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Visibility in Research _the biosketch



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will not save bad ideas
but

bad communication
can kill good ones.

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New CVs formats allow researchers to highlight contributions beyond their publication list.

RETHINKING THE CV

Researchers are pushing to make CVs more relevant and realistic. **By Chris Woolston**

In December 2021, UK Research and Innovation (UKRI), the largest public funder of UK science, announced that it was abandoning the use of the conventional CV – curriculum vitae – in funding applications. The funding body said it would adopt a new type of CV to “enable people to better demonstrate their contributions to research, teams, and wider society”.

As institutions and funders around the world reassess their approach to researcher evaluations, there’s a growing call to revamp the academic CVs used to support applications for jobs, funding, promotions and awards. Researchers need to find fresh ways to document their accomplishments and value beyond a mere listing of publications, and committees overseeing promotions and grants need to change their protocols and expectations, says Needhi Bhalta, a cell biologist at the University of California, Santa Cruz. “CVs should reflect the authentic experience of being a

scientist,” she says, including mentorship, work on committees, outreach and many other contributions that don’t result in publications. “I’m excited that we’re in the process of rethinking them.”

CVs have long been part of the currency of scientific promotion. Scientists seeking a position or a grant often feel obliged to list every publication, presentation and award in a single document intended to sway committees through its sheer length and volume. The typical CV follows a time-worn template, says Robert Morrell, an education researcher and former director of the New Generation of Academics Programme at the University of Cape Town in South Africa. “I was born, I went to school here, I had these publications, these are the students I graduated. People who write CVs like that are missing the boat.”

The UKRI is not alone in seeking to rethink the CV in response to a renewed focus on team science and equity, diversity and inclusion

(EDI). It modelled its new CV format on ‘Résumé for Researchers’, introduced in 2019 by the Royal Society in London. Similar initiatives have been unveiled by research councils in the Netherlands and Luxembourg.

In response, researchers are learning how to rework CVs to emphasize quality over quantity, and to include narratives about their broader impact. Meanwhile, hiring panels and grant evaluators need to rethink how best to assess these documents.

The core problem with standard CVs is that they tend to reduce scientists to numbers, says Rebecca Pillai Riddell, a behavioural scientist and associate vice-president of research at York University in Toronto, Canada. Evaluating researchers on the basis of sheer number of publications or using related measures, such as the impact factors of the journals in which they publish, ignores many things that go into a scientific career, Pillai Riddell says. Conventional CVs “are supposed to be quick-and-dirty summaries”, she says. As someone who has seen many over the years, she knows that those summaries can contain valuable information, even if the emphasis is often misplaced. “They focus on counting, not on what’s important.”

The ‘quantity above quality’ approach is especially short-sighted and unfair in the wake of the COVID-19 pandemic, Pillai Riddell says. Many researchers simply didn’t have the time or opportunity to conduct experiments or crank out papers at their normal pace during shutdowns. And as schools closed their doors, many scientists who were also parents had to shift their priorities from work to home, especially women. “If we continue to emphasize quantity, caregivers are not going to be eligible for grants or awards,” she adds.

Scientists and institutions alike need to reconsider the entire purpose of a CV, says Wolfgang Kaltenbrunner, a sociologist of science at Leiden University in the Netherlands. “To make science work, you need to accomplish a lot of tasks that are not easily represented in a CV,” he says, such as communicating science to the general public and collaborating behind the scenes on big projects. “Are we selecting for the right things in grant funding or tenure? There’s widespread discontent with it in science.”

Contributions that count

Kaltenbrunner co-authored a 2021 commentary in *Humanities & Social Science Communications* that offered ten suggestions for revamping academic CVs to make them a fairer gauge of scientific talent. They include

Frédérique
Bordignon

Lauranne
Chaignon

Daniel Egret

June 16th, 2023

Although hard to define, Narrative CVs are changing how we think about researcher assessment

0 comments | 22 shares

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JOURNAL ARTICLE

Promoting narrative CVs to improve research evaluation? A review of opinion pieces and experiments

Frédérique Bordignon ✉, Lauranne Chaignon, Daniel Egret

Research Evaluation, rvad013, <https://doi.org/10.1093/reseval/rvad013>

Published: 19 April 2023

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Abstract

As the academic community has become increasingly concerned about the drifts of research evaluation, mostly researchers' evaluation, because of the overreliance on metrics, many expert groups have made recommendations to improve the way researchers should be evaluated. In this study, we focus on the recommendation to use narrative curriculum vitae (CVs). We review 28 opinion pieces and 7 experiments to better understand what a narrative CV can refer to, and to explore whether the narrative function that is specific to this kind of CV is proving effective in response to the concerns raised by evaluation practices. A close reading of these documents reveals the conceptual basis of the narrative CV and the problems it is intended to solve; we propose five commonly reported features of the narrative CV: avoid lists, contextualize achievements, fight metrics, enlarge the spectrum of contributions taken into consideration and foster diversity and inclusion. But the promoters of the narrative CV pay little to investigate how the narrative feature itself can lead to any benefits. However, the feedback collected from both applicants and evaluators is quite positive. Regardless of whether it is justified or not, the enthusiasm aroused by the implementation of this new type of CV undeniably has the advantage of opening up the debate, raising awareness and calling to question the bad practices and biases that exist in the researchers' assessment processes. The narrative nature of the CV is, in the end, just a pretext for raising interest and working towards the adoption of good practices.



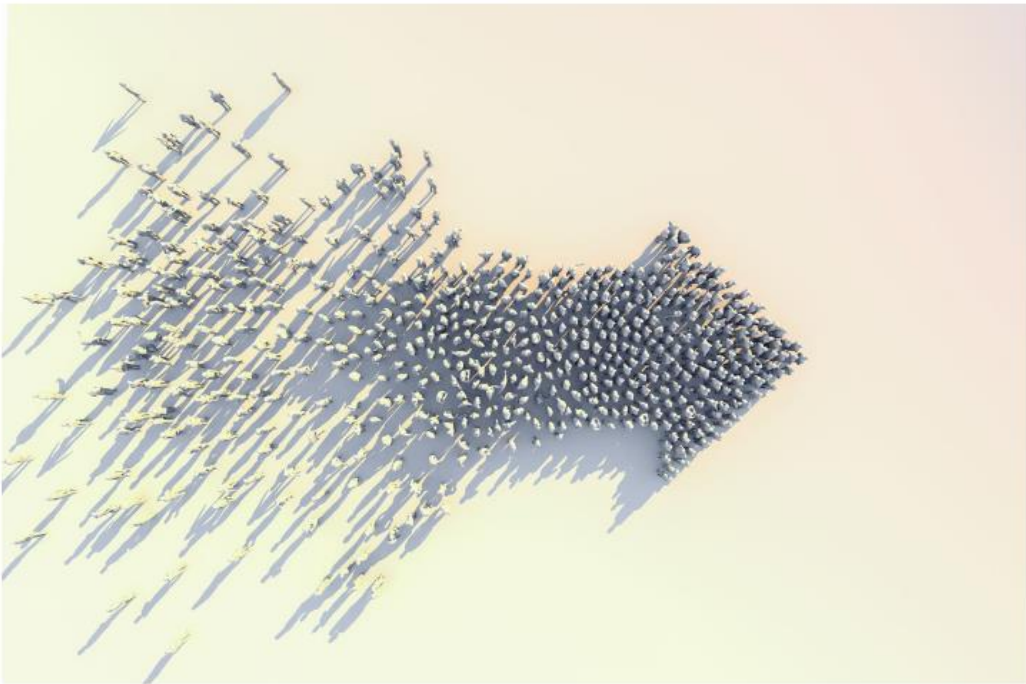
For their supporters, narrative academic CVs present a means to bypass aspects of a research evaluation culture that is overly focused on the volume and venue of publications. Drawing on a sample of work promoting this format, Frédérique Bordignon, Lauranne Chaignon and Daniel Egret, show how these texts more often foreground the problems they are meant to address, than how the format would work in practice. However, at the same time, they argue that the emergence of this new format and terminologies, is reopening debates around the role academic assessment can play in promoting better research culture and practices.

<https://blogs.lse.ac.uk/impactofsocialsciences/2023/06/16/although-hard-to-define-narrative-cvs-are-changing-how-we-think-about-researcher-assessment/>

- Against the misuse of metrics (DORA, Leiden Manif)
- Against a narrow definition of impact and in favour of a broader range of research contributions
- In favour of contextualisation and selection
- In favour of inclusivity and diversification
- A return to the old format

How academia is exploring new approaches for evaluating researchers

29 JUN 2023 · BY [ELISABETH PAIN](#)



“Instead of a traditional long list of degrees, positions, papers, grants, and talks, Galli was asked to capture her **research vision and academic qualities** in a written **personal statement** complemented by a description of no more than **10 key scientific outputs.**”

Module 1 – Contributions to the generation of new ideas, tools, methodologies or knowledge

Module 2 – The development of others and maintenance of effective working relationships

Module 3 – Contributions to the wider research and innovation community

Module 4 – Contributions to broader research/innovation-users and audiences and towards wider societal benefit

Resumé
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Scientific and curricular path

(max. 4000 characters)

This section intends to inform the Evaluation Panel about your profile and research trajectory. Your scientific and curricular path should be written in a **narrative form** describing your trajectory as researcher and informing reviewers as much as possible about your education and training and your research experience, skills and profile.

You may include in this section:

- Information on your education, namely the PhD degree;
- Details on your professional experience, including international experience;
- Abilities and skills to adequately execute the proposed research plan. In this context, you should refer to relevant research experience, scientific production and activity beyond the last five years, to provide the Evaluation Panel with sufficient context information on your research profile and path, as well as on your abilities and skills to carry out your research plan;
- In the case of Principal level applicants, evidence of research independence in the last three years, according to the definition provided in Section 2.2.2.;
- If applicable, you may also specify any periods of leave from research, such as parental leaves, long-term absence due to illness, periods of work in industry, secondments, volunteering or other non-research activities. Explain how long each interruption lasted, and how these interruption(s) or unconventional path and/or gap(s) in your research career has/have impacted your activity, to be clearly understood by the Evaluation Panel.

Activities and contributions in the last five years

(max. 7000 characters)

Describe your activities and contributions to Science, to the scientific community and to the broader society during the last five years.

To better inform the Evaluation Panel on the relevance of your contributions, when including ‘what’ those are, also consider ‘how’ or ‘why’ they are relevant or important, the roles you played in them, who has benefitted from your outputs/achievements, and how.

Some examples of the activities and contributions you may refer to are: • Publications, key data sets, software, intellectual property (patents, licences, trademarks, copyrights, novel assays and reagents), conference presentations and proceedings, research and policy publications, or other scientific, technological, cultural or artistic achievements. You can also mention any awards you have received in recognition of your contributions to the generation of knowledge. Regarding publications, only published work should be referred since the Evaluation Panel will not consider work in progress or submitted manuscripts. • You may also refer to other activities and contributions to the development of individuals or teams, such as project participations, leadership or management, collaborative contributions, team support, teaching activities, workshops or summer schools, the supervision and mentoring of students, your role in past and ongoing funded projects, as well as the management of science, technology and innovation programmes or projects, involvement in collaborations/networks from an organisational to international level; and to activities and contributions to the research community and the broader society, such as editing, reviewing, refereeing, evaluation of funding applications, organisation of events that have benefited the research community, or improved research culture, societal engagement, transfer and dissemination of knowledge, outreach activities, and other types of engagement with the broader society.

BRAND YOURSELF

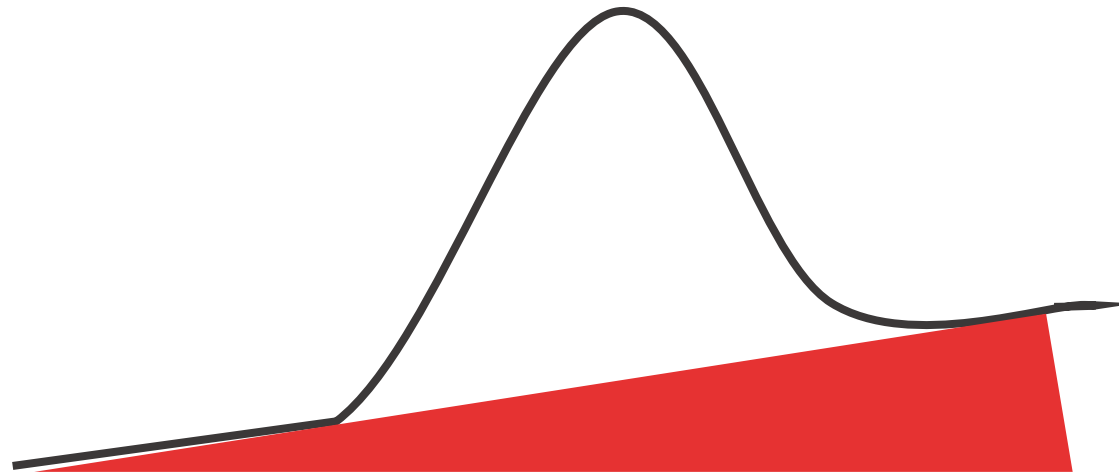
for the career you want,
not the job you have.

NARRATIVA

histórias

| | | | | | | | |
|------------------|---------------|-----------------|-----------------|-----------------|---------------|------------------|------------------|
| Abertura | Clareza | Dádiva | Espiritualidade | Habilidade | Melhoria | Profissionalismo | Silêncio |
| Aceitação | Compaixão | Dedicação | Espontaneidade | Harmonia | Mérito | Propósito | Simplicidade |
| Acolhimento | Competência | Democracia | Estabilidade | Honestidade | Minúcia | Prospetiva | Sinceridade |
| Adaptabilidade | Competição | Desafio | Estratégia | Honra | Moderação | Prosperidade | Singularidade |
| Ajuda | Compromisso | Descoberta | Estrutura | Humildade | Motivação | Prudência | Solidão |
| Alegria | Comunicação | Desempenho | Ética | Humor | Oportunidade | Qualidade | Solidez |
| Altruísmo | Comunidade | Desenvolvimento | Exatidão | Igualdade | Ordem | Razão | Status |
| Ambição | Concentração | Determinação | Excelência | Imaginação | Organização | Realismo | Sucesso |
| Amizade | Conexão | Devoção | Excitação | Independência | Originalidade | Realização | Surpresa |
| Amor | Confiança | Diferença | Experiência | Individualidade | Otimismo | Reconhecimento | Sustentabilidade |
| Apoio | Conforto | Dignidade | Exploração | Inovação | Ousadia | Reflexão | Talento |
| Assertividade | Conhecimento | Diligência | Expressão | Inspiração | Paciência | Resiliência | Temperança |
| Astúcia | Consciência | Dinamismo | Fama | Integridade | Paixão | Resistência | Tolerância |
| Atenção | Consistência | Disciplina | Família | Intelecto | Partilha | Respeito | Trabalho |
| Autocontrole | Contentamento | Diversão | Fé | Inteligência | Patriotismo | Responsabilidade | Tradição |
| Autossuficiência | Contribuição | Diversidade | Felicidade | Intensidade | Paz | Resultado | Tranquilidade |
| Aventura | Controlo | Domínio | Fidelidade | Intuição | Perfeição | Rigor | Transparência |
| Beleza | Convicção | Economia | Fluência | Justiça | Perícia | Risco | Unidade |
| Beleza | Cooperação | Eficácia | Foco | Lazer | Persistência | Sabedoria | Utilidade |
| Bondade | Coragem | Eficiência | Força | Lealdade | Perspicácia | Satisfação | Valentia |
| Bravura | Cortesia | Elegância | Fortuna | Legado | Poder | Saúde | Velocidade |
| Brilho | Credibilidade | Empatia | Generosidade | Liberdade | Potencial | Segurança | Verdade |
| Brincadeira | Crescimento | Energia | Gentileza | Liderança | Pragmatismo | Sensibilidade | Vigor |
| Calma | Criação | Entusiasmo | Ginástica | Limpeza | Prazer | Sentimento | Visão |
| Candura | Criatividade | Equilíbrio | Graça | Lógica | Precisão | Serenidade | Vitalidade |
| Capacidade | Cuidado | Equipa | Grandeza | Maravilha | Preparação | Serviço | Vitória |
| Certeza | Curiosidade | Esperança | Gratidão | Maturidade | Presença | Significado | |

storytelling





On only two scores can *The Economist* hope to outdo its rivals consistently. One is the quality of its analysis; the other is the quality of its writing. The aim of this book is to give some general advice on writing, to point out some common errors and to set some arbitrary rules.

The first requirement of *The Economist* is that it should be readily understandable. Clarity of writing usually follows clarity of thought. So think what you want to say, then say it as simply as possible. Keep in mind George Orwell's six elementary rules:

- 1 Never use a **metaphor**, simile or other figure of speech which you are used to seeing in print (*see metaphors*).
- 2 Never use a long word where a short one will do (*see short words*).
- 3 If it is possible to cut out a word, always cut it out (*see unnecessary words*).
- 4 Never use the passive where you can use the active (*see grammar and syntax*).
- 5 Never use a foreign phrase, a scientific word or a jargon word if you can think of an everyday English equivalent.
- 6 Break any of these rules sooner than say anything outright barbarous.



thesaurus

verbos

nomes

adjetivos *et al.*



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TRIOS | The power of three

Narrativas visuais



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<https://www.iseg.ulisboa.pt/wp-content/uploads/2021/01/ISEG-Brand-Guidelines.pdf>

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Para além da cor institucional vermelha, é apresentada uma paleta cromática complementar rica, que permite criar uma maior diversidade na comunicação. Estas cores podem e devem ser utilizadas mas não substituem a cor institucional na apresentação da marca.

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CMYK. 0/33/3/0
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RGB. 240/190/213

Pantone® 2727
CMYK. 70/40/0/0
3787FA
RGB. 55/135/250

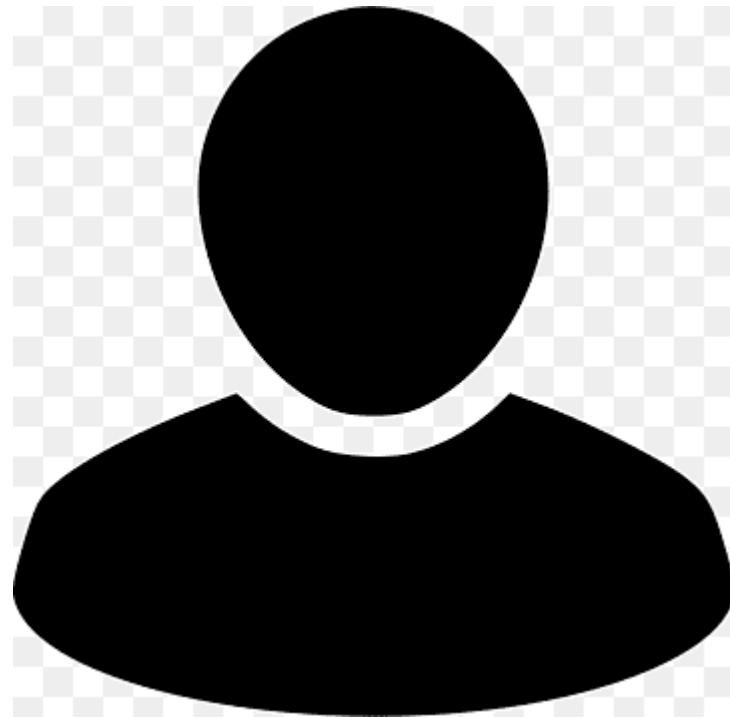
Pantone® 127
CMYK. 4/11/70/0
FADC64
RGB. 2350/220/100

Pantone® 427
CMYK. 21/15/15/0
D1D3D4
RGB. 210/211/212

Pantone® 432
CMYK. 72/965/46/47
413F4B
RGB. 65/63/75

**Vermelho
ISEG**

Pantone® 032
CMYK. 0/90/80/0
e63232
RGB. 230/50/50



_the profile picture

_BioSketch_tell me about yourself

Write in the third person. Use active voice and present tense.

Education, current work, future projects.

Past | Present | Future

Skills, interests, goals.

Goals, current work, experience, education.

Future | Present | Past

Be unique_personal but not private

Connect.

Edit. Edit again.

Ana Correia Moutinho (1972) is a Portuguese academic with expertise in Science Policy and Research Management. Ana is invited Associate Professor in the Economics Department of ISEG (Lisbon School of Economics & Management, ULisboa, Portugal), where she also runs **ISEG Research**, a research support office.

Initially trained as a plant lab researcher, Ana was a PhD student in Universidade de Lisboa and University of Edinburgh from 1997-2001. While finishing her **PhD in Cell Biology** (2001), Ana took her first career turn into science communication through a post-graduation in **Science Journalism** (CENJOR, 2000), and freelanced science stories from 1999-2002.

Whilst she quite loved the newsroom, Ana missed scholarly life and went back to academia as a **Postdoc in Science Policy** (ISEG, 2002-2005). In this period she was also a visiting scholar at SPRU – Science Policy and Research Unit/University of Sussex (2003).

In the fall of 2005, Ana seized her first appointment as a **senior research manager** at ULisboa central services, and has been doing that ever since, setting up research offices in several areas of academia, from economics to law.

Today, Ana is a knowledge broker and an academic storyteller, having hosted dozens of workshops to master the art of **granstmanship**.

Statistics:

| | |
|--------------------------|-------|
| Pages | 1 |
| Words | 200 |
| Characters (no spaces) | 1,078 |
| Characters (with spaces) | 1,278 |
| Paragraphs | 5 |
| Lines | 16 |

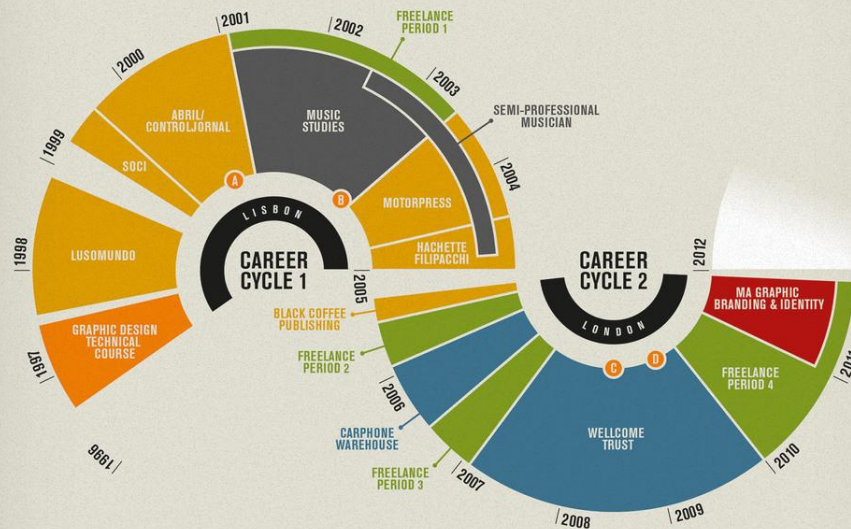


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CV



VOCATIONAL TRAINING

GRAPHIC DESIGN TECHNICAL COURSE
Taken at CEFAPIM Professional Training Centre for the Graphic Arts and Multimedia

SOFTWARE TRAINING

- **ADOBE ILLUSTRATION**
Course taken at Flag
- **INTERNET MACROMEDIA**
Dreamweaver, Fireworks and Flash, course taken at Flag
- **ADOBE PHOTOSHOP**
Advanced course taken at Corps Business
- **HTML EMAILS WITH DREAMWEAVER**
Course taken at Corps Business

PUBLISHING

LUSOMUNDO
Designer at monthly youth lifestyle magazine 20 Anos

SOCI (now Media Capital)
Designer at weekly newspaper O Independente

ABRIL/CONTROLJORNAL (now EdImpressa)
Designer at weekly newspaper Visão, at its Sunday supplement Visão 7 and at weekly celebrity magazine Mundo VIP

MOTORPRESS
Designer at monthly motorcycle magazine Motociclismo

HACHETTE FILIPACCHI
Designer at monthly fashion magazine Elle

BLACK COFFEE PUBLISHING
Designer at free weekly newspaper The London Line

UNRELATED TO DESIGN

MUSIC STUDIES
Bass at Hot Club de Portugal jazz school up to middle of 4th year (five-year course)

SEMI-PROFESSIONAL MUSICIAN
Bassist in a band with regular paid gigs

FREELANCE PERIOD 1
Design and artwork for designers Rui Garrido and Jorge Silva

FREELANCE PERIOD 2
Design and artwork of IPC Media (Ultron magazine), EMAP (Q magazine) and Goodlife Media (Goodlife and London Hotel magazines)

FREELANCE PERIOD 3
Design and artwork for 360° Advertising, Four By Four Creative Services, Informa Telecoms, Beintrot Publishing, Xerox Creative Services, Royal Hospital for Neuro-Stability and The Hive Creative

FREELANCE PERIOD 4
Design and artwork for F&P Parrack Singapore, Suddler & Hennessy, Brandly), M-s, Wellcome Trust, Magnet Marketing, Oliver Marketing, British Red Cross, Monaco, W&A West Advertising, EPSS Creative and British Universities Film & Video Council



FREELANCE

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FREELANCE PERIOD 4
Design and artwork for F&P Parrack Singapore, Suddler & Hennessy, Brandly), M-s, Wellcome Trust, Magnet Marketing, Oliver Marketing, British Red Cross, Monaco, W&A West Advertising, EPSS Creative and British Universities Film & Video Council

IN-HOUSE

CARPHONE WAREHOUSE
Design and artwork for the main brand, the Business Solutions department and TalkTalk

WELLCOME TRUST
Designer in the in-house studio, most work done for Wellcome Collection

MA GRAPHIC BRANDING & IDENTITY
Graduated from London College of Communication, University of the Arts London

Course Progress

course start → branding, work... → infographics, report → final major project on infographics

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SOFTWARE PROFICIENCY



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_CURADORIA dos **Research*IDs**

_Publicação em ACESSO ABERTO

_Utilização de REDES SOCIAIS



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Connecting Research
and Researchers

Biography
5000 caracteres

 CIÊNCIAVITAE

Resumo
4000 caracteres



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Universidade de Lisboa

Visibility in Research _the biosketch

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