

**UKRI Future Leaders Fellowships
CV & List of Outputs**

Fellow

Personal information:

Name	Dr Andrew Peter Knight-Hill
Current Organisation/ employer	University of Greenwich

Employment history: Provide details of your employment in chronological date order (most recent first) including your current position/ role in the table below:

Date (month/year)		Name of Organisation and position/ role held. Please detail what your current position/ role involves, with particular reference to your application for this fellowship.	Type of appointment e.g. permanent, fixed- term, full-time, part- time, etc.
From	To		
09/2016	Present	University of Greenwich – Senior Lecturer in Sound Design and Music Technology	Permanent Full-time
08/2014	09/2016	University of Greenwich – Lecturer in Sound Design and Music Technology	Permanent Full-time
03/2012	08/2014	De Montfort University - Research Assistant – EARS2 Project	Fixed Term 0.4FTE
09/2012	06/2014	Visiting Lecturer – Edge Hill University	Fixed Term Part-Time

Training and qualification history: Provide details of your training and qualification history in chronological date order (most recent first) in the table below:

Date (month/year)		Qualification	Subject	Awarding body	Mark or level achieved
From	To				
10/2008	06/2013	PhD	Interpreting Electroacoustic Audiovisual Music	De Montfort University	Pass
09/2011	09/2012	PG Cert HE	Higher Education Pedagogy	De Montfort University	Distinction
09/2007	09/2008	MA	Audiovisual Composition	De Montfort University	Distinction
09/2004	06/2007	BSc	Music Technology AND Medicinal Chemistry	Keele University	2.1 (Hons)

Post-Doctoral only:

Date of PhD Viva (month and year):	April 2012
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Grant history: List any grants you have previously held and/or been involved with in chronological date order (most recent first) in the table below:

Date (month/year)		Title of grant	Awarding body	Length of grant	Your role/ position in the grant (e.g. Lead Innovator, Principal Investigator)	Total amount awarded
From	To					
02/2019	07/2019	Immersive Hyperreal Soundscapes	HIEF (QR) - University of Greenwich	5 months	PI	£19,822
11/2017	07/2018	Consolidating Impact – Collaborative Practice Based Research	REF (QR – University of Greenwich	9 months	CI	£7,998
01/2016	07/2016	Hear This Space – Object Based Audio Narratives	REF (QR) – University of Greenwich	7 months	PI	£4,901
05/2014	04/2015	Hear This Space - Building Community	Arts Council England	1 year	PI	£14,950
12/2013	03/2014	Quiet Sounds (NOTAM)	British Council – Arts Council England	3 months	PI	£4,877
10/2008	05/2009	Sound, Sight, Space and Play – Student Led Initiative	AHRC	9 months	PI	£2,000

Additional information: Indicate any further details you wish to bring to the reviewer's attention in the box below. This may include details of experience equivalent to a PhD (for non-Doctoral applicants) or rationale for identifying as an early career researcher if this may not be clear

- Invited Jurist – Royal Television Society: Craft Skills Award in Sound 2019
- Panel Member – National Occupational Standards Consultancy Meeting for Sound and Recording 2019
- Member of Journal Editorial Board – Music, Sound and Moving Image. Liverpool University Press.
- Convenor of international SOUND/IMAGE conference (in its 5th year).
- Convenor of *Electroacoustic Music in the UK: Past / Present / Future* - 40th anniversary of the Electroacoustic Music Association of Great Britain.

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List of Outputs:

- HOBBS, J; KNIGHT-HILL A (2021) *(I)MAGESOUND(S)*. RSS Press: Copenhagen
- KNIGHT-HILL, A (2021) *Sound & Image: Aesthetics and Practices*. Routledge: New York.
- KNIGHT-HILL, A (2020) The Nature of Sound and Recording. IN: *Foundations of Sound Design for Linear Media* (ed.) Filimowicz. Routledge: New York
- KNIGHT-HILL, A (2020) Electroacoustic Music: An Art of Sound. IN: *Foundations of Sound Design for Linear Media* (ed.) Filimowicz. Routledge: New York
- KNIGHT-HILL, A. (2019) Sonic diegesis: Reality and the expressive potential of sound in narrative film. *Quarterly Review of Film and Video*. 36(8). [Summer 2019]
- BROWN, C.; KNIGHT-HILL, A. (2018) Stories of a Ruined Space: Filmic and sonic approaches to practice-as-research. *Journal of Media Practice and Education*, 19(3). [Autumn 2018]
- HILL, A (2017) Listening for Context: Interpretation, abstraction and the real. *Organised Sound* 22(1). pp. 11-19 [April 2017]
- HILL, A (2015) Theatres of Sounds : the role of context in the presentation of electroacoustic music. IN: *Proceedings of InSonic 2015*, ZKM, Karlsruhe.
- LANDY, L.; YOUNIE, S.; HILL, A.; WOLF, M (2014) The EARS 2 pedagogical project – an eLearning environment to introduce learners to sound-based music. In: King, Andrew and Himonides, Evangelos, (eds.) *Proceedings of the Sempre MET2014: Researching Music, Education, Technology: Critical Insights*. International Music Education Research Centre (iMerc), pp. 129-134.
- HILL, A (2013 a) Understanding Interpretation, Informing Composition: audience involvement in aesthetic result. *Organised Sound*, 18(1). pp. 43-59 [April 2013].
- HILL, A. (2013 b) Abstracted Journeys. In: *Compose with Sounds* [CD]. Leicester: De Montfort University.
- HILL, A. (2013 c) *Interpreting Electroacoustic Audio-visual Music*. Thesis (PhD), De Montfort University.
- HILL, A. (2010) Investigating Audience Reception of Electroacoustic Audio-visual Compositions: Developing an Effective Methodology. *eContact!* 12(4) [Available online from: http://cec.concordia.ca/econtact/12_4/hill_reception.html]

Composition Projects:

To the Moon: Apollo 12 – 2020
Gong, soundtrack – 2019
Spectral Spaces, Trumpet and Electronics – 2019
Attack and Continuants, Trumpet and Electronics – 2019
VOID, audiovisual composition – 2019
Child of the Big City, silent film orchestral composition - 2019
Europe Endless, documentary soundtrack - 2018
Coccolith, film soundtrack - 2017
Double Take, soundtrack / score for dance performance 2017
incandescence, electroacoustic composition – 2016
Projections, post-acousmatic electroacoustic composition for 16mm projector – 2016
(I)MAGESOUND(S), live improvisation performance – 2016
Sounds of the Cultural Quarter, interactive soundscape application - 2015
Precious – Flora, soundscapes for installation - 2014
Stille Lyd – Part Two – Høvringen, electroacoustic composition – 2014
Stille Lyd Part One – NOTAM, electroacoustic composition – 2013
Abstracted Journeys, electroacoustic composition – 2013
Perpetual Motion, audiovisual composition – 2012
Phase, audiovisual composition – 2009
Flux, audiovisual composition – 2008
Adagio for the Shipping Forecast, piano and electronics – 2007