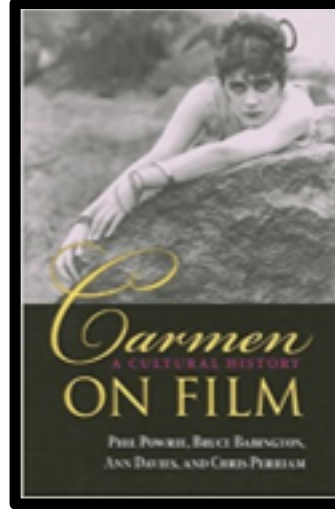
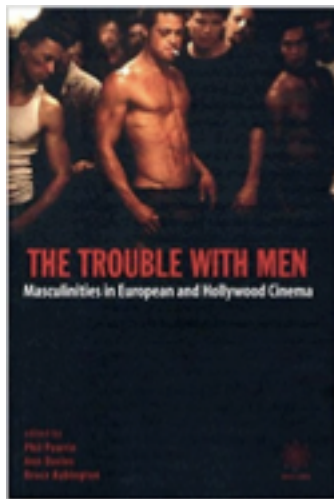
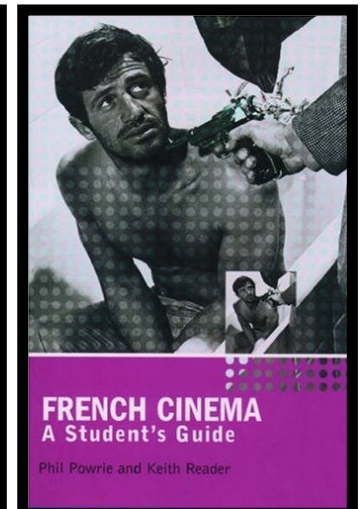
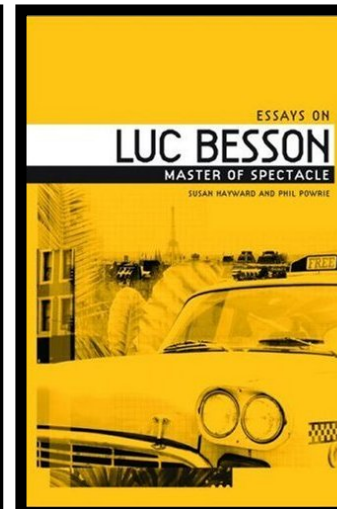
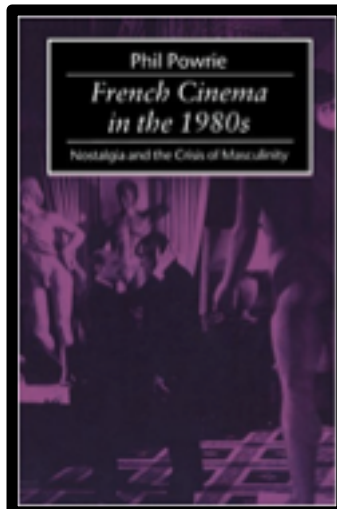


# Writing a 4\* REF output

Phil Powrie

26 June 2018

# What I do



# Plan for the session

1. REF and 4\* category
  - How is it defined?
  - How much of it is there?
2. Workshop: identify what is 'paradigm-shifting' in your work (in groups).
3. Types of output.
4. Journal requirements.
5. Journal status > researcher status.

# REF2014 > REF2021

## REF2014

- Universities select staff to be submitted
- All staff to have 4 outputs (barring exceptional circumstances)
- Outputs connected to employing university

## REF2021

- All staff with research in contract to be submitted
- Outputs required for unit: number of staff x 2.5
- Individual staff submissions can range from 1 to 5 outputs
- Outputs to be used by both employing and originating university

# Disciplinary panels for REF2021

Panel D with sub-panels; see

<http://www.ref.ac.uk/publications/2017/initialdecisionsontheresearchexcellenceframework2021.html>

- 25. Area Studies
- 26. Modern Languages & Linguistics
- 27. English Language & Literature
- 28. History
- 29. Classics
- 30. Philosophy
- 31. Theology and Religious Studies
- 32. Art and Design: History, Practice & Theory
- 33. Music, Drama, Dance, Performing Arts, Film & Screen Studies
- 34. Communication, Cultural and Media Studies, Library & Information Management

# Definitions (overall)



Four star	Quality that is world-leading in terms of originality, significance and rigour.
Three star	Quality that is internationally excellent in terms of originality, significance and rigour but which falls short of the highest standards of excellence.
Two star	Quality that is recognised internationally in terms of originality, significance and rigour.
One star	Quality that is recognised nationally in terms of originality, significance and rigour.

## Quantity of 4\* in the sector

<https://www.ref.ac.uk/2014/media/ref/content/expanel/member/Main%20Panel%20D%20overview%20report.pdf>

Of the research outputs submitted for assessment (REF2014), 25 per cent were judged to be world-leading (4\*) and a further 41 per cent to be internationally excellent (3\*).



# REF2014: % of 4\* in Main Panel D

Panels have slightly changed for REF2021

	4*	3*	2*	1*	U
<i>Main Panel D</i>	25.1	41.2	27.6	5.4	0.7
Area Studies	23.6	39.7	30.7	5.5	0.5
Modern Languages	24.8	42.3	27.6	4.6	0.7
English Language and Literature	28.6	41.7	25.3	4.1	0.3
History	27.8	42.7	26.9	2.4	0.2
Classics	29.4	41.0	27.0	2.3	0.3
Philosophy	26.3	42.8	27.3	3.4	0.2
Theology and Religious Studies	23.7	38.4	31.5	5.9	0.5
Art and Design	18.5	42.6	30.0	7.7	1.2
Music, Drama, Dance, Performing Arts	25.0	37.1	27.7	8.5	1.7
Communication, Cultural & Media	23.4	39.3	26.6	9.7	1.0

# The problems in Art and Design (1)

## Sub-standard research

More than half of HEIs (57per cent) submitted **more than the MPD average of 1\* research**, with a minority of HEIs having considerably more than the MPD average of 1\* activity. A small proportion of HEIs produced **little or no 4\* research**. UOA 34 had one of the higher rates of research outputs in the unclassified category. A proportion of these were unclassified on the basis of quality, but a significant number **failed to meet the REF threshold for research**. In a number of cases, it was considered that **outputs did not constitute research in terms of the published criteria**.

## The problems in Art and Design (2)

### Lack of focus and innovation

The sub-panel noted a number of weaker discipline areas that, on the evidence of submitted outputs, appeared not to have developed since RAE2008. While there were high quality exceptions, the **intellectual and theoretical underpinning of graphic and communication design** was thought to be generically weak; a range of **installation and performance practice in fine art was unfocused, with unclear research parameters**; the quality of curatorial theory and practice was variable, with a proportion being well behind and below current ideas and practices; a significant proportion of the **theoretical writing across the subject range lacked innovation and remained locked within parameters established a very considerable time ago.**

## The problems in Art and Design (3)

### Unhelpful portfolios

A significant proportion of portfolios were not helpful to the sub-panel. The two most typical shortcomings were: 1) the submission of **evaluative commentary more concerned with the esteem, impact and status of the output than with research**: i.e. a significant number of portfolios contained mainly review and publicity materials. 2) The submission of a high volume of **disparate materials, without an index or clear organisational structure**, so much so that the sub-panel was **unable easily to discern what the relevance of the material was, or what its connection was to the research content of the output**. In the worst cases, portfolios were as much an impediment as an aid to the understanding of the research content of the output.

## The problems in Art and Design (4)

### Little double-weighting

It was noted that the sector did not make full use of the opportunity to double-weight research outputs, which adversely affected output profiles in some cases. 87 requests were made and 77 accepted, meaning UOA 34 had **one of the lowest rates of outputs submitted for double-weighting on MPD**, 1.4 per cent of the outputs submitted to the panel. [...] The lack of double-weighting requests was **especially evident within most areas of art and design practice**. In particular, the sub-panel was surprised not to receive double-weighting requests for **large complex practice-based projects**. [...] The majority of double-weighted outputs in the arts and humanities were books. Going forward, the sub-panel recommends a reconsideration of the published criteria, and that the art and design sector has a wide-ranging consideration of the issue, in order that a far greater proportion of submissions to UOA 34 might in future be considered for double-weighting.

# What is double-weighting?

Each member of staff (for REF2014) submits 4 outputs (fewer for ECRs or extenuating circumstances). A standard individual submission would then be:

**Output 1 + Output 2 + Output 3 + Output 4**

The university can ask that one or more of those 4 outputs be counted double because of its importance (.e.g. a big book or major exhibition); a fourth output being submitted as well just in case. So the individual's outputs would then be:

**Output 1 (double) + Output 2 + Output 3**

**[+ reserve Output 4]**

# REF2014: Definitions Main Panel D

<b>4* World-leading</b>	<b>3* internationally excellent</b>	<b>2* internationally recognised</b>	<b>1* nationally recognised</b>
A primary or essential point of reference	An important point of reference	A recognised point of reference	
Of profound influence	Of lasting influence	Of some influence	
Instrumental in developing new thinking, practices, paradigms, policies or audiences	A catalyst for, or important contribution to, new thinking, practices, paradigms, policies or audiences	An incremental and cumulative advance on thinking, practices, paradigms, policies or audiences	Based on existing traditions of thinking, methodology and/or creative practice
A major expansion of the range and depth of the research and its application	A significant expansion of the range and depth of the research and its application	A useful contribution to the range and depth of the research and its applications	A useful contribution of minor significance
Outstandingly novel, innovative and/or creative	Significantly novel, innovative and/or creative		

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## REF2014: Early Career Researchers

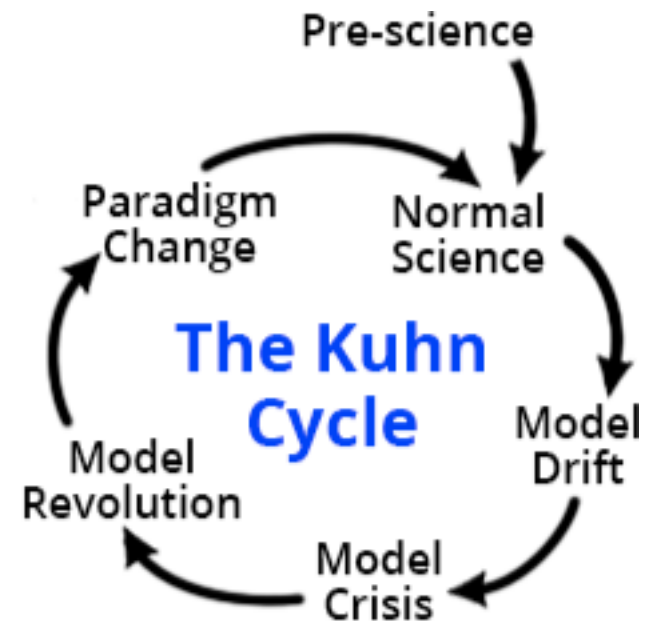
### Early career researchers

62. The total combined headcount of Category A and C staff submitted in MPD UOAs (11,856) included 18 per cent early career researchers (ECRs) (2,173). Sub-panels were pleased to observe the generally high standard of contribution from ECRs, an important indicator of the sustainability of the sector in the future.



# ‘Paradigm-shifting’

- The term ‘paradigm-shifting’ has sometimes been used to describe a 4\*-star research output.
- American physicist and philosopher Thomas Kuhn (1922–1996): a fundamental change in the basic concepts and practices of a discipline. Contrasted with normal science (work done within a prevailing paradigm).



## Example 1 of ‘paradigm shift’

- Switching from Coke to Pepsi is not a paradigm shift. It’s just a change in brand choice.
- The societal switch from tap water to bottled water is. It is a fundamental change in thinking, leading to a whole new way of behaving.



VS



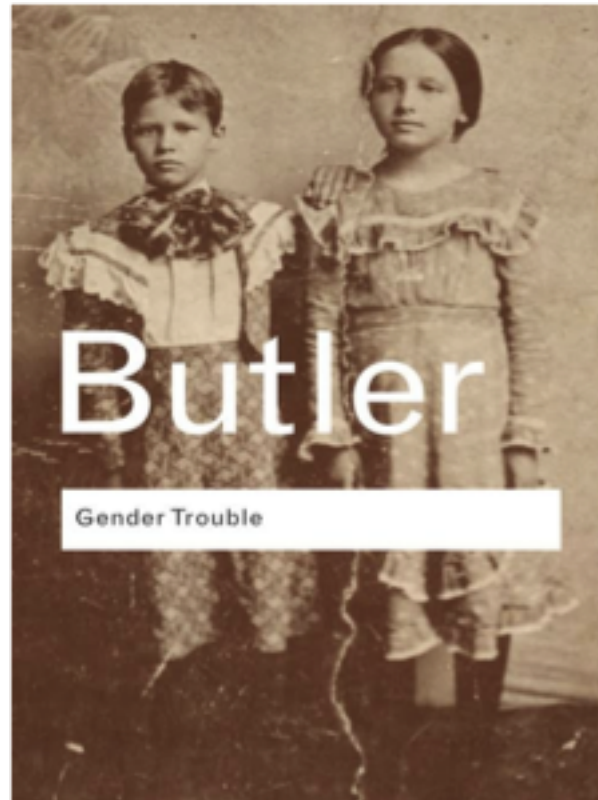
## Example 2 of ‘paradigm shift’

Before Darwin, anyone comparing a human face and a monkey’s face would be struck by the differences; after Darwin, they would be struck by the similarities.



## Example 3 of 'paradigm shift'

gender is natural



gender is a performance

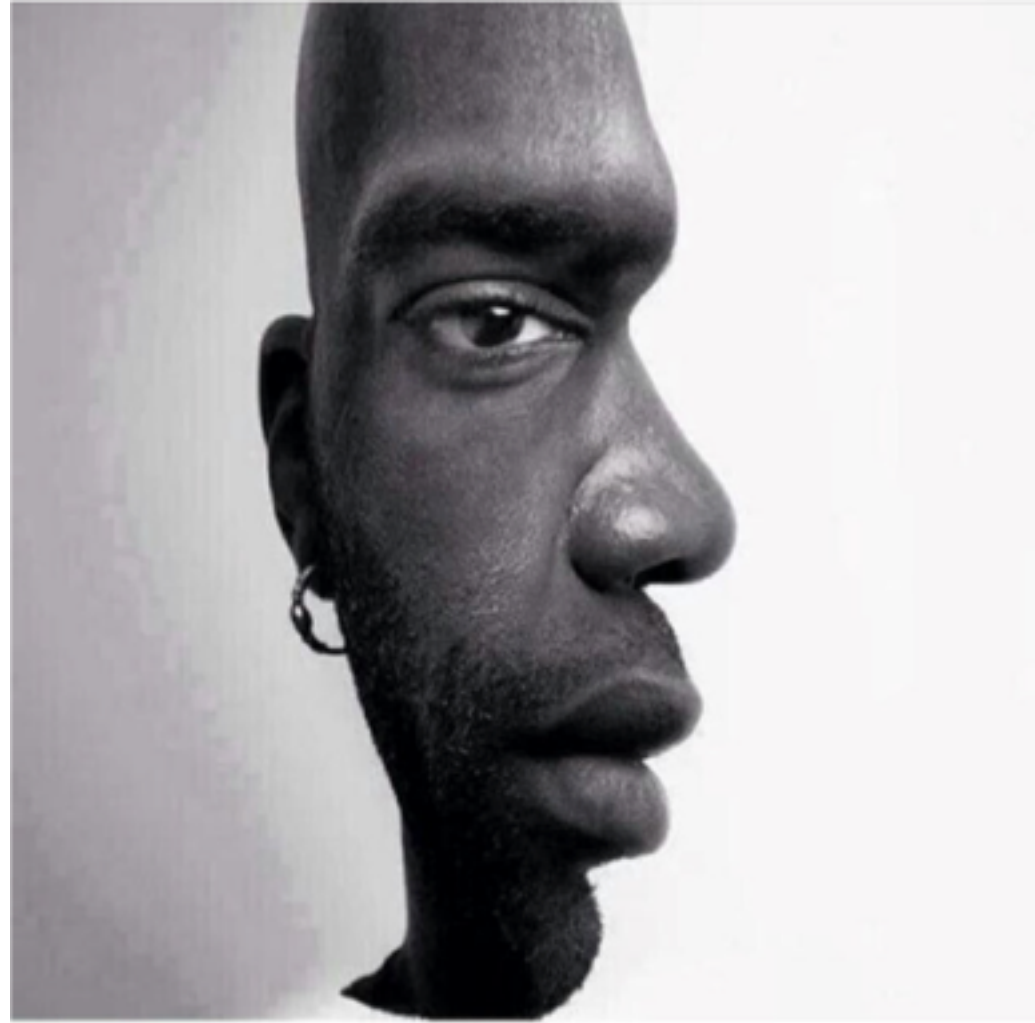
But....

- But I'm just a PhD student; how can I possibly write 4\* material?
- Answer: PhDs are 'original', so about new and innovative thinking
- But I'm not sure my thinking is that innovative...
- Answer:



## See things differently

Original minds are not distinguished by being the first to see a new thing, but instead by seeing the old, familiar thing that is over-looked as something new (Friedrich Nietzsche)



# Workshop

- How do you go from the ordinarily ‘original’ in your discipline (different from everyone else, which is what all PhD candidates have to do) to the exceptionally original (‘paradigm-shifting’, ‘essential reference’, ‘new thinking’, ‘major expansion’)?
- Define what might be ‘paradigm-shifting’ in your work.
- Elect a spokesperson who will summarise what might be paradigm-shifting in their group.

# Types of output

Big item v small item



Single or co-authored book



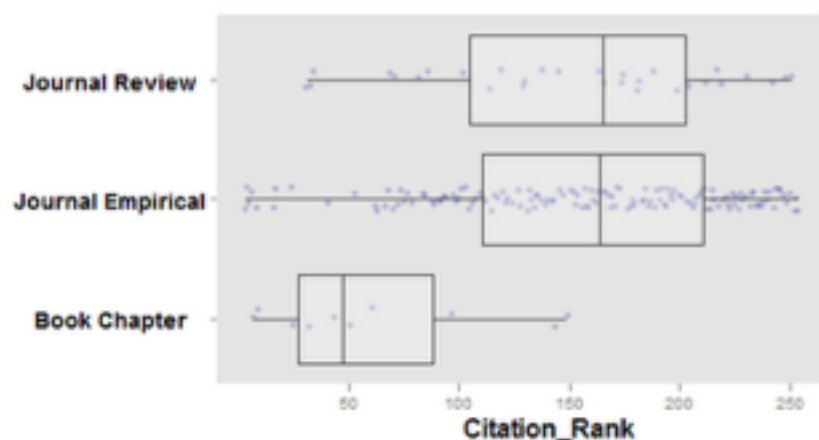
Chapter in edited book



Journal article

# The problem with book chapters

<https://scholarlykitchen.ssonnet.org/2012/08/28/bury-your-writing-why-do-academic-book-chapters-fail-to-generate-citations/>



On average, book chapters generated about 1/3 of the citation rank of journal articles in her sample. Based on these relatively stark and grim findings, Bishop writes:

*Quite simply, if you write a chapter for an edited book, you might as well write the paper and then bury it in a hole in the ground.*

# Types of output per unit of assessment

	<i>MPD</i>	<b>27 Area</b>	<b>28 Lang</b>	<b>29 Eng</b>	<b>30 Hist</b>	<b>31 Class</b>	<b>32 Phil</b>	<b>33 Theo</b>	<b>34 Art</b>	<b>35 Mus</b>	<b>46 Med</b>
Article	14,826	963	2,292	2,283	2,479	342	1,284	530	1,633	1,210	1,810
Chapter	9,026	401	1,313	1,792	1,464	434	487	440	1,096	808	791
Book	8,450	290	937	2,096	2,071	432	342	496	658	583	545
Edited book	1,627	53	230	382	262	117	27	63	228	169	96
Exhibition	1,219	1	1	4	2	1	0	0	1,139	47	24
Artefact	709	0	0	0	0	0	0	0	679	21	9
Composition	666	0	0	3	0	0	0	0	18	639	6
Performance	488	0	2	37	0	0	0	0	119	327	3
Digital/visual media	483	0	5	10	2	0	0	2	205	170	89
Edition	424	6	70	174	59	26	6	8	7	63	5
Paper	371	4	43	10	19	3	2	4	197	40	49

# Why the book/major item is king

## ‘Double-weighting’

55. It was also notable that the majority of the requests for double-weighting (but by no means all) were for monographs, most probably as a consequence of the ‘scale’ aspect of the double-weighting criteria. This may also form part of the explanation for the differing levels of request for double-weighting across sub-panels, as there is a close correlation between the percentage of double-weighting requests by sub-panel and the percentage of monographs submitted. Sub-panels were disappointed that more non-text based outputs were not proposed for double-weighting, and recognise that for future exercises, the relevant section of the panel criteria might need further amendment to make clear the likely characteristics of such work.

56. Analysis of the grades awarded to double-weighted outputs, in comparison with all other outputs, illustrates how the judicious use of double-weighting will have impacted positively on the outputs grade profiles of some institutions, as well as having contributed to the strong overall grade profile for outputs as a whole across Main Panel D. At Main Panel D level, 66 per cent of double-weighted outputs were graded at 4\* with the figure for all other outputs being 19.7 per cent.

# Double-weightings requested

Numbers=outputs; % of total outputs in unit

<i>Main Panel D</i>	2,254	46,457	4.9%
Area Studies	31	1,727	1.8%
Modern Languages	204	4,943	4.1%
English Language and Literature	506	6,933	7.3%
History	804	6,458	12.5%
Classics	166	1,388	12%
Philosophy	107	2,174	4.9%
Theology and Religious Studies	112	1,562	7.2%
Art and Design: History, Practice and Theory	87	6,356	1.4%
Music, Drama, Dance and Performing Arts	167	4,261	3.9%
Communication, Cultural and Media Studies	70	3,521	0.2%

# Thinking about journals

 Taylor & Francis Online  


Journal  
**Studies in French Cinema >**

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## List of issues

### Latest articles

[Volume 18 2018](#)

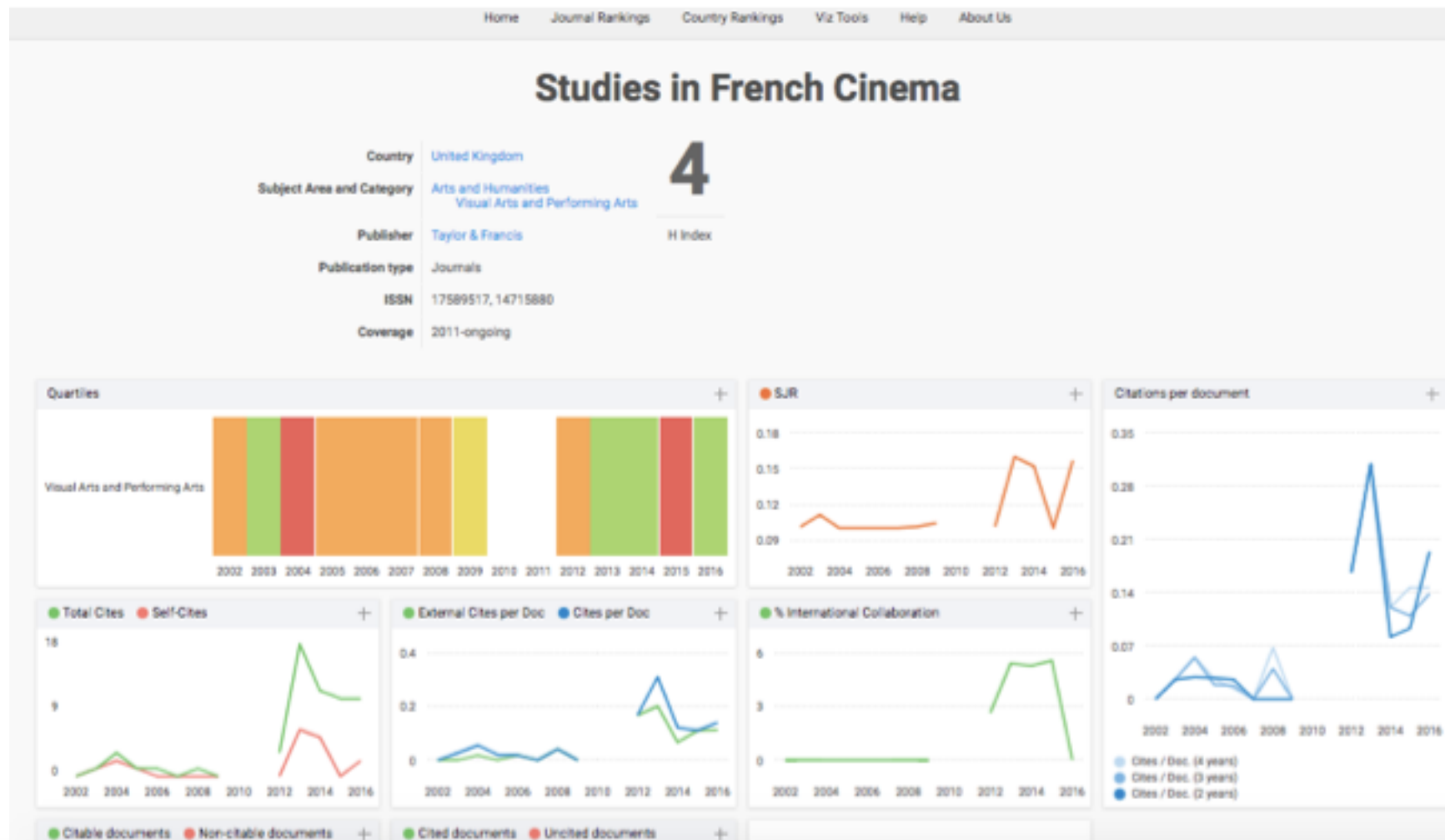
[Volume 17 2017](#)

[Volume 16 2016](#)

[Volume 15 2015](#)

# Journal status

<https://www.scimagoir.com/journalrank.php>



# Researcher status

<https://scholar.google.co.uk/>

Impact indices (computed on displayed results only)						
Normalization	Citations	<b>h-index</b>	g-index	e-index	delta-h	delta-g
none	672	11	24	18	1	35
per co-authorship	588.8	11	22	17	1	14.8
per age	39.2	3	4	2	1.1	6.2

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[book] [French Cinema in the 1980s: Nostalgia and the Crisis of Masculinity](#)

[P Powrie](#) - 1997 - [books.google.com](https://books.google.com)

# What does a journal editor look for?

- The original idea, hopefully obvious from the abstract (and keywords).
- The methodology outlined in the first couple of pages.
- The references: who is being cited?
- Not to be overlooked: the presentation.

