

## Anna Xambó Sedó

Senior Lecturer in Sound and Music Computing, Centre for Digital Music, QMUL – [annaxambo.me](http://annaxambo.me)

### Education

PhD, Music computing & HCI, The Open University (OU), 2015.

MSc, Information, Communication and Audiovisual Media Technologies, Universitat Pompeu Fabra (UPF), 2008.

BA, MA, Social and Cultural Anthropology, Universitat de Barcelona, 1996.

### Employment

Senior Lecturer, QMUL, 2024–present. I have been senior lecturer, De Montfort University (DMU) (2020–2023); associate professor, Norwegian University of Science and Technology (NTNU) (2018–19) where I also was Music Communication & Technology (MCT) master programme council leader and MCT programme study leader at NTNU; visiting lecturer and postdoc at Queen Mary University of London (2017–19); and postdoc at Georgia Tech (2015–17). Also, I have been co-founder and chair of the organization Women Nordic Music Technology (WoNoMute) (2018–19) and co-founder and co-chair of the organization Women in Music Tech at Georgia Tech (2016–17). From 2013–14, I was a research fellow at the London Knowledge Lab, University College London Institute of Education. I have been working for 10 years (2000–10) as interaction designer, web designer and web developer with strong background on Internet technologies. I have been employee in companies (2000–10) as well as co-founder of my own interactive media studio (2004–10).

**Grants/Awards/Accolades** from AHRC (2023–25); DMU Living in a Digital Society Spotlight (2022); DMU Future Research Leaders Programme (2021–22); HDI/EPSRC (2020–21); NTNU (2019, 2018–20); Sonic Arts Research Center (2018); NCWIT (2017); NSF AISL (2016); WiMIR (2016); OU (2010–13, 2010); Fund. Caixa de Sabadell (2003–04); and Generalitat de Catalunya (1998–99, 2001–02).

**Peer-Reviewed Journal Publications** in Digital Creativity (2023); Organised Sound (2023); MDPI (2021); Computer Music Journal (2019); Journal of Audio Engineering Society (2018, 2020); Interacting with Computers (2017); International Journal of Social Research Methodology (2017); Qualitative Research (2017); ACM Transactions on Computer-Human Interaction (2013); and Information Processing & Management (2013).

**Conference and Festival Participation** at New Interfaces for Musical Expression (NIME) (2008, 2011, 2014, 2017–22); Web Audio Conference (WAC) (2017–22); Audio Mostly (2010, 2017–18); Tangible, Embedded, and Embodied Interaction Conference (TEI) (2011, 2017–18); International Conference on Computational Creativity (2017); International Conference on Live Coding (ICLC) (2019); International Society for Music Information Retrieval Conference (2016); Sound and Music Computing (SMC) Conference (2010, 2012, 2016); International Conference of Live Interfaces (ICLI) (2016, 2020); Research in Equity and Sustained Participation in Engineering, Computing, and Technology (2015); CHI (2014); International Workshop on Content-Based Multimedia Indexing (2013); British Computer Society Human-Computer Interaction (2011–12); and International Computer Music Conference (2011).

**Invited Keynote Talks** at ADC (2023); WAC (2021); SMC (2020); Women in Sound Women on Sound (2016).

**Performances** at +RAIN (2023); Cafe OTO (2022); British Science Festival (2022); BEAST (2022); EarTaxi (2021); Jefferson Park EXP (2021); Network Music Festival (2020); Eulerroom Equinox (2020); PACE/DMU (2020–21); ICLC (2019); Dokkhuset (2018); Sonic Arts Research Center (2018); Inter/sections (2018); WAC (2017–22); Cube Fest (2018); NIME (2017–18, 2021–22); TEI (2018); Audio Mostly (2017); Root Signals Festival (2017); Freedonia (2017); Women in Sound Women on Sound (2016); Phonos (2013); Niu (2012); Mostra Sonora i Visual (2006); Minima Festival (2004); and Sonar Festival (2002).

**Conference Organizer** for WAC (2019, general co-chair; 2017, session chair; 2016, music/artworks co-chair); NIME (2019, paper co-chair, session chair); ICLI (2020, conference local committee member); Computational Creativity (2017, local committee member).

**Interviews/Press Coverage** in PSF (2023); The Wire (2022); OnCurating.org (2020); Ballade.no (2019); Girls Geek Dinner Trondheim (2019); ACM Interactions (2018); Netlabel Interview Project (2018); and Wallifornia Music Tech (2018).

**Research Visits** at Filmuniversität Babelsberg KONRAD WOLF (2018–2019); University of Strathclyde (2011–12); UPF (2011); and OU (2010).

**Blog Coordinator** at Sensing the Forest (2023–); MIRLCAuto (2020–21); WoNoMute (2018–2019); AudioCommons (2017–18); Women in Music Tech (2016–17); Methodological Innovation in Digital Arts and Social Sciences (2013–14); postWIMP (2010–11); and streetTypes (2006–09).