

CURRICULUM VITAE AND SCIENTIFIC PUBLICATIONS

Federica BERNARDINI BRESSAN

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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).



Address:

Ghent University

Department of Art History, Musicology and Theatre Studies

De Krook – Miriam Makebaplein 1

Ghent 9000 (Belgium)

E-mail: federica.bressan@ugent.be

Web: <http://research.federicabressan.com/>



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2 Current position

Post-doctoral researcher at the IPEM laboratory, Ghent University in Belgium. I coordinate the research project “Dynamic Preservation of Interactive Art: The next frontier of Multimedia Cultural Heritage” under a Marie Curie Individual Fellowship (H2020-MSCA-IF-2015: 160k€, 2017-2019). Marie Curie Fellowships are one of Europe’s most competitive awards, aimed at fostering interdisciplinary research and international collaborations.

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

Keywords: multimedia cultural heritage, digital philology, sound archives, interactive art, digital humanities.

3 Education

2010-2013: Ph.D. IN COMPUTER SCIENCE

Department of Computer Science of the University of Verona, Italy.

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

2009-2014: I passed a set of selected teachings of the INFORMATION ENGINEERING Degree of the University of Padua, Italy, in order to complement my musical background with a scientific formal training.

1. Programming (prof. Franco Bombi)
2. Calculus (prof. Antonio Ponno)
3. Sound and Music Computing (prof. Federico Avanzini)
4. Informatics for Arts&Culture (prof. Giovanni De Poli)
5. Data structures and algorithms (prof. Marcello Dalpasso)

2003-2005: MASTER’S DEGREE IN MUSICOLOGY (110/110)

University of Udine, Italy. Supervisor Giuliana Fugazzotto, co-supervisor Roberto Calabretto.

Master dissertation (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: BACHELOR’S DEGREE IN MUSIC AND PERFORMING ARTS (110/110L)

University of Udine, Italy. Supervisor Sergio Canazza, co-supervisor Angelo Orcalli.

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

2017: “Data to Insight: an Introduction to Data Analysis”, e-course delivered by the University of Auckland.

2005-2014: MUSIC DEGREE IN CLASSICAL SINGING

Music Conservatory “C. Pollini” of Padova, Italy

4 Research projects

As coordinator and principal investigator:

2017-2019: Dynamic preservation of interactive art: The next frontier of multimedia cultural heritage. Marie Curie Individual Fellowship (H2020-MSCA-IF-2015); 160k€.

Music Department, Ghent University, Belgium; R&D Department at the Netherlands Institute for Sound and Video (Beeld en Geluid), Hilversum, The Netherlands.

– Topic: 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.

– Role: coordinator and principal investigator.

As principal investigator:

Luciano Berio’s tapes preservation project, April 2014 - March 2016.

Paul Sacher Stiftung, Basel, Switzerland; Department of Information Engineering, University of Padova, Italy. Project Manager: Sergio Canazza, University of Padova, 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.

– Role: 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.

GRAFO (GRammoFOni - Le soffitte della voce), May 2011 - June 2012.

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.

– Role: 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 automatization of procedures for metadata extraction and management.

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

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.

– Role: 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 ac-

cessibility of the audio patrimony.

POFADEAM (Preservation and Online Fruition of the Audio Documents from the European Archives of ethnic Music), October 2005 - October 2006.

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.

5 Software development

I have developed several pieces of software that have been used in research projects and by private businesses. 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. The Figure on the next page depicts PSKit's logical architecture.
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 13).
4. The **REVIVAL Utilities** were used during the research joint project REVIVAL (REstoration of the Vİcentini 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 suite comprises four stand-alone Java applications with GUI, dedicated to consistency check, batch file processing, checksum calculator and periodical checksum control.

6 Refereeing

- International Journal on Computing and Cultural Heritage (2016 and 2017);
- 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);

- IEEE Transactions on Audio, Speech and Language Processing (2010).

7 Guest editor

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

8 Publications

According to Google Scholar, my publications have received 66 citations and my H-index is 5 (last check: August 23rd 2017).

In the following list, the order of the authors reflects the contribution to the published work.

International scientific journal (peer-reviewed)

— 2017 —

- [J1] 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*, p. submitted, 2017.
- [J2] P.-J. Maes, V. Lorenzoni, B. Moens, I. Schepers, J. Six, F. Bressan, and M. Leman, “Soundbikes – a music installation for participatory music-making,” *Critical Arts*, p. abstract accepted, 2017.
- [J3] F. Bressan, S. Canazza, C. Fantozzi, and N. Pretto, “Tape music archives: From preservation to interaction,” *International Journal on Digital Libraries*, vol. 18, no. 3, pp. 233–249, September 2017.
- [J4] 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>
- [J5] 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>
- [J6] 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>
- [J7] 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 —

- [J8] 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 —

- [J9] 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.

— 2014 —

- [J10] 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 —

- [J11] 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.
- [J12] 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.
- [J13] —, “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.

National scientific journal (peer-reviewed)

- [J14] 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.

Book chapters

- [C15] F. Bressan, *Handbook of Methods in Digital Humanities*, 2017, ch. A philological approach to sound preservation, p. in press.
- [C16] F. Bressan and S. Canazza, *The Routledge Companion to Music, Technology and Education*. Routledge, 2017, ch. Preserving Musical Cultural Heritage, pp. 393–407.
- [C17] 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.
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International conference proceedings (peer-reviewed)

— 2018 —

- [P18] 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 *Proceedings of the 14th Italian Research Conference on Digital Libraries (IRCDL)*. Springer, 2018, p. accepted for publication.

— 2017 —

- [P19] 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*, 2017, p. submitted.
- [P20] 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.
- [P21] 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.
- [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*. Heraklion (Greece): Springer, October 30-31 2017, p. accepted for publication.
- [P23] F. Bressan, “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 —

- [P24] 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 —

- [P25] 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
- [P26] F. Bressan and S. Canazza, “Digital philology in audio long-term preservation: A multidisciplinary project on experimental music,” in *Proceedings of the 10th Italian Research Conference on Digital Libraries (IRC DL 2014)*, ser. *Procedia - Computer Sciences*, vol. 38. Elsevier, 2014, pp. 48–51.

— 2013 —

- [P27] 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.
- [P28] 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.
- [P29] F. Bressan and S. Canazza, “Il restauro delle registrazioni sonore come fonte documentaria nelle indagini linguistiche: Strumenti a confronto,” in *Multimodalità e Multilinguallità: 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.

— 2011 —

- [P30] 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.
- [P31] 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

- [P32] 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 —

- [P33] 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.
- [P34] 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.

National conference proceedings (peer-reviewed)

— 2014 —

- [N35] F. Bressan, P. M. Bertinetto, C. Bertini, C. Bertoncini, 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.
- [N36] 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.

Doctoral thesis

- [T37] F. Bressan, “The preservation of sound archives: A computer based approach to quality control,” Ph.D. dissertation, Sciences Engineering Medicine, Verona (Italy), May 2013.

9 Invited lectures

- 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., *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 Padova, Italy, February 23rd 2017; co-speakers: Nuria Schönberg, Alvisé Vidolin, Sergio Canazza;
- 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., *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., *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., 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);
- 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.

Other lectures

- 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.

10 Research visits

- November - December 2017 – Visiting researcher 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. Contact point: Isabel Maria Pires.

- August - December 2015 – Guest post-doc at IPEM laboratory, Ghent University, Belgium. Supervisor: Marc Leman.
The collaboration focuses on the research on interactive multimedia installations, i.e. user studies in multimedia environments and the definition of an ontology for interactive art. The collaboration concretised in 2 journal publications and 2 conference articles.

11 Scientific/organising committees

- 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)
- Chair at the 25th Conference of the European Society for Cognitive Sciences Of Music (ESCOM) in Ghent, Belgium (July 31st – August 4th)
- Member of the Steering Committee of the Ghent Center for Digital Humanities (GhentCDH), a cross-faculty and departmental center at Ghent University (member since 2016).
- Member of the “Sarton” Center for History of Science at Ghent University (member since 2017) <http://www.sarton.ugent.be/>
- Member of the Gender Equality and Diversity for Mobile Researchers in Science (GEMS) Working Group (member since 2017)

12 Examination committees

- 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.

13 International collaborations and memberships

1. 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 since 2017.)
2. I joined the **Marie Curie Alumni Association** (MCAA) in 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.
3. Member of the Marie Curie Fellows Association (MCFA) since January 2017.

4. 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;
5. I am a 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”.
6. I am also a member of the INCCA related **PhD and postdoctoral network for the Conservation of Contemporary Art (CoCARE)**; I participated to the network kick-off meeting in London, at Tate Museum, on November 18th 2015.
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.
7. 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.
8. 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.

14 Teaching

I have been the responsible for the following courses¹:

- AY 2015-2016 – Laboratory of audio restoration (Laboratorio di restauro audio) for Graduate students at the Musical Conservatory of Padova, 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 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-.
- 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).

¹With reference to the Italian system, I was employed as “docente a contratto”.

For the AAYY 2013-2014 and 2014-2015, I was appointed “cultore della materia di Fondamenti di Informatica”².

15 Supervision and coordination

When I was coordinator of the lab in Padua (2012-2015), 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.

16 Communication & public engagement

1. 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.
2. I participated in the European Researcher’s Night at the University of Padova in 2012, 2013 and 2014.
3. I was invited as expert speaker at the following meetings on the Marie Curie Funding Programmes:
 - University of Padova, “Mobilità e finanziamenti: quali possibilità per dottorandi e giovani ricercatori”, 20 April 2016;
 - Ghent University, “Information session for Marie Curie applicants”, 28 April 2016;
 - Brussels, Palace des Academies, “Information session on Marie Skłodowska-Curie Actions Individual Fellowships”, 29 May 2017.
4. 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.
5. During my Research Visit at Ghent University in Belgium (see Sec. 10), I was interviewed by the University Radio (**Urgent.fm**). The interview focussed on an experiment that I carried out in Ghent, involving an interactive installation for music making by artist Tim Vets.

17 Interviews

- “Una vita da post-doc e l’amore per la ricerca”, in *Il Bo - Il giornale dell’Università degli Studi di Padova*, 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 P. Baffa.
Full text: <http://federicabressan.com/share/press/20160124.strumentiMusicali.pdf>

²The appointment refers to the Italian Academic system and has no English equivalent: the closest is Teaching Assistant or Research Assistant.



18 Prizes and scholarships

- 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 honors, ii) distinguished results as a Ph.D 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).

19 Other working experience

Research-related

I am co-founder and associate of Audio Innova, a spin-off of the University of Padova 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/>.

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 traveled to Egypt and performed *solo* every night for over two months. 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.

Journalist

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. 11) was recognised by the Italian Association of Journalists as an accredited event for the lifelong training of professional journalists.

20 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	

Ghent, November 8, 2017

Federica Bressan