

# *CURRICULUM VITAE AND SCIENTIFIC PUBLICATIONS*

Federica BRESSAN

September 12, 2019

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## 1 Personal info

Federica BERNARDINI BRESSAN was born in Gorizia, Italy, on April 29th, 1981. She holds a double citizenship: Italian and Slovenian.



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## 2 Current position

Post-doctoral researcher at the IPEM laboratory, Ghent University in Belgium.

I am the recipient of a Fulbright grant (starting 2020), and a Marie Curie alumna with the project “Dynamic Preservation of Interactive Art: The next frontier of Multimedia Cultural Heritage” (160k€, 2017-2019).

## 3 Research positions

2020 (upcoming) – Fulbright scholar, Stony Brook University, New York, NY.

2017-2019 – Marie Skłodowska-Curie fellow, Dept. of Musicology, Ghent University, Belgium.

2013-2016 – Postdoctoral researcher, Dept. of Information Engineering, University of Padua, Italy.

2011-2012 – Research assistant, Laboratory of Linguistics, Normal School in Pisa, Italy.

2009-2011 – Research assistant, Dept. of Computer Science, University of Verona, Italy.

### Other appointments

2019-2023 – Professor of Digital Humanities, School of Humanities, Univ. of Nova Gorica, Slovenia.

## 4 Research interests

My research is within the area of the Digital Humanities, in particular in Media Studies and Digital Heritage. My work is informed by disciplines that don’t normally operate together, like digital media computation, digital philology, artistic practice, and information management systems.

I focus on digital cultural heritage and on the hermeneutical implications of cultural encoding, exploring the complex relation between historical documents and their digital representation. I am interested in the impact that technology has on the human experience of knowledge building and meaning formation.

In the ACM Computing Classification System, my activity touches the area of Sound and Music Computing (SMC), as defined in: Category Applied computing > Arts and humanities.

My publications (Sec. 6) have covered the following topics:

- Audio archiving, preservation and restoration
- Digitisation protocols and digital philology
- Software automation for digitisation workflows
- Chemical analyses for the recovery of magnetic tapes
- Interactive art and multimedia design

## 5 Education

2010-2013: Ph.D. IN COMPUTER SCIENCE

Department of Computer Science, University of Verona, Italy.

Graduate School in Sciences, Engineering and Medicine, University of Verona, Italy.

Dissertation: “The preservation of sound archives: A computer science based approach to quality control”

2003-2005: M.A. IN MUSICOLOGY (110/110)

Faculty of Arts and Philosophy, University of Udine, Italy.

Dissertation in ethno-musicology: “L’identità culturale nell’area Friulana-Giuliana ‘Zamejstvo’ – Indagine sul sapere musicale di tradizione di una famiglia del Goriziano” (*En.* “Cultural identity in the Friulan-Julian area ‘Zamejstvo’ – Survey on the knowledge of traditional musical repertoire of a family in the territory of Gorizia”).

2000-2003: B.A. IN MUSIC AND PERFORMING ARTS (110/110L)

Faculty of Arts and Philosophy, University of Udine, Italy.

Dissertation in music technology: “Una panoramica sulle Basi di Dati orientate al Music Information Retrieval (MIR)”, (*En.* “An overview of Music Information Retrieval (MIR) Databases”).

2014: B.A. IN VOCAL STUDIES at the Conservatory of Music of Padua, Italy.

### Additional training

2009-2014: I passed a set of selected teachings of the INFORMATION ENGINEERING (Under)graduate Program of the University of Padua, Italy, in order to strengthen my scientific background.

1. Calculus with prof. Antonio Ponno (score 18/30)
2. Programming with prof. Franco Bombi (score 28/30)
3. Sound and Music Computing with prof. Federico Avanzini (score 30/30)
4. Informatics for Arts&Culture with prof. Giovanni De Poli (score 30/30L)

## 6 Publications

The publication list in this section is always up to date, while figures and stats are updated periodically: last update March 8th, 2019.

I have published 20 conference articles (since 2009), 15 international articles on international (since 2013) and 3 book chapters.

(Research articles on national journals are listed below but not counted here.)

According to Google Scholar, my publications have received 132 citations and my h-index is 6. A total of 21 of my publications are currently indexed in Scopus, where my h-index is 4.

My first **Open Access** article was published in 2013 [J15]. Since then, 30% of my journal publications have been OA.

I have published on the following international scientific peer reviewed journals:

- Advances in Multimedia
- Critical Arts
- Fontes Artis Musicae
- Heritage
- IASA Journal
- International Journal of Arts and Technology
- International Journal on Digital Libraries

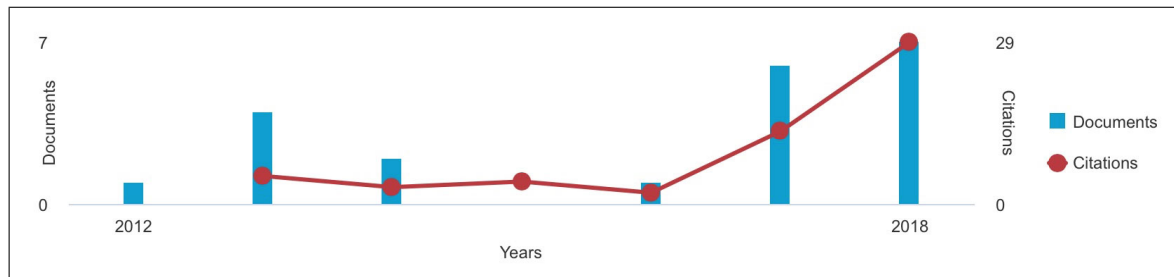


Figure 1: Document and citation trends in Scopus (as of March 8th, 2019).

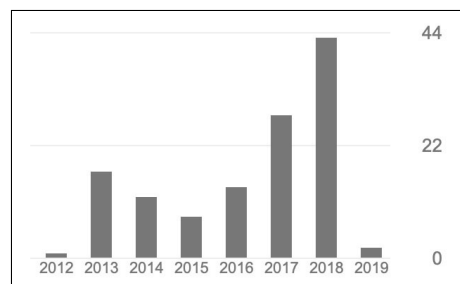


Figure 2: Citation trends in Google Scholar (as of March 8th, 2019).

- Journal of Cultural Heritage
- Journal of Electrical and Computer Engineering
- Journal of New Music Research
- Journal on Multimodal User Interfaces
- Musica/Tecnologia
- Studies in Conservation
- Transactions of the International Society for Music Information Retrieval

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<b>Scopus Author ID</b>	54940291800
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In the following list, the order of the authors reflects the contribution to the published work.

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### International scientific journal (peer-reviewed)

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— 2019 —

- [J1] M. Schedel and F. Bressan, “Notation for an electric stage: Twenty years of writing about notation and a thought experiment,” *Musica/Tecnologia*, vol. 13, p. in press, 2019.
- [J2] F. Bressan, R. L. Hess, P. Sgarbossa, and R. Bertani, “Chemistry for audio heritage preservation:

A review of analytical techniques for audio magnetic tapes,” *Heritage - Special Issue on Advances of Analytical Chemistry in Cultural Heritage*, vol. 2, pp. 1551–1587, 2019.

- [J3] F. Bressan, “A framework for the description of age-related symptoms in audio media. definition and implementation,” *Studies in Conservation*, pp. 1–11, 2019. [Online]. Available: <https://doi.org/10.1080/00393630.2019.1641666>

— 2018 —

- [J4] P.-J. Maes, V. Lorenzoni, B. Moens, I. Schepers, J. Six, F. Bressan, and M. Leman, “Embodied, participatory sense-making in digitally-augmented music practices: Theoretical principles and the artistic case “soundbikes”,” *Critical Arts*, p. 18, 2018.
- [J5] J. Six, F. Bressan, and M. Leman, “A case for reproducibility in MIR. replication of ‘a highly robust audio fingerprinting system’,” *Transactions of the International Society for Music Information Retrieval*, vol. 1, no. 1, pp. 56–67, 2018.
- [J6] F. Bressan, “Analytical description of a data sheet for audio preservation: From meaning to data and back,” *Fontes Artis Musicae*, vol. 65, no. 4, pp. 230–257, 2018.
- [J7] F. Bressan and B. Declercq, “Digital philology: Introduction to the special issue,” *Journal of New Music Research*, vol. 4, no. 47, pp. 275–277, October 2018.

— 2017 —

- [J8] C. Fantozzi, F. Bressan, N. Pretto, and S. Canazza, “Tape music archives: From preservation to access,” *International Journal on Digital Libraries*, vol. 18, no. 3, pp. 233–249, September 2017.
- [J9] T. Vets, J. Degrave, L. Nijs, F. Bressan, and M. Leman, “Plxtrm: Prediction-led extended-guitar tool for real-time music applications and live performance,” *Journal of New Music Research*, vol. 46, no. 2, pp. 187–200, 2017. [Online]. Available: <http://dx.doi.org/10.1080/09298215.2017.1288747>
- [J10] T. Vets, L. Nijs, M. Lesaffre, B. Moens, F. Bressan, P. Colpaert, P. Lambert, R. V. de Walle, and M. Leman, “Gamified music improvisation with billiard: a multimodal installation with balls,” *Journal on Multimodal User Interfaces*, vol. 11, no. 1, pp. 25–38, 2017. [Online]. Available: <http://dx.doi.org/10.1007/s12193-016-0224-9>

— 2016 —

- [J11] F. Bressan, R. Bertani, C. Furlan, F. Simionato, and S. Canazza, “An ATR FTIR and ESEM study on magnetic tapes for the assessment of the degradation of historical audio recordings,” *Journal of Cultural Heritage*, vol. 18, pp. 313–320, 2016. [Online]. Available: <http://www.sciencedirect.com/science/article/pii/S1296207415001569>

— 2015 —

- [J12] F. Bressan, S. Canazza, and R. Bertani, “Honey, i burnt the tapes! A study on thermal treatment for the recovery of magnetic tapes affected by Sticky Shed Syndrome,” *IASA Journal*, vol. 44, pp. 53–64, 2015.

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— 2014 —

- [J13] F. Bressan and S. Canazza, “The challenge of preserving Interactive Sound Art: A multi-level approach,” *International Journal of Arts and Technology*, vol. 7, no. 4, pp. 294–315, December 2014.

— 2013 —

- [J14] F. Bressan, S. Canazza, R. Bertani, A. Rodà, and F. Fontana, “The safeguard of audio collections: A computer science based approach to quality control in the archive of the Arena di Verona,” *Advances in Multimedia*, vol. 2013, no. Article ID 276354, p. 14, 2013.
- [J15] F. Bressan, S. Canazza, A. Rodà, R. Bertani, and F. Fontana, “Pavarotti sings again: A multidisciplinary approach to active preservation of the audio collection at the Arena di Verona,” *Journal of New Music Research*, vol. 42, no. 4, pp. 364–380, December 2013.
- [J16] F. Bressan and S. Canazza, “A systemic approach to the preservation of audio documents: Methodology and software tools,” *Journal of Electrical and Computer Engineering*, vol. 2013, no. Article ID 489515, p. 21, 2013.

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International conference proceedings (peer-reviewed)

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— 2019 —

- [P17] A. P. da Costa Ribeiro, T. Rosa, and F. Bressan, “Early causes for biodegradation of PVA/PVC tapes for audio recording,” in *Proceedings of the 146th AES Convention*, Audio Engineering Society (AES). Dublin (Ireland): AES, March 20–23 2019, p. 5.
- [P18] F. Bressan, “Dynamic preservation of interactive art: The next frontier of multimedia cultural heritage (DaphNet),” in *Proceedings of the 22th International Colloquium on Music Informatics (Colloqui di Informatica Musicale, CIM) “Machine Sounds, Sound Machines”*, F. Fontana and A. Gulli, Eds., AIMI - Associazione Informatica Musicale Italiana. Udine, Italy: DADI - Dip. Arti e Design Industriale. Università IUAV di Venezia, November 20–23 2019, pp. 35–36.
- [P19] —, “Concepts and data in audio preservation: A meaningful relationship,” in *Proceedings of the 50th IASA Annual Conference*, IASA. Amsterdam (NL): IASA Editorial Group, 2019, p. under review.
- [P20] —, “Towards an operative framework for assessing and describing the signs of degradation in audio media,” in *Proceedings of the Joint Technical Symposium (JTS)*. Amsterdam (NL): JTS, 2019, p. accepted for publication.
- [P21] F. Bressan and R. L. Hess, “Non-standard track configuration in historical audio recordings: Technical and philological consequences for preservation,” *Fontes Artis Musicae*, p. under review, 2019.

## — 2018 —

- [P22] F. Bressan, A. Finbow, T. Vets, M. Lesaffre, and M. Leman, “Between artistic creativity and documentation: An experiment on interaction with an installation for music-making,” in *Proceedings of the 6th EAI International Conference: ArtsIT, Interactivity & Game Creation (ArtsIT/DLI 2018)*, ser. Lecture Notes of the Institute for Computer Sciences, Social Informatics and Telecommunications Engineering, A. L. Brooks et al., Ed., vol. 229. Heraklion (Greece): Springer, October 30-31 2018, pp. 3–12.
- [P23] J. Six, F. Bressan, and M. Leman, “Applications of duplicate detection in music archives: From metadata comparison to storage optimisation. The case of the Belgian Royal Museum for Central Africa,” in *Digital Libraries and Multimedia Archives. Proceedings of the 14th Italian Research Conference on Digital Libraries (IRCDL)*, ser. Communications in Computer and Information Science, G. Serra and C. Tasso, Eds., no. 806. Springer, 2018, pp. 101–113.
- [P24] F. Bressan and R. Bertani, “Reproducing a detection test for magnetic tapes degradation: Acetone extraction test,” in *Proceedings for the 5th International Multidisciplinary Scientific Conference on Social Sciences & Arts SGEM2018*, vol. 5, Vienna (Austria), 2018, pp. 437–445.
- [P25] F. Bressan, A. Rodà, and R. Bertani, “The impact of thermal treatment on magnetic tapes: An exploratory study combining chemical analyses and audio features,” in *Proceedings of the 2018 AES International Conference on Audio Archiving, Preservation & Restoration*, T. Seay and K. Strauss, Eds., Audio Engineering Society (AES). AES, June 28-30 2018, p. accepted for publication.
- [P26] —, “The impact of thermal treatment on the mechanical properties of magnetic tapes: Tensile test,” in *Proceedings of the 2018 AES International Conference on Audio Archiving, Preservation & Restoration*, T. Seay and K. Strauss, Eds., Audio Engineering Society (AES). AES, June 28-30 2018, p. 7.

## — 2017 —

- [P27] F. Bressan, T. Vets, and M. Leman, “A multimodal interactive installation for collaborative music making: From preservation to enhanced user design,” in *Proceedings of the European Society for Cognitive Sciences Of Music (ESCOM) Conference*. Ghent (Belgium): Ghent University, 2017, pp. 23–26.
- [P28] F. Bressan, S. Canazza, T. Vets, and M. Leman, “Hermeneutic implications of cultural encoding: A reflection on audio recordings and interactive installation art,” in *Digital Libraries and Multimedia Archives. Proceedings of the 12th Italian Research Conference on Digital Libraries (IRCDL 2016)*, ser. Procedia - Computer Sciences, M. Agosti, M. Bertini, S. Ferilli, S. Marinai, and N. Orio, Eds. Elsevier, 2017, pp. 47–58.
- [P29] F. Bressan, J. Six, and M. Leman, “Applications of duplicate detection: linking meta-data and merging music archives. The experience of the IPeM historical archive of electronic music,” in *Proceedings of the 4th International Workshop on Digital Libraries for Musicology*, ser. DLfM ’17. New York, NY: ACM, 2017, pp. 45–48.
- [P30] —, “The challenge of integrating gender analysis in gender non-related research: The experience of an interdisciplinary project on multimedia cultural heritage,” in *Proceedings of the*



*International Interdisciplinary Conference on Gender Studies and the Status of Women*, 2017, pp. 148–160.

— 2015 —

- [P31] F. Bressan, “Philology in the preservation of audio documents: Massive vs customized approach,” in *Proceedings of the Sound and Image Collections Conservation (SOIMA) Conference – Unlocking Sound and Image Heritage*, September 3-4 2015, pp. 69–75.

— 2014 —

- [P32] F. Bressan, “The preservation and restoration of systems for automatic music performance,” in *Proceedings of the 1st International Workshop on Computer and Robotic Systems for Automatic Music Performance (SAMP14) in conjunction with the 13th International Conference on Intelligent Autonomous Systems (IAS)*, S. Canazza and A. Rodà, Eds., Venezia (Italy), July 19 2014, pp. 1–8. [Online]. Available: [http://www.dei.unipd.it/~bressanf/share/pub/articles/2014\\_bressan\\_SAMP.pdf](http://www.dei.unipd.it/~bressanf/share/pub/articles/2014_bressan_SAMP.pdf)
- [P33] F. Bressan and S. Canazza, “Digital philology in audio long-term preservation: A multidisciplinary project on experimental music,” in *Digital Libraries and Multimedia Archives. Proceedings of the 10th Italian Research Conference on Digital Libraries (IRCDL 2014)*, ser. Procedia - Computer Sciences, vol. 38. Elsevier, 2014, pp. 48–51.
- [P34] F. Bressan and S. Canazza, “Towards a shared methodology for audio preservation: Luciano Berio’s private collection of sound recordings,” in *Proceedings of the 2nd AIUCD Annual Conference on Collaborative Research Practices and Shared Infrastructures for Humanities Computing*, M. Agosti and F. Tomasi, Eds. Cleup, 2014, pp. 237–247.

— 2013 —

- [P35] F. Bressan, S. Canazza, and A. Rodà, “Interactive Multimedia Installations: Towards a model for preservation,” in *Arts and Technology - Third International Conference on Arts and Technology (ArtsIT)*, ser. Lecture Notes of the Institute for Computer Sciences, Social Informatics and Telecommunications Engineering, G. D. Michelis, F. Tisato, A. Bene, and D. Bernini, Eds., vol. 116. Milano (Italy): Springer Berlin Heidelberg, March 21-23 2013, pp. 81–88.

— 2011 —

- [P36] F. Bressan, A. Rodà, S. Canazza, and F. Fontana, “Toward an informed procedural approach to the preservation of audio documents: The case of the “Fondazione Arena di Verona” archive,” in *Proceedings of Sharing Cultures 2011 - 2nd International Conference on Intangible Heritage*, S. Lira, R. Amoêda, and C. Pinheiro, Eds. Tomar (Portugal): Green Lines Institute, July 3-6 2011, pp. 177–185.
- [P37] F. Bressan and S. Canazza, “Towards a procedure for quality control over large collections of digitized audio data: The case of the “Fondazione Arena di Verona”,” in *Multimedia for Cultural Heritage. First international Workshop MM4CH 2011. Revised selected papers*, ser. Communications in Computer and Information Science, C. Grana and R. Cucchiara, Eds., no. 247. Modena (Italy): Springer, 2012, pp. 103–113. [Online]. Available: [http://www.dei.unipd.it/~bressanf/share/pub/articles/2012\\_bressan\\_canazza\\_MM4CH\\_small\\_onlyArticle.pdf](http://www.dei.unipd.it/~bressanf/share/pub/articles/2012_bressan_canazza_MM4CH_small_onlyArticle.pdf)

- [P38] S. Canazza, F. Bressan, A. Rodà, and D. Salvati, “Preservation and restoration of ethnic music audio archives,” in *Proceedings of 5th International Congress “Science and Technology for the Safeguard of Cultural Heritage in the Mediterranean Basin”*, vol. IV, Istanbul (Turkey), November 22-25 2011, pp. 94–100.

— 2009 —

- [P39] F. Bressan, S. Canazza, A. Rodà, and N. Orio, “Preserving today for tomorrow: A case study of an archive of Interactive Music Installations,” in *Workshop on Exploring Musical Information Spaces (WEMIS) in conjunction with ECDL 2009*, Corfu (Greece), October 2009, pp. 24–29.
- [P40] F. Bressan, S. Canazza, and D. Salvati, “The Vicentini sound archive of the Arena di Verona Foundation: A preservation and restoration project,” in *Workshop on Exploring Musical Information Spaces (WEMIS) in conjunction with ECDL 2009*, Corfu (Greece), October 2009, pp. 1–6.

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### Book chapters

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- [C41] F. Bressan, *Handbook of Methods in Digital Humanities*. Palgrave Macmillan, 2018, ch. A philological approach to sound preservation, pp. 243–261.
- [C42] F. Bressan and S. Canazza, *The Routledge Companion to Music, Technology and Education*. Routledge, 2017, ch. Preserving Musical Cultural Heritage, pp. 393–407.
- [C43] F. Bressan, S. Canazza, and G. De Poli, *Pour Bruno: memorie e ricerche su Bruno Maderna*. Bologna (Italy): Libreria Musicale Italiana, 2015, ch. Restauro e falsificazione: potenzialità e rischi delle pratiche di restauro sonoro, pp. 129–150.
- [C44] F. Bressan, *Ubiquitous Music Ecologies*. Routledge, 2020, ch. Documenting the interaction between humans and machines: A perspective on multimedia installation art, p. writing.

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### National scientific journal (peer-reviewed)

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- [J45] F. Bressan, S. Canazza, and R. Bertani, “Metodologie e nuovi strumenti informatici per la tutela delle memorie sonore: il caso dell’archivio storico della Fondazione Arena di Verona,” *Archivi*, no. 2, pp. 62–121, June 2013.

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### National conference proceedings (peer-reviewed)

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#### — 2013 —

- [N46] F. Bressan and S. Canazza, “Il restauro delle registrazioni sonore come fonte documentaria nelle indagini linguistiche: Strumenti a confronto,” in *Multimodalità e Multilingualità: La sfida più avanzata della comunicazione orale. Proceedings of the 9th National Conference of the Associazione Italiana di Scienze della Voce (Italian Association of the Voice Science, AISV – ISCA Special Interest Group)*, V. Galatà, Ed. Venezia (Italy): Bulzoni Editore, January 21-23 2013, pp. 73–88.

#### — 2012 —

- [N47] F. Bressan, P. M. Bertinetto, C. Bertini, C. Bertoncin, F. Biliotti, S. Calamai, S. Canazza, and N. Nocchi, “Un ambiente informatico per il controllo dei processi relativi alla conservazione attiva in un archivio digitale di corpora vocali,” in *Proceedings of the 8th National Conference of the Associazione Italiana di Scienze della Voce (Italian Association of the Voice Science, AISV – ISCA Special Interest Group)*, Rome (Italy), January 25-27 2012, pp. 199–214.
- [N48] F. Bressan, “Un ambiente informatico per la gestione dei processi relativi alla conservazione attiva dei documenti sonori,” in *Proceedings of the 19th International Colloquium on Music Informatics (Colloqui di Informatica Musicale, CIM) “Sonic Synesthesia”*, November 21-24 2012, pp. 34–39.

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### Doctoral thesis

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- [T49] F. Bressan, “The preservation of sound archives: A computer based approach to quality control,” Ph.D. dissertation, Sciences Engineering Medicine, Verona (Italy), May 2013.

### List of co-authors

I have published with 37 different co-authors:

Acatia Finbow (*University of Exeter, UK*), Antonio Rodà (*University of Padua, IT*), Bart Moens (*Ghent University, BE*), Carlo Fantozzi (*University of Padua, IT*), Chiara Bertini (*Scuola Normale Superiore di Pisa, IT*), Claudio Furlan (*University of Padua, IT*), Cristina Bertoncin (*Scuola Normale Superiore di Pisa, IT*), Daniele Salvati (*University of Udine, IT*), Fabio Simionato (*University of Padua, IT*), Federico Fontana (*University of Udine, IT*), Francesca Biliotti (*Scuola Normale Superiore di Pisa, IT*), Giovanni De Poli (*University of Padua, IT*), Ivan Schepers (*Ghent University, BE*), Jonas Degraeve (*Ghent University, BE*), Joren Six (*Ghent University, BE*), Luc Nijs (*Ghent University, BE*), Marc Leman (*Ghent University, BE*), Micheline Lesaffre (*Ghent University, BE*), Nadia Nocchi (*Scuola Normale Superiore di Pisa, IT*), Niccolò Pretto (*University of Padua, IT*), Nicola Orio (*University of Padua, IT*), P. Lambert (*Ghent University, BE*), Pier Marco Bertinetto (*Scuola Normale Superiore di Pisa, IT*), Pieter Colpaert (*Ghent University, BE*), Pieter-Jan Maes (*Ghent University, BE*), R. Van de Walle (*Ghent University, BE*), Roberta Bertani (*University of*

Padua, IT), Sergio Canazza (*University of Padua, IT*), Silvia Calamai (*Scuola Normale Superiore di Pisa, IT*), Tim Vets (*Ghent University, BE*), Valerio Lorenzoni (*Ghent University, BE*), Brecht Declercq (*VIAA, Belgium*), Margaret Schedel (*Stony Brook University, NY*), Ana Paula da Costa Ribeiro (*IST – Instituto Superior Tecnico, Centro de Química Estrutural, Lisboa, PT*), Teresa Rosa (*IST – Instituto Superior Tecnico, Centro de Química Estrutural, Lisboa, PT*), Gianluca Verlingieri (*Music Conservatory of Cuneo, IT*), Paolo Sgarbossa (*University of Padua, IT*).

## 7 Participation in research projects

### As coordinator and principal investigator:

2020 – Building the first digital searchable archive of physiological computing applied to the arts: A map of today’s sensory technologies and synesthetic data.

Funding: Fulbright-Schuman grant; 14k€.

Host institution: Stony Brook University, NY.

My role and responsibility: coordinator and principal investigator.

2017-2019 – Dynamic preservation of interactive art: The next frontier of multimedia cultural heritage (DaphNet).

Funding: Marie Curie Individual Fellowship (H2020-MSCA-IF-2015); 160k€.

Goal: definition of a framework that describes how people interact with multimedia art installations. The framework comprises an ontology for interactive art, and it is based on empirical work on artistic interaction.

My role and responsibility: coordinator and principal investigator.

### As principal investigator:

2014-2016 – Luciano Berio’s tapes preservation project.

Paul Sacher Stiftung, Basel, Switzerland; Department of Information Engineering, University of Padua, Italy. Project Manager: Sergio Canazza, University of Padua, Italy. Scientific supervisor: prof. Talia Pecker Berio.

– Topic: preservation of Luciano Berio’s audio tapes (private collection made available by Centro Studi Luciano Berio), and creation of a curated digital archive especially addressed to the scientific community of musicologists/historians.

My role and responsibility: principal investigator. I supervised active preservation and restoration of the audio documents, and was responsible for i) metadata selection, extraction and processing, ii) planning of the procedures for cyclic and redundant data verification of the audio digital archive.

2013-2014 – MILE: Multimodal and Interactive Learning Environment.

Funding: European Social Fund (ESF) Program.

My role and responsibility: principal investigator. I supervised active preservation and restoration of the audio documents, and was responsible for i) metadata selection, extraction and processing, ii) planning of the procedures for cyclic and redundant data verification of the audio digital archive.

2011-2012 – GRAFO: GRammoFOni - Le soffitte della voce.

Laboratory of Linguistics of the Scuola Normale Superiore, Pisa (Italy). Project Manager: Pier Marco Bertinetto, Scuola Normale Superiore of Pisa, Italy.

– Topic: creation of digital archive of speech corpora stored on obsolete or endangered analog and digital audio carriers.

My role and responsibility: principal investigator. I was responsible for i) the definition of algorithms for quality control in the process of re-mediation of audio documents, ii) the automatisation of procedures for metadata extraction and management.

2009-2011 – REVIVAL (REstoration of the VICentini archive in Verona and its accessibility as an Audio e-Library).

Italian National Joint-Project (150k€). Partners: Fondazione Arena di Verona and the Department of Computer Science of the University of Verona (Italy), with the scientific support of Eye-tech (Udine, Italy). Project Manager: Federico Fontana, University of Udine, Italy.

– Topic: preservation and restoration of the audio documents stored in the archive of the Arena di Verona Foundation.

My role and responsibility: principal investigator. I was in charge of i) the re-mediation process of the documents and the creation of preservative copies, ii) the definition of protocols and procedures for a long-term accessibility of the audio patrimony.

2005-2006 – POFADAM (Preservation and Online Fruition of the Audio Documents from the European Archives of ethnic Music).

EU Program: Culture2000 (100k€). Partners: Universidade Nova de Lisboa - Faculdade de Ciências Sociais e Humanas, Lisboa (Portugal), Institute of Ethnomusicology, Scientific Research Centre of the Slovene Academy of Sciences and Arts, Ljubljana (Slovenia), Gent University - Institute for Psychoacoustics and Electronic Music, Gent (Belgium), Gesellschaft für Historische Tonträger, Wien (Austria); Österreichisches Volksliedwerk, Wien (Austria), University of Padua, Italy. Project Manager: Sergio Canazza, University of Padua, Italy.

– Topic: preservation and restoration of different typologies of documents of Ethnic music, destined to remote fruition of an online archive.

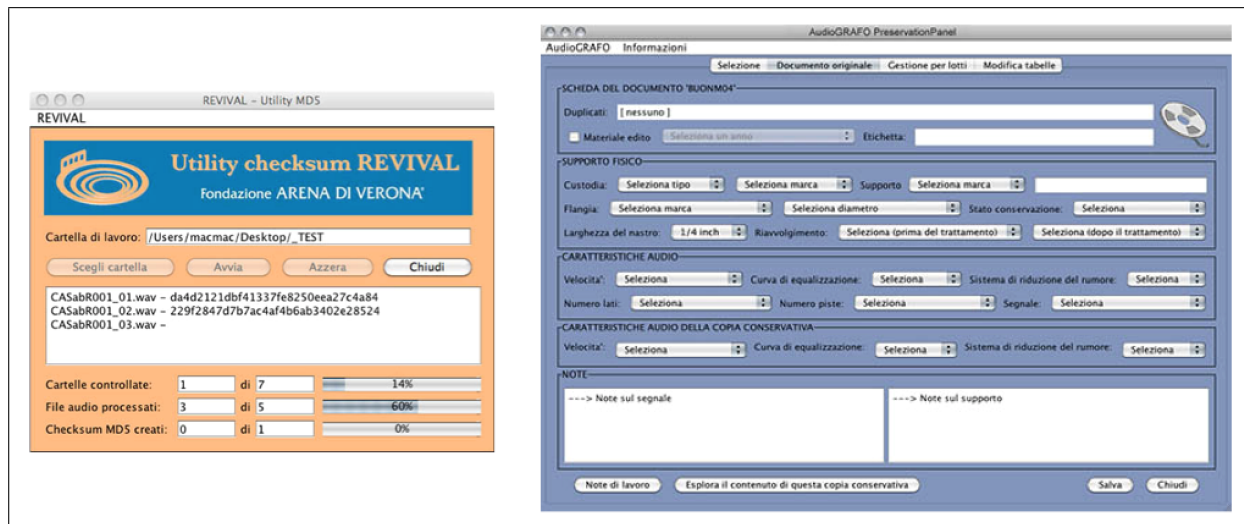
– Role: research staff. I gathered and processed audio/video ethno-musicological documents to be stored in an on-line archive.

## 8 Software development

I have developed several pieces of software that have been used in research projects and by private businesses (for example see Figure 8). The software supports and automatises the process of active preservation of audio documents. Javadoc available online.

1. **Preservation Software Kit** (PSKit) is a modular multi-platform multi-lingual software system consisting of: 2 stand-alone Java applications with graphical interface (GUI), a set of shell scripts for the automatic processing of data and metadata (scheduled with `cron` on a remote server, a web application and a MySQL database. Technology: Java, shell scripting, PHP, MySQL.
2. **AudioGRAFO PreservationPanel** and **AudioGRAFO CataloguingPanel** were used during the research project Gra.fo (Grammo-foni. Le soffitte della voce) coordinated by the Scuola Normale Superiore of Pisa, Italy (2011-2013).
3. **Tool for the diagnostic description** of audio carriers, web application (PHP and MySQL). It includes definitions and multimedia reference material from my PhD studies. I am in the process of turning this into a free online service via G-MARC (see Section 15).

4. The **REVIVAL Utilities** were used during the research joint project REVIVAL (REstoration of the Vicentini archive in Verona and its accessibility as an Audio e-Library), co-founded by the University of Verona, Italy, and by the Fondazione Arena di Verona. The software suite comprises 4 stand-alone Java applications with GUI, featuring consistency checks, file batch processing, checksum calculators and periodical checksum controls.



## 9 Publications peer review

Serving as a reviewer for scientific publications is an accepted part of membership in the academic community. I perform my duty as gatekeeper for quality with commitment and pride, reviewing between 8 and 12 articles for international journals and conferences each year. I believe that a healthy peer-review system brings benefits to the authors, to the community, and to the reviewers. In particular, my motivation to serve as a reviewer is: that I can exercise my critical thinking; that I can stay up to date with the latest work in my field; and that I often learn something useful for my own work.

Journals:

- IEEE Transactions on Affective Computing (2019);
- International Journal of New Music Research (2019);
- ACM Transactions on Multimedia Computing Communications and Applications (2019);
- Sustainability – Open Access Journal (2019);
- Special Issue “Human-Computer Interaction: New Horizons” on Mathematics (2018);
- “Umanistica Digitale”, the journal of the Italian Association of Digital Humanities - AIUCD (2018);
- Digital Scholar (DigiS) is an international, open access, peer reviewed academic journal (2018);
- International Journal of Conservation and Museum Studies (2018);
- International Journal on Computing and Cultural Heritage (2016 and 2017);
- IEEE Transactions on Audio, Speech and Language Processing (2010).

Conferences:

- International Conference of the Italian Association of Digital Humanities - AIUCD (2020);
- International Pro Audio Convention – Audio Engineering Society - AES (2019);

- International Conference on Contemporary Music (NCMM) “Nova Contemporary Music Meetings” (2018);
- International Congress of the European Association for Digital Humanities “Data in Digital Humanities” EADH (2018);
- Digital Humanities (DH) Conference (2018 and 2019);
- International Computer Music Conference - ICMC (2014);
- International Sound and Music Computing Conference (SMC 2014 and 2016);
- International Colloquium on Music Informatics (Colloqui di Informatica Musicale, CIM 2014);
- International Conference on Information Technologies and Information Society (2013);
- International Conference of Students of Systematic Musicology - SysMus (2010).

## 10 Guest editor and editorial boards

Guest editor:

- Journal of New Music Research (2018). Guest editor for the special issue on “Digital philology for Multimedia Cultural Heritage” (47:4).

Editorial board:

- Member of the editorial board of the DH Benelux Journal in the field of the Digital Humanities (since the journal inception in 2018).

## 11 Invited talks

- Bressan F., *Giving science a voice with a podcast: Combining research and communication with Technoculture*, Seminario di Cultura Digitale, Dipartimento di Informatica, Corso di Laurea in Informatica Umanistica, Università di Pisa (Italy), October 9th 2019;
- Bressan F., *The world of podcasting from a creator’s perspective: Combining research and communication with Technoculture podcast*, ‘Solve-it-session’ webinar on digital storytelling organised by Europeana Communicators, a specialist community of the Europeana Network Association, 100+ registered participants, September 13th, 2019;
- Bressan F., *The preservation of multimedia cultural heritage: Methodological framework and technological applications*, Conservatory of Music “A. Steffani” di Castelfranco Veneto (Italy), 2019;
- Bressan F., *A critical overview of 10 years of research work between technology and culture: Audio preservation, Interactive art, Technoculture*, EYE Film Museum, Amsterdam, and University of Amsterdam (NL), May 10th 2019;
- Bressan F., *From audio to interactive media and beyond: A discussion on 10 years of research work between technology and culture*, Dept. of Computer Science, Maynooth University (Ireland), March 27, 2019;
- Bressan F., *Dynamic Preservation of Interactive Art: The next frontier of Multimedia Cultural Heritage*, Scuola di Musica Elettronica, Conservatorio Santa Cecilia, Rome (Italy), April 13th 2018;
- Bressan F., *Dynamic Preservation of Interactive Art: The next frontier of Multimedia Cultural Heritage*, Seminario di Cultura Digitale, Dipartimento di Informatica, Corso di Laurea in Informatica Umanistica, Università di Pisa (Italy), April 11th, 2018;

- Bressan F., *Diagnostic tools and recovery methods for historical magnetic tapes*, Workshop on magnetic tapes, Conservatory of Music “C. Pollini”, School of Electronic Music and New Technologies, Padua (Italy), March 5th 2018;
- Bressan F., *Methodology and tools for the preservation of multimedia and interaction* at the Centro de Estudos de Sociologia e Estética Musical (CESEM), Faculdade de Ciências Sociais e Humanas, Departamento de Ciências Musicais, Universidade Nova de Lisboa (Portugal), November 27th 2017;
- Bressan F., *A guide to post-doctoral research funding: Getting Marie Curie grants is a hard job but someone has to do it*, Doctoral School in Art History, Film and Media Studies, Music and Department of Humanities and Cultural Heritage, Università di Udine (Italy), September 27th 2017;
- Bressan F., *Intrecci di note. I beni culturali musicali tra creazione, tutela e valorizzazione*, Bo-Culture, dissemination event at the University of Padua, Italy, February 23rd 2017; co-speakers: Nuria Schönberg, Alvis Vidolin, Sergio Canazza;
- Bressan F., *Digital philology in the history of recorded sound: From active to dynamic preservation*, Institute for Psychoacoustics and Electronic Music (IPEM), University of Ghent (Belgium), May 16th 2014;
- Bressan F. and De Poli G., *The preservation of interactive multimedia artworks*, Institute for Psychoacoustics and Electronic Music (IPEM), University of Ghent (Belgium), May 20th 2014;
- Bressan F., *La conservazione delle memorie sonore*, Seminario di Cultura Digitale, Dipartimento di Informatica, Corso di Laurea in Informatica Umanistica, Università di Pisa (Italy), December 14th 2011;
- Canazza S. and Bressan F., *Methodologies and tools for preservation and access of speech documents archives. A case study: the systemic approach of the Gra.Fo project*, Workshop “Towards a synergistic European initiative for speech-recording long-term preservation”, Scuola Normale Superiore, Pisa (Italy), December 2011.

### Conference lectures not published in proceedings

- Bressan F., *Concepts and data in audio preservation: A meaningful relationship*, 50th Annual Conference of the International Association of Sound and Audiovisual Archives (IASA), Hilversum (The Netherlands), October 2nd, 2019;
- Bressan F., Bertani R. and da Costa Ribeiro A.P., *Analytical techniques for applied chemistry in the field of audio heritage preservation*, in Workshop “Le scienze e i beni culturali: innovazione e multidisciplinarietà”, Dept. of Chemistry, University of Milan (Italy), 26 February 2019;
- Bressan F. and Ghirardini C., *Ethical and Technical Challenges in the Digitisation of the Songs of the Rice Workers in the Italian Region Emilia-Romagna of the 1970s-80s*, in “Digital Dreams. Information Technology, Social History Research and the Future of Archives, Museums and Libraries”, 48th Annual Conference of IALHI-International Association of Labour History Institutions, in conjunction with the 20th Anniversary Conference of Worklab-International Association of Labour Museums, Ghent (Belgium), 6-9 September 2017;
- Bressan F., *Dynamic preservation of interactive art*, Digital Arts and Humanities Lab, at the DARIAH-EU Annual Event, organized by the Ghent Centre for Digital Humanities, October 11th 2016;
- Bressan F., *Inspiring initiatives from the private sector: Case studies from innovations developed by the private sector for a better society* (session), EuroScience Open Forum (ESOF) Marie Skłodowska-Curie actions satellite event “Research and Society”, University of Manchester (UK), 29 July 2016;



- Bressan F., *Will you remember me? A scientific approach to the preservation of the research material of a music anthropologist in Emilia-Romagna in the 1970s and 1980s*, IAML Congress (International Association of Music Libraries, Archives and Documentation Centres), Rome, Italy, 3-8 July 2016;
- Bressan F., *Audio preservation in pictures: Photos of GHOSTS*, Festival degli Archivi Musicali (FAM), Archivio Storico Ricordi and Università Bocconi, Milan, Italy, April 11th 2016;
- Bressan F., Canazza S. and De Poli G., *Restauro e falsificazione: potenzialità e rischi delle pratiche di restauro sonoro*, Giornata di Studi “Pour Bruno: omaggio a Bruno Maderna (1920-1973) nel quarantesimo anniversario della sua scomparsa”, May 2nd, 2013, Bologna (Italy).

## 12 Research visits

- March 2019 – Dept. of Computer Science, Maynooth University, Ireland. Contact points: Victor Lazzarini and Joseph Timoney.
- May - June 2018 – Instituto Superior Técnico (IST), Dept. of Chemistry, Lisbon, Portugal. Contact point: Ana Paula da Costa Ribeiro.
- February - March 2018 – Centro di Sonologia Computazionale (CSC), Dept. of Information Engineering, University of Padua, Italy. Contact point: Antonio Rodà.
- November - December 2017 – Centro de Estudos de Sociologia e Estética Musical (CESEM), Faculdade de Ciências Sociais e Humanas, Departamento de Ciências Musicais, Universidade Nova de Lisboa, Portugal. Contact point: Isabel Maria Pires.
- August - December 2015 – IPEM, Dept. of Music, Ghent University, Belgium. Supervisor: Marc Leman.

## 13 Scientific/organising committees

- Member of the Programme Committee of the AIUCD Conference on “The Inevitable Turn: Challenges and Perspectives in Humanities Computing” (2020)
- Member of the Programme Committee of the DHBenelux Conference on “Digital Humanities in Society” (2019)
- Member of the Programme Committee of the DHBenelux Conference on “Digital Humanities in Society” (2019)
- Member of the Programme Committee of the ACM International Conference on Multimedia – ACMMM (2019)
- General Chair of the Symposium on Audio Research and Practice in Belgium, Ghent, Belgium (May 2019) co-organised with the Audio Engineering Society (AES)
- General Chair of the International Workshop on Digital Philology for the Preservation of Multimedia Archives: <http://www.digitalphilology.org/> (1st edition 2015, 2nd edition 2016)
- Member of the Programme Committee and Session Chair at the 146th International Pro Audio Convention of the Audio Engineering Society (AES), Dublin (March 2019);
- Session Chair at the International Colloquium on Music Informatics (Colloqui di Informatica Musicale, CIM), session “Interactive sounds, sound interactions” in Udine, Italy (November 2018);

- Session Chair at the Social Sciences & Arts International Conference SGEM ART 2018 in Vienna, Austria (March 2018);
- Session Chair at the 25th Conference of the European Society for Cognitive Sciences Of Music (ESCOM) in Ghent, Belgium (August 2017)
- Coordinator of the *PhD and postdoc network for the Conservation of Contemporary Art Research* (CoCARE) affiliated to INCCA, the International Network for the Conservation of Contemporary Art (since March 2018);
- Member of the Steering Committee of the Ghent Center for Digital Humanities (GhentCDH), a cross-faculty and departmental center at Ghent University (since 2016).
- Member of the Scientific Committee of the International Conference on Contemporary Music “Composing Music Today”, organised by the Contemporary Music Research Group at the Universidade Nova in Lisbon, Portugal (2018).

## 14 Examination committees and expert evaluation

- Doctoral examination committee (2017-2018); Doctorate in Musicology (Kunstwetenschappen) at Ghent University; candidate Joren Six; dissertation “Engineering systematic musicology: Methods and services for computational and empirical music research”; keywords: computational ethnomusicology, MIR, tools for empirical music research, reproducibility, acoustic fingerprinting, audio alignment.

Since 2014, I have been registered as **independent expert** to assist the European Commission with the implementation, evaluation and monitoring of H2020 and other funding programmes (profile last updated on March 25th 2019).

## 15 International collaborations and memberships

1. Member of the Europeana Network Association, and in particular of the EuropeanaTech and EuropeanaImpact communities (since May 2019). EuropeanaTech is the community of experts, developers, and researchers from the R&D sector within the Europeana Network Association. Europeana Impact aims to maximise the impact of cultural heritage professionals’ and impact professionals’ work in the sector and beyond.
2. Member of the working group “Musique dans le cyberspace : questions esthétiques, ontologiques, juridiques” of the Groupe de Recherches Expérimentales sur l’Acte Musical (GREAM) at the University of Strasbourg, France. Coordinator: Prof. Alessandro Arbo. (Since 2019.)
3. Board member of the Belgian chapter of the Audio Engineering Society (AES) committee (2019).
4. Member of the Gender Equality and Diversity for Mobile Researchers in Science (GEMS) Working Group (member since 2017).
5. Research member of Women Being, an international and independent women’s network, providing a worldwide platform for the promotion of the work developed by women in different areas (since 2017): <http://www.womenbeing.co.uk>

6. Member of the “Sarton” Center for History of Science at Ghent University (since 2017):  
<http://www.sarton.ugent.be/>
7. Full member of **EuroScience**, the grassroots association of researchers in Europe. EuroScience represents European scientists in all areas of knowledge and provides the basis for the development of policy at the European, national and regional levels and for societal debates. It counts 2600 individual members in 77 countries and 14 corporate members. (Member from March 2017 to February 2018.)
8. I was one of the fifty young American and European participants in the Fulbright, Erasmus+, and Marie Skłodowska-Curie programmes invited to the second EU-US Young Leaders Seminar in Brussels (15-17 April 2018) to discuss the future of work, focusing on the role of technology in the future of work, the skills of the future workforce, and the social implications of the changing work environment. I served as a facilitator during the breakout sessions, in partnership with consultant and former US congressional staffer Tejeswara Reddy. The event was a joint organisation of the Fulbright Commission and the European Commission, with guest speakers from the European Commission, the US Mission to the European Union - USEU Brussels, the International Labour Organization (ILO), and the European Trade Union Confederation.
9. Member of the **Marie Curie Alumni Association** (MCAA) since April 2016. Aims of the Association:
  - foster global relationships as ambassadors within the world-wide research and innovation community, with particular emphasis on the Marie Curie experience of international and inter-sector mobility;
  - support the dissemination of the outputs of the Members’ work across disciplines and internationally.
10. Member of the Marie Curie Fellows Association (MCFA) since January 2017.
11. Member of the Audio Engineering Society (AES) since April 2018 (Member ID 260917).
12. Affiliated member of the **research group “Moving Images: Preservation, Curation, Exhibition”** coordinated by Giovanna Fossati and Eef Masson at the Amsterdam School for Cultural Analysis (ASCA) of the University of Amsterdam (UvA) since September 2017;
13. Member of the **International Network for the Conservation of Contemporary Art (INCCA)**, “an instrument for knowledge management and exchange” and “a platform to bring professionals together from different backgrounds and disciplines, to solve common problems and develop good practice”.  
In September 2015, my Marie Curie Individual Fellowship project “Dynamic preservation of interactive art: The next frontier of multimedia cultural heritage” (<http://daphnet.federicabressan.com/>) (favorably evaluated with a score of 4.80/5.00 for scientific excellence) was officially affiliated to the INCCA network, as per the official communication sent by the Cultural Heritage Agency, Ministry of Education, Culture and Science of the Netherlands.
14. Member of the **PhD and postdoctoral network for the Conservation of Contemporary Art (CoCARE)** since my participation to the kick-off meeting at Tate Museum in London, UK, on November 18th 2015.

15. I am a member of the European network that submitted the COST Action Proposal OC-2017-1-22215 “Kansei Engineering Research In Europe” to the COST Open Call OC-2017-1.
16. I served as a jury member on the 2016-2017 edition of the “Premio Nazionale di Editoria Universitaria” (National Award for University Publishing) organised by the AIL, Associazione Italiana del Libro.

## 16 Teaching

- AY 2019-2020 – Doctoral course “Dissecting the peer review system: theory and practice” (course type: transferable skills; cluster: research and valorization) at Ghent University (Belgium), September 2019;
- AY 2018-2019 – Masterclass “The preservation of sound recordings: Principles and practices” (masterclass), Conservatory of Music “D. Cimarosa” di Avellino (Italy), June 2019;
- AY 2015-2016 – Laboratory of audio restoration (Laboratorio di restauro audio) for Graduate students at the Musical Conservatory of Padua, Italy (20 hours). SSD: ING-INF/05.
- AYs 2012-2013, 2013-2014 and 2014-2015 – Technologies and techniques for audio restoration (Tecnologie e tecniche del restauro audio) for Undergraduate students at the Musical Conservatory of Cuneo, Italy (30 hours). SSD: ING-INF/05.
- AY 2013-2014 – Musical Technologies (Tecnologie Musicali) at the Musical Comprehensive School (Liceo Musicale paritario) of the Istituto Vescovile Barbarigo in Padua, in conjunction with the Musical Conservatory of Padua, Italy.
- AY 2012-2013 and 2013-2014 – Musical Acoustics (Acustica musicale) for Undergraduate and Graduate students at the Musical Conservatory of Brescia, Italy (24 hours). SSD: FIS/07.
- AYs 2011-2012, 2012-2013 and 2013-2014 – Sound and Music Computing (Informatica musicale) for Undergraduate and Graduate students at the Musical Conservatory of Brescia, Italy (24 hours). SSD: ING-INF/05.
- December 14, 2011 – seminar on “Preserving audio memories”, in the course “Digital culture”, Master’s Degree in Digital Humanities (“Informatica Umanistica”), University of Pisa, Italy (video available on iTunes U).

For the AAYY 2013-2014 and 2014-2015, I was appointed “cultore della materia di Fondamenti di Informatica”<sup>1</sup>.

## 17 Supervision and coordination

When I was coordinator of the lab in Padua (2013-2016), I supervised all interns and the new staff members. I have (co)supervised dissertations at the Faculty of Information Engineering and at the Faculty of Letters and Philosophy at the University of Padua, Italy. I have co-supervised a PhD dissertation together with Sergio Canazza at the University of Padua, Italy.

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<sup>1</sup>The appointment refers to the Italian Academic system and has no English equivalent: the closest is Teaching Assistant or Research Assistant.

## 18 Communication & public engagement

1. I produced the podcast show “Technoculture”, a series of interviews with leading experts in the fields of technology, art, and science. Technoculture explores how digital technology influences our lives, our experiences, and ultimately what it means to be human today (Fig. 4). The podcast was released on the World Day of Audiovisual Heritage, October 27th, in the European Year of Cultural Heritage (EYCH), 2018. The first guest on the podcast was Michael Matlosz, President of EuroScience, a European non-profit grassroots association of researchers in Europe. List of episodes at: <https://technoculture-podcast.com/>
2. Author of the article “Science is not a service”, with some reflections on science and society, April 4th 2019. Read at: <https://www.linkedin.com/pulse/science-service-federica-bressan/>
3. Invited guest at the event “Inspiration day ‘communication for researchers’ 2019” organised by the Science Communication office at Ghent University, July 4th 2019.
4. Invited speaker at the event “The Impact of Science Communication” organised by the Postdoc Community at Ghent University, May 23rd 2019.
5. Invited guest at the EU Open Doors Day in Brussels, a yearly event attracting around 12,000 visitors interested in learning about the EU and European projects. I showcased my MSCA project DaphNet and participated in a moderated round table on research & society, May 5th 2018.
6. I was selected as “Fellow of the week” and featured on the social media of the Marie Skłodowska-Curie Actions (MSCA), 23 February 2018 (Figure 5).
7. Public lecture “Preservation, recovery and digital archiving of historical sound recordings” at the Centro de Estudos de Sociologia e Estética Musical (CESEM), Faculdade de Ciências Sociais e Humanas, Departamento de Ciências Musicais, Universidade Nova de Lisboa, Portugal. Target audience: master students and general public, 27 November 2017.
8. I initiated and co-organised the seminar “What curiosity can do for you. A tale of research and other adventures” at and with the institute for secondary education “ITAS G. D’Annunzio” in Gorizia, Italy. Target audience: 119 students aged between 17-19, 25 September 2017.
9. I participated in the European Researcher’s Night at the University of Padua in 2012, 2013 and 2014.
10. I was invited as expert speaker at the following meetings on the Marie Curie Funding Programmes:
  - Ghent University, “Information session on Marie Skłodowska-Curie Actions Individual Fellowships”, 15 March 2018;
  - Ghent University, Speed dating session in the framework of the ‘Researchers at school and at University’ (Re@ct) pilot project of the MSCA, 25 October 2017;
  - Brussels, Palace des Academies, “Information session on Marie Skłodowska-Curie Actions Individual Fellowships”, 29 May 2017; – Ghent University, “Information session for Marie Curie applicants”, 28 April 2016;
  - University of Padua, “Mobilità e finanziamenti: quali possibilità per dottorandi e giovani ricercatori”, 20 April 2016.



Figure 3: FameLab 2015: an international competition for science popularisation (Section 18).

11. In February 2015, I participated in **FameLab**, an international competition for science popularisation designed to engage and entertain by breaking down science, technology and engineering concepts into three minute presentations. I reached the final selection talking about digital preservation and technological applications for the preservation of cultural heritage (Figure 3).

## 19 Interviews


On YouTube:

- I was interviewed by the International Labour Organization (ILO) during the EU-US Young Leaders Seminar in Brussels on April 16th 2018 (see Sec. 15). Topic: the impact of technology on the future of work. **Click here** to watch the interview.
- I was interviewed by the EU Research & Innovation team during the EuroScience Open Forum (ESOF) at the University of Manchester (UK), 29 July 2016. Topic: how to implement gender analysis in a Marie Skłodowska-Curie project proposals. **Click here** to watch the interview.

On the radio:

- Radio interview on RadioBue, the webradio of the University of Padua, Italy, 1 March 2018 (<http://www.radiobue.it/>). Read the full text **here**. Watch the interview on Youtube.
- Radio interview on BXXFM ‘The sound of Europe’, Brussels, Belgium, host Philippe Sala, with Sophie Beernaerts (chief of MSCA at European Commission), 14 February 2018. The interview focussed on my experience as Marie Skłodowska-Curie laureate, and on the societal impact of my research on multimedia cultural heritage (<http://www.bxxfm.be/>).

Podcasts > Society & Culture > Dr. Federica Bressan: Marie Curie research fellow on multimedia cultural heritage



## Technoculture

Dr. Federica Bressan: Marie Curie research fellow on multimedia cultural heritage >

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**From the Provider**

Technoculture explores how digital technology influences our lives, our experiences, and ultimately what it means to be human today. I'm your host, Federica Bressan, and I am an academic researcher based in Brussels, Belgium. For Technoculture, I interview world class experts in the fields of technology, art and science.

	NAME	TIME	RELEASED	DESCRIPTION	POPULARITY	PRICE
7	#1 EuroScience: Our Voice ...	50 min	23 Oct, 2018	With Michael ... <i>i</i>		Get
6	#2 European Year of Cultur...	49 min	25 Oct, 2018	With Lorena ... <i>i</i>		Get
5	#3 Computers and ecosyst...	58 min	26 Oct, 2018	With Angelo ... <i>i</i>		Get
4	#4 Audiovisual archiving	1 hr 21 min	27 Oct, 2018	With Ray Ed... <i>i</i>		Get
3	#5 Digital forensics: A dete...	53 min	31 Oct, 2018	With Thorste... <i>i</i>		Get
2	#6 Scientia vincere tenebra...	1 hr 17 min	2 Nov, 2018	With Godfrie... <i>i</i>		Get
1	#7 A long term love affair wi...	56 min	6 Nov, 2018	With Brigitte ... <i>i</i>		Get

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Figure 4: Technoculture, my first podcast show, on iTunes (Section 18).

- Ghent University Radio (<http://www.urgent.fm/>), in the cultural program ‘Tumult’, 16 December 2015. The interview focussed on an experiment that I carried out at Ghent University, involving an interactive installation for music making by artist Tim Vets.

On blogs and magazines:

- The interview “Meet Technoculture’s Federica Bressan - Europeana Communicators’ Solve-It-Session speaker #1” preludes the webinar on digital storytelling organised by Europeana Communicators, a specialist community of the Europeana Network Association on September 13th, 2019. Full text: <https://pro.europeana.eu/post/meet-technoculture-s-federica-bressan-europeana-communicators-solve-it-session-speaker-1>
- “Interactive art is about to become far more accessible”, interview by Sylva M. Caracatsanis for the European Commission. The interview was published on the CORDIS website in six languages. Full text: <https://cordis.europa.eu/project/rcn/205228/brief/en>
- “Una vita da post-doc e l’amore per la ricerca”, in Il Bo - Il giornale dell’Università degli Studi di Padua, rubrica Università e Scuola, 23 February 2016, interviewer Monica Panetto. Full text: <http://www.unipd.it/ilbo/vita-post-doc-lamore-ricerca>
- “Il restauro musicale secondo Federica Bernardini Bressan”, in Strumenti Musicali, pp. 80-81, January 2016, interviewer Pietro Baffa. Full text: <http://federicabressan.com/share/press/20160124.strumentiMusicali.pdf>

## 20 Prizes, awards and scholarships

- June 2019 – Finalist at the MSCA2019 Award at the MSCA Conference 2019 event of the Romanian Presidency of the Council of the European Union (Category: Sharing excellence) in Bucharest,



Figure 5: “Fellow of the week” post on the Marie Skłodowska-Curie Actions (MSCA) Facebook page, 23 February 2018 (Section 18).

Romania (out of 147 submissions).

- March 2018 – Best Poster Award at the 5th International Multidisciplinary Scientific Conference on Social Sciences & Arts (Section: Contemporary Arts) SGEM 2018 in Vienna, Austria.
- March 2018 – Seal of Excellence ([click here to see the certificate](#)) for the Marie Curie project proposal under the programme H2020-MSCA-IF-2017. The Seal of Excellence is the high-quality label awarded to projects submitted to Horizon 2020 which were deemed to deserve funding but did not receive it due to budget limits.
- July 2016 – Travel grant for the International Association of Music Libraries Conference (IAML) in Rome, Italy.
- July-August 2015 – I was assigned a scholarship by the Fédération Wallonie-Bruxelles de Belgique to obtain an academic training at the Université Libre de Bruxelles. The aim of the training is to perfect the knowledge of the French language in order to carry out scientific research in francophone countries, and to better interact with research groups and academic institutions.
- November 2011 – I was assigned a scholarship of 7.2k€ by the “Istituto nazionale di previdenza per i dipendenti dell’amministrazione pubblica” to support my studies. Among the selection criteria: i) Master’s Degree with honours, ii) distinguished results as a PhD student, iii) no financial support from MIUR (Italian Ministry of Education, University and Research – “dottorato senza borsa”).
- May 2011 – I was assigned the COOPERINT scholarship (5k€) by the University of Verona for a research period at the Department of Computer Science of Carnegie Mellon University (Pennsylvania, USA) as a Visiting Student Researcher (University press).



## 21 Other working experience

### Entrepreneurship

I am co-founder and associate of Audio Innova, a spin-off of the University of Padua launched in October 2013.

Audio Innova's main fields of expertise are: 1) audio preservation and restoration; 2) technologically augmented environments for learning. Web site: <http://www.audioinnova.com/>.

### Journalism

A member of the Italian register of journalists (*It. Albo nazionale dei giornalisti*) from 2005 to 2017, I have received two letters of commendation (*lettere di encomio*) for my activity.

In 2003 I started collaborating with the Editorial Group "L'Espresso", publishing 200+ articles on music and cultural events. As a free-lancer, I coordinated the International Workshop "Building and strengthening a musical network in the Adriatic - Balkan area" promoted by Associazione Progetto Musica — Festival Internazionale "Nei Suoni dei Luoghi", involving the United Nations and institutions from 5+ countries (watch report).

The second edition of the Workshop I organised in Piazzola sul Brenta in 2016 (see Sec. 13) was recognised by the Italian Association of Journalists as an accredited event for the lifelong training of professional journalists.

### Performing artist

From 2000 to 2008, I've worked as a musician and a musical trainer, in Italy and abroad.

I toured with my own show "Le stelle del Musical", and I appeared as a singer/songwriter in a number of live events. I started and managed a vocal ensemble, performing 20+ concerts over 2006 and 2007. In 2008 I had my own daily show in Marsa Alam, Egypt (host, performer). Back to Italy, I was responsible for the choral direction in the musical production "Carmen" by Paolo Limiti.

For the classical repertoire, in 2006 I played the role of Annina in Verdi's "Traviata", in 2007 I performed the soprano solo part in the Pergolesi's "Stabat Mater". In 2008 I played the role of Suor Dolcina in Puccini's "Suor Angelica" (visit press review).

Since 2015 I collaborate with a German producer for electronic music as singer, lyricist, composer.

## 22 Languages

Language	Level	Certificates (EU evaluation grids)
Italian	mother tongue	
Slovenian	mother tongue	
English	fluent	C1 (CAE)
French	fluent	B2 (DELF)
Spanish	advanced	
Dutch	medium	B1 (CNaVT)
German	basic	

Federica Bressan