

Institution: Durham University

Unit of Assessment: 35

a. Overview

This UoA comprises Durham University's Music Department, part of the Faculty of Arts and Humanities. The Department currently includes 17 research-active staff members (14.9 FTE), all of whom are submitted for this exercise, working across the areas of musicology, ethnomusicology, composition, performance, analysis, cognition and critical aesthetics. The Department fosters an open and inclusive research community in which researchers benefit from interactions across disciplinary and sub-disciplinary boundaries. We also collaborate with other Durham Departments (especially Philosophy and Theology) and University research institutes, particularly the Institute for Advanced Study (IAS), while the University's colleges play a role in hosting research events and supporting research students. Research in the Department is overseen by its Research Committee and Director of Research, and (in the case of research students) by a Postgraduate Committee and Director of Postgraduate Research, who report to the Head of Department, Faculty Research Group and Faculty Education Committee. The Faculty committees report in turn to the University Research Committee, which is responsible for conceiving and implementing the University's research strategy.

b. Research strategy

Durham's Music Department nurtures high calibre research by both staff and doctoral students by offering excellent support to every individual researcher, as well as by fostering collaborative and interdisciplinary projects. Over the census period we have built on a significant international profile in historical musicology, critical aesthetics, analysis and composition by developing more substantial profiles in ethnomusicology and performance, as well as by opening up a new area in music cognition. A distinctive feature of our research strategy is the ambitious goal of establishing an international reputation for innovative interdisciplinary research: this aim has guided the recent expansion of the Department as well as investment in new facilities, creating the conditions for further ambitious developments in 2014-19.

Our 2008 RAE return indicated that although staff were producing many 4*-rated outputs, we were under-performing in the management of our research environment. Following an independent research review in 2009-10 the Department recognised the need for a new approach to build effectively on established strengths. This review informed the appointments in 2010 of **Clayton** and **Leante**, strengthening our profile in ethnomusicology as well as offering a track record of ambitious interdisciplinary research. In order to build further capacity for such work within an open research culture, subsequent appointments – both replacements and those employing strategic University funds to expand the Department – have focused on the recruitment of outstanding researchers sympathetic to this aim. Balancing the need for a broad disciplinary base with that of developing interdisciplinary links, we have reinforced our profiles in composition (**Collins** and **Egan**) and performance (**Snijders** and **Sequera**), while also reintroducing analysis (**Horton**) and opening up a new area of music cognition (**Eerola**). Alongside this strategy we are also committed to continuing support for areas where individual scholars are making significant contributions to international research networks (for example **Zuk** in Russian music and **Zon** in music theology) and/or generating significant impact (e.g. **Dibble** in British and Irish music).

We have therefore developed our research culture over the census period so as (1) to create a flexible structure and encourage dialogue between sub-disciplines; (2) to implement new forms of support for the generation of project ideas; (3) to enhance technical facilities such as studios and field recording equipment and (4) to place students at the centre of the research culture, emphasizing their career development and employability, while also monitoring their progress more closely. This strategy has been supported by the University through new appointments, including an expansion in staff numbers by over a third from 11 FTE – about two thirds of the staff submitted here are post-2008 appointments – and by investment in new research facilities, including a recording studio and audiovisual laboratory.

The planning and discussion of fundable projects – whether individual or collaborative – is part of the normal development of our research, allowing us to increase capacity as well as helping

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researchers to refine and articulate research aims. Our research grant income has increased by over 120% on RAE 2008, due to improved planning and support processes, with significant funded projects relating to almost all of our research areas (see section d for details).

Having built the capacity to develop innovative interdisciplinary research, we aim in 2014-19 (1) to capitalise on and expand that capacity with major grant applications. We plan also: (2) to further increase the size of the research community, through funded postdoctoral positions as well as staff and research student recruitment; (3) to extend international collaborations by developing existing research exchanges with Harvard and Yale, collaborations such as those with Ohio State and MARCS Laboratory (Sydney), and links made possible by the arrival of new staff with international profiles; (4) to exploit opportunities to generate impact more systematically (as detailed in REF3a); and (5) to continue to upgrade world-class research facilities. In short, this period has been one in which we have reassessed our profile and goals and supported the implementation of a new strategy with generous institutional investment; this has put us in a strong position to develop our research culture further in the next five years through ambitious project planning, further expansion at all levels, and strengthening international links – these activities all exploiting the profiles of new staff – as well as by further embedding systematic impact generation.

c. People, including:

i. Staffing strategy and staff development

Staffing strategy. Research is a key element in all appointments: since 2010 each search has taken into account our strategy of developing possibilities for interdisciplinary links and collaborative research as well as hiring outstanding individual researchers. In performance, for instance, **Snijders** and **Sequera** not only cover a wide range of repertoire but also offer strong links to composition and historical musicology; likewise, **Horton** brings a strong interest in empirical and cross-cultural approaches to analysis. We also aim to maintain a balance between staff at different career stages – three of those submitted are early career researchers – and strive to increase diversity so that we can benefit from the widest possible range of perspectives.

Staff development. Each member of staff produces an annual Personal Research Plan (PRP), which requires reflection on achievements over the past year as well as plans for the next five years, including proposals for project grant development. Mentoring sessions provide an opportunity for individuals to discuss these plans and to ensure that they demonstrate an appropriate level of ambition, to balance short-term publication with longer-term career development, and to focus on the production of key outputs. PRPs and mentoring sessions also help in the identification of individual requirements for training, provision of specialist resources, or timing of research leave. Staff in the process of developing research projects present draft proposals to Department seminars in order to benefit from detailed discussion: this process has benefited several projects, notably **Manning's** 'The impact of technology on the creative processes of composing electroacoustic music' (see section d).

We implement the requirements of the Concordat to Support the Career Development of Researchers, especially the emphasis on respecting diversity. At all career stages, from recruitment to senior promotion, the Department follows the University's commitment to diversity and equal opportunities, evidenced in its membership of Stonewall's diversity champion programme. All staff take a diversity and equality training course, while the breadth of our research culture, with an emphasis on non-Western music, also encourages diversity. Appointing committees represent a range of research interests, and include staff from other Departments, thereby promoting receptiveness to different perspectives and backgrounds: the international backgrounds of our staff – more than a third of whom come from outside the UK – is notable.

Support for newly-appointed staff. Probationary staff (on lecturer or research fellow contracts, including part-time staff and those on fixed-term contracts) have workloads calculated on the basis of 70%, 80% and 90% respectively over the first three years, so that early-career researchers have time to develop their research and complete training courses: they are not required to fulfil major administrative roles during this period. All probationary staff agree a formal probation document setting out what they are expected to achieve in their first three years in post. This agreement includes a research element: an expectation that staff will demonstrate the capacity to produce research at an internationally-excellent level, to contribute to research impact where possible, to apply for research funding as appropriate to their field of research, and to contribute to the

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research life of the Department. Probationary staff hold regular meetings with individual mentors to support the establishment of their academic careers.

Research leave and workload planning. The University norm is to allow one term in seven as research leave, but in practice we better this: the average across the census period in this unit is about one term in six. This is achieved through strategic management of resources which enables leave to be given at the most effective time. Our workload model ensures that about 50% of staff time is dedicated to research.

Financial support. Each member of staff has a personal allowance to be used for research purposes (e.g. visits to archives, fieldwork). Staff also receive support, typically in the hundreds of pounds, from research funds disbursed at Faculty level. Where larger sums are required (for instance to run pilot projects or to establish networks) staff apply to the University's Research Seedcorn Schemes. This fund has enabled the start-up of the International Network for Music Theology (led by **Zon**), a project on avant-garde music and Adorno's theories of performance (**Paddison**), a project to stimulate external impact by building links with organisations promoting Indian music in the UK (**Clayton, Leante**), start-up funds for a contemporary music group, Ensemble 7Bridges (**Rijnvos** et al), and a pilot for a database and digitisation project on the Ushaw College music collections (**Zon**). This amounts to an investment of c. £35k in the development of future research projects over the census period. **Dibble** and **Zuk** also benefited from awards of research funding (£3k each) in recognition of their work in teaching and in supervision of research students.

Career progression and promotion. Progression from Grade 7 to 8 normally occurs with the completion of the probationary period. Research criteria are an essential part of the promotion process as staff progress to senior lecturer, reader and professor level: staff are expected to produce internationally-excellent or world-leading research outputs on a consistent basis as well as contributing appropriately in other ways, by attracting research funding, generating impact or organising events. We share the University's commitment to the Concordat's principles regarding support for career development of staff on short-term contracts.

ii. Research students

Integration into research culture. Doctoral students are central to the Department's research culture. To strengthen this principle we made a strategic decision to give students a leading role in the organisation of research events, enabling them to be mentored in research leadership, preparing them for the demands of the academic world. The weekly Research Forum includes visiting lectures by distinguished academics selected and invited by the student committee, seminar papers by Durham staff, and thematic symposia. Themes chosen by students have included Time, Globalisation, Embodiment, and Fieldwork. A postgraduate seminar is held each week, attended also by staff, which provides an opportunity for research students to present their own conference-style papers, and to give and receive feedback. All full-time research students are expected to attend and to contribute to all of these events.

Recruitment and funding. Under the AHRC's BGP1 scheme 7 PhD students have been funded, and we have successfully competed for 9 studentships under the Durham Doctoral Studentships (DDS) scheme, another one as part of a CETL award, and one from a college award scheme. Some research students have been funded from other sources: the Ruth First Educational Trust, a local charity enabling African research students to study at Durham, has supported a Kenyan ethnomusicology student; another was funded by the Princess Elizabeth of Yugoslavia Foundation. A student co-supervised by **Paddison** does not appear in REF4 because the studentship from the Portuguese funding council (FCT) was processed entirely through Portuguese institutions. Together with self-funded students, this means that we support a community of over 30 doctoral candidates, roughly 60% of whom are full-time and 40% part-time. We nurture a very diverse and international body of research students, believing that the mix of social and educational backgrounds is conducive to a stimulating intellectual atmosphere. Music featured prominently in the successful application of the Northern Bridge Doctoral Training Partnership (NBDTP, comprising Durham, Newcastle, and QUB) to the AHRC's BGP2 scheme, with 10% of the indicative studentships requested. From October 2014, the NBDTP will fund 157 full studentships over a five-year period. The University will fund 60 new 'matched' studentships, available only to Durham Arts and Humanities students over the same period, in addition to the existing DDS

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scheme, which funds 10 PhDs annually at RCUK rates.

The quality of our doctoral students is indicated by the prizes they have won: the 'Link 2 Future' prize 2011 by the Institute of Psychoanalysis Zürich (PSZ) for an essay in music aesthetics; prizes for the outstanding papers at the Indian Musicological Society in 2012 and 2013; First Prize (for a composition) at the SoBe 22nd Subtropical Arts Festival in Miami; and the award of composition commissions, including one from the Netherlands Performing Arts Fund.

Monitoring and support. All research students are required to undergo a progress review at 9, 21 and 33 months (or equivalent points for part-time students), for which they must submit a sample of work and updated plan, and are interviewed by an academic panel: this panel also has access to supervisors' reports and to supervision report forms, which students are required to complete after each formal supervision session. Between these annual reviews, their supervisors are required to report regularly to the Postgraduate Committee: the Director of Postgraduate Research follows up any cases in which progress does not seem to be adequate. Evidence for the effectiveness of the new procedures is an increase in completion rates from an average of 2 per annum over the first three years of the census period, to 5 p.a. over the last two years.

Research students have access to a range of funds to facilitate their activities, including AHRC Research Training Support Grants and Department funds. The Department supports a wide range of requests for research and development needs, including travel to conferences, for fieldwork (including India and Sweden) and for archival research trips. We also arrange exchange visits to offer PhD candidates the benefits of access to another research environment and set of resources: for instance, we have organised term-long visits by students to Harvard and Columbia Universities, and student exchanges with Yale's Institute of Sacred Music, and in 2013 agreed a research student exchange programme with Oslo.

Skills development and employability. Each research student is advised by a supervisory team of at least two academic members of staff. One of the first tasks a research student undertakes is a Training Needs Analysis, in order that a suitable plan can be devised for each individual student, drawing on training available across and outside the University. This audit, and individual skills development plans, are updated annually. Students take advantage of an extensive programme of training courses run by the Centre for Academic and Researcher Development, as well as subject-specific training within the Department and beyond the University.

Our research students' career development is helped by their presenting papers at conferences around the world. This has included recent papers in Shanghai, New York, Philadelphia, and Mumbai as well as around Europe, and numerous contributions to UK conferences, symposia and study days. Many of these presentations are funded from the Department's non-staff budget: students have also successfully bid for other University funds such as bursaries from colleges and the University Arts Management Group, which supports student activities in the arts. Similarly, our students have had papers accepted for publication in the *British Journal of Music Therapy*, *Empirical Musicology Review*, *Perspectives of New Music*, *International Review of the Aesthetics and Sociology of Music*, *Musical Times*, *Tempo*, and *Journal of Singing*. Current research students have also had editions published (including Herbert Howells' *Cello Concerto*, Novello 2013) and performed (the premiere of Harold Darke's *First Violin Sonata* at the English Music Festival in May 2013). Student compositions have been performed at events such as the Festival an de Werf (Utrecht), Audio Art Festival (Krakow), Alles Gut Festival (Vienna), Novi Ganz Novi Festival (Zagreb), and ISCM World Music Days.

Research students are trained to prepare grant applications: a positive result is a funded AHRC Collaborative Skills Development Project 'Speaking the same language: A student-led creative enterprises workshop for Music and English postgraduates' (£3k, 2013). Students have been awarded funding directly by the Killingley Trust, Herbert Howells Trust, Ralph Vaughan Williams Trust, SEMPRES (Gerry Farrell Travel Scholarship), Indian Council for Cultural Relations and Milap Festival, and been awarded a Visiting Fellowship at the Bridwell Library, Southern Methodist University. Placement opportunities taken up include one with the renowned local organ builder Harrison and Harrison, while another doctoral student gives regular Indian dance workshops in association with organisations in London, Newcastle and Liverpool.

Another element in the career development of research students is the provision of opportunities as Graduate Teaching Assistants (GTA). All GTAs complete a University training course, are

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thoroughly briefed and mentored by academic staff, and encouraged to apply for the University's HEA-accredited teaching award (DULTA). Research students may be offered a range of other opportunities, from working as a project research assistant to working with a composer on the preparation of a new piece. The performance of Cage's *Variations IV* overseen by **Hayden** (November 2012, during the Cage Festival *from zero*, part of our Musicon concert series) directly involved four current Durham PhD composers in its realisation and performance, and two current Durham students helped organise (and perform in) the opening concerts by Ensemble 7Bridges at Huddersfield (St Paul's Hall) and Gateshead (Sage) in May 2013.

Durham PhD students have a strong record of academic employment including appointments at Florida State University, Belgrade (Institute of Musicology), Lisbon (Escola Superior da Musica), the Open University, and the universities of Newcastle, Liverpool, Keele, Roehampton and Durham itself. Another recent graduate is working as a producer at BBC Radio 3.

Facilities. In addition to full access to all of the Department's research facilities, postgraduates have their own spacious room in the Music Department, equipped with multiple PC and Apple workstations with specialist software and A4 and A3 printers. They also use the Faculty's new £1.8M Postgraduate Centre, which offers allocated desk space, while an access-controlled area in the Library (including 58 individual study spaces) is provided for the use of research students.

d. Income, infrastructure and facilities

Our staff have an increasingly good record of attracting research income: improved support for grant development means that our annual grant income has more than doubled, from about £40k in RAE 2008 to £89k in REF 2014. This funding covers a range of sponsors and of scales of project. Small-scale projects (up to £10k) have been funded by diverse bodies including the AHRC, Academy of Korean Studies (AKS), British Academy, British Library, Delius Trust, Beacon North East, British Council, Culture Ireland and Russkiy Mir, covering pilot studies, conferences, archival visits or short-term fieldwork trips. Examples include **Mills's** two grants of c. £10k each from the AKS to support extensive fieldwork projects on the Korean island of Ulleungdo and on shaman ritual music, and an £8k share of a Practice-led AHRC award for 'Live performance, the interactive computer and the Violectra' (a collaboration with Sussex). An international visiting research fellowship was supported by the FCT for João Pedro Cachopo to work on his project on the politics of opera with **Paddison**. Larger-scale grants hosted at Durham during this census period include three AHRC-funded projects, with a total award value to Durham of £405k: 'The development of the Irish art music tradition', 'The reception of performance in North Indian classical music', and 'The impact of technology on the creative processes of composing electroacoustic music' (a collaboration between **Manning** and Michael Clarke at Huddersfield). Much of our work in composition and performance has been supported by commissions which do not show up in HESA returns and are therefore not included in REF4. This includes commission fees totalling £13k paid directly to submitted staff members while at Durham.

Durham's scholarly infrastructure includes both technical facilities and archive collections. We have three studios dedicated to electroacoustic composition, housing an impressive range of both current and legacy equipment, all of which is invaluable for our research, which covers both new composition and studies of the history of this field. Two technicians with expertise across electronic and audio engineering as well as generic IT and music technology applications support our research, making a key contribution to the development of performance strategies for new compositions involving electronics, notably **Hayden's** *schismatics* and **Wishart's** *Encounters*. The professional equipment we provide for recording in fieldwork contexts, and our state of the art Audiovisual Documentation and Analysis Laboratory (ADAL) – including professional level video and audio recording equipment and editing suite – offer us a capacity to support field recording which is unrivalled in UK HEIs. As part of continuing investment in the Department, a new audio recording studio was opened in 2013, for use in research projects focusing on musical performance as well as for teaching purposes. This forms part of a newly refurbished facility which also includes the Faculty Postgraduate Centre.

The University Library and Heritage Collections provide a wide range of resources in print and electronic format together with special collections and manuscripts. A new £11.5M extension to the Main Library opened in 2012, which includes music holdings and dedicated multimedia study booths. The Palace Green Reference Library and University Museums offer access to a rich

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research resource of rare and unique materials. This includes archival music collections such as the Stainer Archive (consolidated and donated to the University by the composer's family in 2010), the Pratt Green Hymnology Collection, and the Allegri Quartet Archive, as well as archives of Ushaw College and Durham Cathedral to which the University has access. The Ushaw Collection, one of the most important archives pertaining to English Catholic history, contains significant musical material, and has attracted both visiting and registered research students to study here under **Zon's** supervision. The Durham Cathedral Music Collection contains unique examples of music by English composers such as Tye, Byrd, Tallis, Morley, Gibbons, Hooper, and Tomkins. **Sequera** is involved in the creation of an online catalogue as well as new music editions based on this material and related collections.

Durham's Research Institutes offer further channels for collaborative research. A number of these collaborations have featured contemporary music, for example the 'Dante and Cage' project with the Institute of Medieval and Renaissance Studies in July 2010, and 'New Storylines for Living with Environmental Change' hosted by the Institute of Advanced Study (with a Musicon/IAS commission of an installation work from **Wishart**, premiered in June 2012). The IAS also funded a visiting fellowship for Udo Will (Ohio State) in 2012 to work within the institute and also continue existing collaborative research with **Clayton** and **Leante**.

Musicon, Durham University's professional concert series, provides a platform to stimulate and enhance new research. Musicians from around the world are invited to perform, and offer numerous opportunities for collaboration with research students and members of staff. An annual visit from the Netherlands' premiere contemporary music group the Ives Ensemble, for example, features composition workshops arranged for the benefit of research students. Our new contemporary music ensemble in residence, Ensemble 7Bridges, provides further opportunities for composition research students.

Operational infrastructure. The University's Research Office staff provide support for grant applications and management; our four studios and ADAL are maintained by two specialist technicians, who also play a part in technical training of research students. Specialist IT support is delivered by our own technicians, working with the University's IT Department who are responsible for larger-scale operational infrastructure. Library staff are responsible for research collections, and work closely with the Department on supporting our strategic priorities.

e. Collaboration and contribution to the discipline or research base

Durham researchers contribute to their scholarly communities nationally and internationally, playing important roles in the development of fields including ethnomusicology, contemporary music, analysis, English music, Russian music and music theology. This is achieved through collaborations and networks both formal and informal, established and ad hoc. It is significant that two of our highest profile externally-funded projects have been built on collaborations, with Sussex ('Live performance, the interactive computer and the Violectra') and Huddersfield ('The impact of technology on the creative processes of composing electroacoustic music').

Notable work in developing academic networks includes **Zon's** initiative in founding the International Network for Music Theology, co-ordinated with a colleague from our Theology Department – which has involved exchanges and joint study days with Yale – and **Clayton's** work in driving international interdisciplinary conversations on the topic of entrainment. These initiatives reflect the aim of individual scholars to make significant contributions to the development of various branches of music study, including new and innovative approaches. Our creative work in contemporary music has similarly involved extensive collaboration, including **Rijnvos's** work with the Amsterdam Concertgebouw Orchestra and the link between our new music group Ensemble 7Bridges and the Royal Northern Sinfonia.

We have also dedicated considerable time to supporting the development of archival and reference sources, a vital contribution to the scholarly infrastructure. **Leante** and **Clayton's** collections of Indian music performances and interviews, deposited at the British Library and in India, are not only used for their own research but made freely available to the wider scholarly community.

Dibble served as Musical Editor of the *Canterbury Dictionary of Hymnology* for seven years – the 2013 edition is the first since 1907 and the first to include music. In their different ways these contributions both support research outside Durham.

Besides these collaborative activities, our staff contribute to their academic communities by hosting

and contributing to conferences and symposia; by contributing to music festivals; by serving on editorial boards and review panels for journals, book publishers and funding bodies; by carrying out residencies with professional organisations; by serving on review panels such as the REF itself; and by taking up senior positions in professional associations. We also contribute to our disciplines through service as peer reviewers and expert advisors, and have examined PhDs for institutions across the UK and abroad. The following headings cover a selection of these contributions (with examples limited to staff based at Durham before 2013).

Hosting conferences. Since 2008 we have hosted five large-scale conferences, as well as numerous study days and symposia. (1) Performing Romantic Music: Theory and Practice (2008) featured keynote speakers Charles Rosen and John Rink, and led to a special issue of *Nineteenth Century Music Review*. (2) the International Conference on Music and Emotion was an ambitious interdisciplinary event held in 2009, leading to a special issue of *Music Analysis*. (3) the International Conference on Irish Music and Musicians (2010) was the first such event ever to take place, as was (4) the International Conference on Music in Russia and the Soviet Union: Reappraisal and Rediscovery (2011) which brought together scholars from Russia and the West and including keynote speakers Marina Rakhmanova, Marina Frolova-Walker, and Richard Taruskin. (5) The British Forum for Ethnomusicology, hosted in 2012, facilitated debate on one of our research strengths, performance interaction (keynote Bernard Lortat-Jacob).

Contributions to conferences, seminars and symposia. Invitations to give keynote and invited lectures are another index of the contributions that Durham staff make to national and international research communities. Keynote addresses include **Clayton** (RMA and Joint Action in Music); **Dibble** (Biennial Conference on Nineteenth-Century British Music); **Hayden** (Contemporary Music, Performance and Improvisation symposium); **Manning**, (Daphne Oram symposium); **Mills** (Arirang Conference, Seoul); **Paddison** (Society of Musicology in Ireland and Institute of Musicology, Serbian Academy of Sciences and the Arts); **Wishart** (International Computer Music Conference and Biennial Conference on Music Since 1900); **Zon** (International Chant Conference, Maynooth); and **Zuk** (Russian Institute for History of the Arts, St Petersburg, 100th anniversary conference). Invited papers are too numerous to list here: they include presentations in North America, India, Korea, Russia, Germany, Switzerland, Ireland and Italy.

Supporting publishers. Durham staff make extensive contributions to the publication of new research in music, as editors of journals (**Zon**: *Nineteenth-Century Music Review*), book series (**Clayton**: *Oxford Theory in Ethnomusicology*, forthcoming; **Zuk**: *Field Day Music*) and as members of editorial boards (**Clayton**: *Music Analysis*, *Analytical Approaches to World Music*, *Music Performance Research*; **Paddison**: *Twentieth-Century Music*, *Musik & Ästhetik*). Expert reviews are contributed to most major publishers of music monographs and journals in our fields.

Durham's practice-led researchers contribute to their communities also through appearances at music festivals, and through residencies with professional organisations. **Rijnvos**, **Hayden**, **Wishart**, **Snijders**, **Collins**, **Sequera** and **Egan** have public careers as composers and performers, and their work is featured regularly in major festivals, including the Holland Festival (**Rijnvos** 2012), Huddersfield Contemporary Music Festival (**Hayden** 2009, 2011, 2012) and Toronto Electro-Acoustic Symposium (**Wishart** 2012). **Dibble** regularly acts as consultant for the Three Choirs and other British music festivals. **Rijnvos** served as Composer in Residence at MCO, the Netherlands Broadcasting Music Centre, including collaborations with the Netherlands Radio Chamber Philharmonic and the Netherlands Radio Philharmonic Orchestra during the ZaterdagMatinee concert series in the Amsterdam Concertgebouw. This residency also featured a TV documentary about the composer filmed in Venice and Amsterdam. He commenced his long-term service as Composer in Residence with the Amsterdam Concertgebouw Orchestra in 2011.

Service on review panels and with professional associations. Our contributions here include **Clayton's** service on the REF 2014 panel, **Manning's** and **Paddison's** periods of service on the AHRC's Peer Review College, and **Manning's** for the EPSRC, and **Paddison's** service for Portugal's FCT. Our staff have also served as reviewers for the AHRC, ESRC and EPSRC as well as their equivalents in Ireland, Portugal, Finland, Belgium and Canada, for European-level funders, and for the Italian research assessment exercise. **Clayton** and **Leante** have served on the committee of the European Seminar in Ethnomusicology, **Zon** similarly with the Society for Christian Scholarship in Music, and **Mills** the British Forum for Ethnomusicology.