysis in a global context, the project will probe global developments in state-corporate dynamics by interviewing EU officials and officials working in the emerging area of ‘techplomacy’ (ambassadors to the global high-tech industry).
METHODOLOGY

Provide **clear and detailed** description of data collection and analysis.

Justify your choice of methodology; include a rationale for corpora, comparison sites, sample groups, sample sizes.

Provide a contingency plan if access to data, materials, etc. may be limited or unavailable.

SSHRC encourages applicants, where applicable, to discuss how research data arising from the project will be managed, including preservation and sharing.

**Clearly establish the link between objectives and methodology.**

Consider providing a **visual timeline** for the project, e.g. Gantt chart.
Example: *Architecture and Urbanism in the French Empire in the Indian and Pacific Oceans, 1643-1830*

**Year One (2018-19):** The bulk of my field research will take place in the first year, which coincides with a one-term academic leave starting January 2019. I will spend January in India, photographing colonial architecture in and around Pondicherry and in Chandernagore, and consulting the library and archives at the Ecole Française d’Extrême-Orient (EFEO) and the Institut de Chandernagor, both of which have original maps, plans, historic photographs, and unpublished government reports. In February, I will make photographic surveys of French colonial sites in Réunion (e.g. the former Palais législatif in Saint-Denis), Mauritius (e.g. Maison Eureka), and Madagascar (e.g. Musée Fort-Flacourt in Fort-Dauphin). In Antananarivo, I will consult colonial-era documents and artefacts at the Direction des Archives Nationales and the Musée d’Art et d’Archéologie. In March, I will conduct photographic surveys of French colonial sites in Thailand (Ayutthaya UNESCO heritage site) and Vietnam (the Vauban-inspired citadels in Ho Chi Minh City, Da Nang, and Hue), and consult documents in the library at the National Museum of Cambodia in Phnom Penh.
STUDENT TRAINING

SSHRC Guidelines for Effective Research Training (students, postdocs)

Dimensions of Effective Research Training:

- Build academic competencies and general professional skills, including knowledge mobilization, that would be transferable to a variety of settings.

- Include international and/or intersectoral opportunities whenever possible and applicable.

- Include specific, effective mentoring and institutional support.
STUDENT TRAINING

Queen’s Programs / Resources:

- SGS Expanding Horizons Workshop Series
- SGS Writing Support and Camps
- Undergraduate Summer Student Research Fellowships
- Inquiry @ Queen's
- FAS Graduate Research Fellowship Learning Plan
STUDENT TRAINING

Indicate **who** is being trained - number and level of students.

If multi-institutional grant, specify **where** the students will be located.

Outline **roles** and **responsibility** of students, and the **duties** students will be undertaking – **what** exactly will they be doing? Ensure appropriate for level of student.

**How** will they be **trained** to perform these duties?

**What** are the skill they will learn and **how** these skills **benefit** them in their future careers, whether academic or non-academic?

Engage students in KM – conferences, publications (if appropriate).

Consider the involvement of undergraduate students.
Example: Orange Grove Capitalism: Imagining the Modern American Economy, 1870-1910

This student and I will work together with digital sources that require substantial analysis… In addition, I will have this GA accompany me on archival trips so that she or he can become familiar with locating, reading, and assessing archival sources at the archives themselves. It is my hope that the specific archives to which I plan to travel with the GA will be useful to that GA’s own research. This experience will allow a doctoral student to follow the steps required to conceive, implement, and publish a book-length project— an invaluable experience whether the student follows a career in or out of academia. Together, we will work on a variety of skills that are indispensable for any career involving analytic research and reporting: searches and reviews of secondary literature, compilation of extended annotated bibliographies, the organization of research results, and the use of online databases (both full-text resources and finding aids for archival collections).
SSHRC Instructions

A plan to increase knowledge uptake by target audiences, and anticipated outputs, outcomes and/or impacts of social sciences and humanities knowledge among various appropriate audiences or participants (academic and/or non-academic), including:

- methodologies and approaches to engage appropriate target audiences or participants, including, as applicable, diverse groups of researchers, policy-makers, business leaders, community groups, educators, media, international audiences, practitioners, decision-makers and the general public;

- timeframes or a schedule for the intended knowledge mobilization activities;

- justifications for how the above two points fit within the project’s particular knowledge mobilization objectives.

SSHRC Guidelines for Effective Knowledge Mobilization
 KNOWLEDGE MOBILIZATION PLAN

❖ Who, How, Results (handout)

❖ Tri-Agency Open Access Policy on Publications
  ▪ Peer-reviewed journal publications freely accessible online within 12 months of publication
  ▪ Deposit to Qspace OR publish in an open access journal
  ▪ Library Quick Compliance Guide

❖ The Conversation (see Queen’s Media Centre)
  ▪ An independent online publication that delivers expertise from the academic and research community directly to the public. Queen’s is a founding member of The Conversation Canada.
  ▪ Impact language and statistics available from URS
KNOWLEDGE MOBILIZATION PLAN

Example from “Re-sounding Difference. . .” (academic KMb)

We will disseminate our research knowledge to a wide range of stakeholders including academics, music theatre professionals, and the general public. Findings from this research study will inform research and practices in music theatre performance and practice and education. Specifically, our findings will:

- Inform theory related to music theatre and genre (Obj. 1). We hope to articulate ways that a more inclusive understanding of the genre itself—as a continuum—and the ways these populations’ contributions work to broaden our conception of music theatre and its possibilities in contemporary culture could move toward a broader appreciation of the valuable contributions that seniors and children with exceptionalities make.

- Contribute to the literature on how music theatre supports well-being (Obj. 2)

- Inform principles and best practices for (inclusive) music theatre creation. Inform inclusive data collection tools and research-creation process.

- The use of ability-appropriate data collection tools and ability-appropriate instruments and musico-theatrical practices will also inform methodological practices with respect to inclusivity and universal design of research and performance.
Example 1 cont’d (academic KMb)

The applicants will mobilize their research networks (Renihan: opera, music theatre and performance studies; Brook: music education) to disseminate their findings. They and their research assistants will disseminate these findings in academic journals (e.g., *International Journal of Music Education, Music Education Research, Studies in Musical Theatre*) and at academic conferences (e.g., *International Society for Music Education, Congress for the Social Sciences and Humanities, Society for American Music, University of Toronto and McGill University Graduate Student Conferences*). We expect to publish 3 academic papers in each of years 3 and 4 (Brook 1 per year as lead author, Renihan 1 per year as lead author, PhD students 1 each as lead author). Concurrently, we will present on this research at academic conferences in years 3 and 4 (1 national, 1 international, and 1 student conference per year; 6 in total).
Example 1 cont’d (non-academic KMb)

Curate a platform for the dialogue about inclusive music theatre and community practices:

Our research findings have broad implications for the study and production of music theatre. We will disseminate the tools developed for and during the research creation process on a website to further develop the relationship between academic researchers, the community at large, and the community of music theatre professionals. Through this process, we will leverage the voices of the many participants in the study (seniors, students, children, parents, researchers, industry professionals) so that we may curate an innovative forum for dialogue. The performances of music theatre shorts for each case study will be presented to the public, and will be accompanied by a talk-back session with audience members and participants. The website will contain:

- Video footage and photographs from rehearsals and performances, as well as videos outlining principles and best practices;
- Sample program documents (scripts, prompts for improvisation)
- Sample data collection tools--examples of our inclusive tools and methodologies;
- Teaching plans for the implementation of inclusive music theatre
- Facebook live chats, blog posts: industry professionals and participants reflecting on best practices, experiences, discoveries, provide testimonials, etc.
Provide a summary of your research proposal written in clear, plain language.

It should be written in non-technical terms and clearly understood by scholars with varied areas of expertise. Clearly indicate the following:

- the challenges or issues to be addressed;
- the potential contribution of the research in terms of the advancement of knowledge;
- the broader potential benefit of the research
PROJECT SUMMARY

- Key and stand-alone document.
- Clear, compelling language.
- Entire project in miniature: research question/problem, objectives, methods, impact.
PROJECT SUMMARY
Recommended Structure

- Hook
- Statement of a **problem** (not a ‘gap’)
  - Consequences of leaving problem unaddressed
  - Benefits of addressing the problem
- Objectives
- Methods
- Impact and KM
Example 1: Version A (Interpreting the Code Behind Insurance Policies)

The overall aim of the project is to build a novel doctrinal and theoretical framework through which to critically examine and influence the development of the law aimed at interpreting provisions in insurance policies in Canada.
Example 1: Version B (*Floods, Fires, Crashes: Resolving Post-disaster Insurance Conflicts in Canadian Law*)

Disasters like floods, airline crashes, or the Lac Mégantic train explosion remind us that insurance is the backbone of the Canadian accident compensation system. Yet whether or not accident victims have access to compensation from insurance depends on the narrow question of how the insurance policy’s language is interpreted. Courts tasked with solving high-stakes insurance coverage disputes frequently inconsistently interpret the meaning of that language. This is because present-day Canadian insurance law does not produce a clear-cut answer when generic insurance policy language is applied in real-life context. This leads to tragic, unfair and costly unpredictability in available compensation for accident victims, all the more compounded in cases of victims of large-scale disasters.
Example 2: Re-Sounding Difference: Creating Accessible Music Theatre for Children with Exceptionalities and Senior Citizens

While the personal and societal benefits of participating in music are well documented, access to these opportunities remains inequitable, thus limiting the stories, ideas, bodies, and voices that inform our cultural products, and depriving our most vulnerable citizens of the opportunity to engage in activities that could improve their well-being and quality of life. This research project innovates universal design principles and inclusive strategies for music theatre development with children with exceptionalities and senior citizens, so that all people, despite their age or ability, might participate in music theatre.
BUDGET


Budget judiciously. Think minimum essential funding. Do not under or over budget. This will impact your feasibility score.

An application will be declared ineligible if it is determined more than 30% of the requested budget has been allocated to ineligible expenses.

The budget justification is more than a breakdown; justify expenses in terms of project needs. All resources referred to in the project description should be in the budget justification.

Budget justification should be presented in the category order listed on the Funds Requested from SSHRC section of the application form.
BUDGET - PERSONNEL

SSHRC advises paying students via a stipend if their work on the research project relates to their thesis, otherwise they are to be paid hourly. [Queen’s terms: Graduate Research Fellow, Graduate Research Assistant]

Effective 1 May 2020 Queen’s Graduate Research Assistant rate will be $42.73/hour (inclusive of 4% vacation pay, 3% in lieu of benefits). See Labour News.

The average percentage of grant funds used by SSHRC researchers to pay student salaries is 34%.

Post-doctoral fellows minimum salary is determined by their collective agreement. Funding requests for post-doctoral fellows must be very well justified.
BUDGET - TRAVEL

Consult Queen’s Travel and Expense Reimbursement Policy when determining travel and subsistence expenses.

Distinguish between travel for research purposes and travel for communication purposes.

Break down expenses sufficiently, indicate mode of travel, obtain exact travel cost if appropriate.

BUDGET - OTHER

Exact costs for open access journal fees should be provided.

Justify computer hardware requests by indicating not provided by the institution and required to undertake the proposed project.

Software available at Queen’s

For supplies see Tri-Council list of eligible and non-eligible expenses for stationary and office supplies document.
Example: Individual differences in adult theory of mind: Predicting social behaviour and outcomes

Travel for Communication of Research Findings (Total: $8,775)

To communicate the research findings, funds are requested for 2 investigators (1 co-I + 1 graduate student) per year in Yr 2-4 to present research reports at 1 conference each (anticipating 1 domestic, 1 US) per year. Conferences to be attended over this period include Society for Interpersonal Theory and Research, Society for Affective Science, and the Canadian Psychological Association.

Airfare: $700 US/$500 domestic = $1200/year * 3 years = $3600
Hotel: $200/night for 3 nights each = $600*2 people * 3 years = $3600
Per diem: $75/day domestic; $100/day US for 3 days each (Queen’s rate) = $525/year * 3 years = $1575
BUDGET – FUNDS FROM OTHER SOURCES

Consult [SSHRC’s Guidelines to Cash and In-Kind Contributions](#) to ensure eligibility of contributions.

Indicate briefly in the budget justification how these contributions are being used in the proposed project.

Confirmation from an authorized authority is required by University Research Services. This can be in the form of an email which details the contribution and provides the value.
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COMPETITION TIMELINE

15 August: Notice of Intent to Apply (internal)

10 September: Optional Full Review

1 October: Administrative Review & TRAQ Form Submitted

15 October: SSHRC Deadline
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FINAL THOUGHTS

Ensure your application:

- Demonstrates a well considered and developed plan;
- Provides the necessary details;
- Uses all space available in a thoughtful, strategic manner;
- Shows that time and effort went into the application;
- Positions you as an expert capable of undertaking the project.
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Effective Writing and Grantsmanship: Some Helpful Guides

- Stylish Academic Writing
  HELEN SWORD

- Air & Light & Time & Space
  HELEN SWORD
  HOW SUCCESSFUL ACADEMICS WRITE

- WRITING SCIENCE
  JOSHUA SCHIMEL
  How to write papers that get cited and proposals that get funded