



How to write a 300-word statement for REF



REF2021 Additional Information

‘300 Words’

Prof Karen Fleming,
Belfast School of Art, Ulster University

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REF2021 Additional Information

j. Additional Information: only where **required** in the 'panel criteria', a brief statement of additional information to **inform the assessment'**

GoS 265**REF**2021

REF2021 Additional Information

REF2014 '300 Words'

REF 2014 Portfolio

REF2021 — '300 Words' — ~~REF 2014 Portfolio~~

A succinct and coherent presentation of the research, evidencing the year and mode of dissemination. The material submitted should provide sufficient information to allow the panel to assess the research process, research insights, and time and manner of dissemination.

.... to enable the panel to access the research dimensions and/or the researchers contribution to the output and to assess its significance, originality and rigour.

PCWM Annex C

REF2021

What is research?

Definition of research: A process of Inquiry leading to new insights effectively shared

REF2021

REF2021 What is an output?

A Peer reviewed research output

Meets definition of research.

- **originality**
- **significance**
- **rigour**

REF2021 What is an output?

GoS 217 'In addition to **printed academic work**, research outputs may include, but are not limited to:

- new materials,
- devices,
- images,
- artefacts,
- products and buildings;
- confidential or technical reports;
- intellectual property, whether in patents or other forms;
- performances,
- exhibits or events;
- and work published in non print media. '

See each panel in PCWM part 2 descriptors and boundaries

REF2021 What is an output?

Cont/ GoS 217

‘An underpinning principle of the REF is that all forms of research output will be assessed on a fair and equal basis. Sub panels will not regard an particular from of output as of greater or lesser quality than another per se. ‘

Glossary of output categories and collection formats GoS Annex K

REF2021

REF2021 Additional Information

GoS 284. Each Panel has different requirements

- Maximum 300 words
- ‘Only submitted if requested in PCWM’
- ‘Should not volunteer opinions about quality of an output’ (....or rigour /significance...)

No 300 words required for Confidential report, journal article , research report, working paper.

Test the system- – can one be uploaded?

REF2021 Additional Information

a. **Factual info** – RQs, methodology, means of dissemination where these not described within the output. This applies to practice based outputs, for example an exhibition, performance or artefact.

GoS 284. **REF**2021

REF2021 Additional Information

b. **Factual info** – significance of the output where not evident within the output e.g. external recognition, led to further developments , or has been applied.

GoS 284. **REF**2021

No *Citation data in the 300 words.*

No *journal impact factors anywhere.*

REF2021 Additional Information

c. Output includes significant material published prior to January 2014, details of how far the earlier work was revised to incorporate new material (GoS 259b)

d. Co-authored/co-produced outputs – details of the contribution to the output of staff member to whom attributed in submission.

GoS 284. **REF**2021

REF2021 Additional Information

Building up to 300 Words PCWM annex B

Type of Information	Word Limit
a. Outputs that include significant material published prior to January 2014	Max 100 words for each of a-d
b. The Researchers Contribution to a co-authored or co-produced output (Panel A, B only)	
c. Request to double weight an output	
d. Abstract for outputs in languages other than English	
e. Information about the research process and content	Max 300 words
f. Factual information about the significance of the output	Max 100 words
<i>* Not required by some panels</i>	

REF2021 Additional Information

GoS Annex K. Tiny Notes on different panels!

Note (a) *All panels*

For non text outputs, practice based outputs or any other output where the research dimensions are not evident within the output/representation of the output itself: a written description of the research process and/or content should be provided. Wherever possible this should be submitted in REF2 in the 'additional information' field (max 300 words). Only where necessary to enable the panel to assess the research dimensions of the output, a fuller description of the research process and/ or content should be provided instead of the written description in Ref 2. The fuller written description should be included as part of the uploaded PDF, or paper together with a physical output.

Note (b)

Panel C... PDF or on paper and a written description....may be supplemented by limited additional visual material in an accessible format PCWM 259-62

Note (c)

Panel D...A single item or integrated presentation of a range of material that makes clear the research dimensions of the submitted work PCWM 263-69

Test the Ref submission system!

Q for REF – is 300 words not permitted if submitting what used to be the 'portfolio' ?

REF2021

REF2021 Additional Information

Building 300 Words PCWM annex B

Research process and /or content

MPA, MPB where not evident for non text or practice based outputs

MPC where not evident for any output type, for practice based, an explanatory presentation. For Software /datasets full written description how to access.

MPD where role of researcher, research process not evident , statement on contribution of attributed author to certain item types. Rational for grouping short items as a single output

Question

If it is not required e.g. factual information about significance MPA, MPC, MPD. Should/can it be submitted?

PANEL FEEDBACK from REF2014

Intention to submit

....'The sub-panel noted that the survey of submission intentions did not **prove as helpful as hoped** in determining the expertise of the sub-panel...HEIs should be required to be more specific on the type of work they plan to submit.'

'...there were concerns about the ways in which institutions had categorised their outputs.'

In Conclusion, bear in mind...

What ends up in the public domain....

REF2 (Output + additional Information (300 Words)

REF3 (Impact Case Studies)

REF5 (Environment)

REF2014 'Portfolios' were not published.
Peer review scores are not published



300 Word Statement REF21

Prof Paul Seawright



REF2014: Art Media & Design Research

Creative Practice – When Is It Research?

AHRC

Definition of Research – **Research Context**

It must **specify a research context** for the questions, issues or problems to be addressed. You must specify why it is important that these particular questions, issues or problems should be addressed; **what other research is being or has been conducted in this area**; and **what particular contribution** this project will make to the advancement of creativity, insights, knowledge and understanding **in this area**



REF2014: Art Media & Design Research

Creative Practice – When Is It Research?

AHRC

Definition of Research – **Research Methods**

It must specify the **research methods** for addressing and answering the research questions, issues or problems. You must state how, in the course of the research project, you will seek to answer the questions, address the issues or solve the problems. You should also explain the rationale for your chosen research methods and **why you think they provide the most appropriate means** by which to address the research questions, issues or problems.



REF2014: Art Media & Design Research

Creative Practice – When Is It Research?

AHRC – Documentation and Dissemination

Creative output can be produced, or practice undertaken, as an integral part of a research process as defined above. The Council would expect, however, this practice to be accompanied by some form of **documentation of the research process**, as well as some form of **textual analysis or explanation to support its position** and as a record of your critical reflection.

Equally, creativity or practice may involve no such process at all, in which case it would be ineligible for funding from the Arts and Humanities Research Council.



REF2014: Panel D Feedback: Positives

World-leading and internationally excellent outputs made original, significant and rigorous research-based artistic interventions in areas of musical and theatrical performance, choreography, filmmaking, and composition.

The best outputs were presented as **portfolios** or with supporting information about **overriding research questions** that clearly **located the practice** and an individual's specific contribution **within academic contexts**.

...the best distinguished by **clearly articulated research objectives**. In a number of instances, the presentation of practice needed no more than a well-turned 300 word statement to **point up the research inquiry and its findings**, since the concerns outlined were then amply apparent within the practice itself...



REF2014: 300 Words

- **Information about the research process and/or content:** Submitting units may include a statement of up to 300 words **in cases where the research imperatives and research process of an output** (such as an artefact, curation, database, digital format, installation, composition, performance or event, screening, tape, creative writing, database, textbook, translation or video) **might further be made evident by descriptive and contextualising information.**
- Where the location or medium of the output is essential to a proper understanding of the research being presented this should be explained in the 300 words. **The sub-panels will ignore any additional material that includes evaluative commentary on the perceived quality** of a research output.
- Even now I am asked to assess outputs with institution 300 word templates requiring researchers to structure the statement under Significance, Originality and Rigour!



REF2021: Panel Criteria & Working Methods

Main Panel D – output types & submission guidance

The entirety of the material submitted (the output and the 300-word statement where provided) should **provide the panel with coherent evidence of the research dimensions** of the work in terms of:

- The **research process** – the question and/or issues being explored, the process of discovery, methods and/or methodologies, the creative and/or intellectual context or literature review upon which the work draws, or challenges or critiques.
- The **research insights** – the findings, discoveries or creative outcomes of that process
- The **dissemination** – how and where the insights or discoveries were ‘effectively shared’. This needs to satisfy the REF requirements around the dates at which work first entered the public domain



REF2021: Panel Criteria & Working Methods

Main Panel D – output types & submission guidance

There will be many outputs that will meet the REF definition of research as “a process of investigation, leading to new insights effectively shared” without the need for additional information, and these may include examples of creative practice.



REF2014: 300 Words - Example

In 2009 I was approached by Jonty Claypole, then a producer at BBC One, to propose a 3 minute 'teaser' that would function as both a work of contemporary video art and an introduction to the final episode of 'The Seven Ages of Britain' - a cultural history of Britain written and presented by David Dimbleby and broadcast on BBC One during 2010. The result was the short, absurdist film fiction 'The 7 Ages of Britain Teaser', which I wrote and directed - addressing themes of myth and narrative within history and broadcasting. The film and its making were both featured at the beginning of the seventh episode of the series. 'The 7 Ages of Britain Teaser' involves Dimbleby acting and providing a voiceover for a prosthetic replica of his own face - as well as reflexively explaining the concept of this "piece of modern art". The work was broadcast on BBC One to approximately 7 million people and has subsequently been viewable on the BBC One website. It also features on the BBC DVD of The Seven Ages of Britain series.



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REF2014: 300 Words - Example

Anamnesis is a practice-as-research screendance work about the volatility of memory. It considers ageing and loss, and the ways in which embodiment is remembered and forgotten.

Research aims:

1. Use broken narrative forms as a means to examine the nuances of human memory and remembering
2. Explore collaborative processes that test the conventional delineation of artistic roles
3. Develop strategies for rehearsal and production that mirror the form-content of the final product

Anamnesis is framed philosophically by Henri Bergson's thinking about duration and memory in which the human body affords the recollection of pure memories. The film invites questions about the ownership and experience of remembering, the dissolution of memory, and the key role of the imagination in making sense of experience.

The artistic team pursued a deliberately coherent choreographic-directorial approach to memory, presence, loss and narrative. For example, in rehearsal and performance we included memory and presence disruption techniques for the two performers that were designed to build internal logic throughout the process and final cut of the film. This process-oriented coherence is at odds with the film's depiction of the elderly woman's biographical confusion and uncertainty.

These ideas – Bergson's thinking about the body and memory and process-based links to memory and remembering, as well as the artistic team's interests in examining the potential for testing the limits of collaborative practices in film-making – are discussed in detail in the Journal of Media Practice article *Anamnesis (remembered)* which is included in the Portfolio.



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Context: Anamnesis is framed philosophically by Henri Bergson's thinking about duration and memory in which the human body affords the recollection of pure memories. The film invites questions about the ownership and experience of remembering, the dissolution of memory, and the key role of the imagination in making sense of experience.

Method: The artistic team pursued a deliberately coherent choreographic-directorial approach to memory, presence, loss and narrative. For example, in rehearsal and performance we included memory and presence disruption techniques for the two performers that were designed to build internal logic throughout the process and final cut of the film. This process-oriented coherence is at odds with the film's depiction of the elderly woman's biographical confusion and uncertainty.

Dissemination: These ideas – Bergson's thinking about the body and memory and process-based links to memory and remembering, as well as the artistic team's interests in examining the potential for testing the limits of collaborative practices in film-making – are discussed in detail in the Journal of Media Practice article *Anamnesis (remembered)* which is included in the Portfolio.



REF2021: 300 Words

They Dropped Like Flakes, They Dropped Like Stars is an exhibition of Photographic work, Video and Audio commissioned by The Mattress Factory Museum in Pittsburgh PA.

Seawright's photographs depict the American city as a contested space that gives form to the fraying edges of American life. They Dropped Like Flakes, They Dropped like stars, imagines the American landscape as a battlefield, where returning soldiers take their own lives in unprecedented numbers. Underpinned by interviews with survivors of the wars in Afghanistan and Iraq, the stories of their homecoming and of comrades lost to suicide have shaped the work. *20 veterans a day commit suicide nationwide in the USA, according to new data from the Department of Veterans Affairs. In 2014, the latest year available, more than 7,400 veterans took their own lives.* Initially this was a research project examining the experience of homecoming for soldiers, particularly those facing challenges with reintegration. The early interviews were dominated by stories of suicide and loss on returning from theatre and subsequently the work developed around that theme.

1. Structured interviews with veterans of the wars in Afghanistan and Iraq explored the issues of home coming, belonging and loss.
2. Explored through photographic, video and audio installation the complex landscape of veteran suicide and the challenges of returning 'home' from war.
3. Developed strategies for disseminating the audio material in a gallery context, engage new audiences with the research imperatives.

They Dropped Like Flakes, They Dropped like Stars, draws its title from Emily Dickinson's poem The Battlefield, written by her in response to the American Civil war and first published in 1896. Since 9/11 the US has committed record numbers of American troops to wars in foreign countries, and Seawright's work has examined the impact of those engagements on American Society. Over 30 active and retired service personnel were interviewed by Seawright, building a narrative structure that gave form to the photographs. Following each interview photographs were made at the sites of the interviews in Veterans Halls, VFW Posts, home and sites of suicide victims.

The exhibition was initially mounted at the Mattress Factory Museum in Pittsburgh, combining photographs and audio. A later iteration of the exhibition at Shenyang Museum of Fine Art, China, added a video work.



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Research Questions:

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Improving Your 300-Word Statement

Find examples in REF2014 submissions

- results.ref.ac.uk
- results and submissions
- uoa
- Institution
- research outputs (REF2)
- Additional information



Improving Your 300-Word Statement

- **Choose a successful submission with high percentage of outputs at 4* and 3***
- **Choose a less successful submission with high percentage of outputs at 2* and 1***



Improving Your 300-Word Statement

- **Avoid describing the work in purely narrative terms**
- **Draw out originality, significance and rigour without explicitly using those terms**



Improving Your 300-Word Statement

- **Form UoA reading groups**
- **Peer assess with constructive critical approach**
- **Set clear deadlines for internal reviews**
- **Ensure 300-word statements accompany outputs sent for external peer review**



How to write a 300-word statement for REF

