

## Anna Xambó

Associate Professor in Music Technology, Department of Music, NTNU – [annaxambo.me](mailto:annaxambo.me)

### Education

PhD, Music computing & HCI, The Open University, 2015.

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

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

### Employment

Associate Professor, NTNU, 2018–present. I am teaching graduate courses in audio programming, human-computer interaction, physical computing and sonification. I am co-founder and chair of the organization Women Nordic Music Technology (WoNoMute) (2018–present). I am the Music, Communication and Technology (NTNU/UiO)’s master programme council leader and programme study leader at NTNU. I am a visiting lecturer at Queen Mary University of London.

I have been a postdoc at Queen Mary University of London (2017–2018) and postdoc at Georgia Tech (2015–2017). Also, I have been co-founder and co-chair of the organization Women in Music Tech at Georgia Tech (2016–2017). From 2013 to 2014, I was a research fellow at the London Knowledge Lab, UCL Institute of Education. I have been working since 2000 as interaction designer, web designer and web developer with strong background on Internet technologies. I have been employee in companies for 10 years (2000–2010) as well as co-founder of my own interactive media studio (2004–2010).

**Grants/Awards** from NTNU (2018–2021, 2019); Sonic Arts Research Center (2018); NCWIT (2017); National Science Foundation AISL (2016); Women in Music Information Retrieval (2016); The Open University (2010–2013, 2010); Fundació Caixa de Sabadell (2003–2004); and Generalitat de Catalunya (2001–2002, 1998–1999).

**Peer-Reviewed Journal Publications** in Computer Music Journal (2019); Journal of Audio Engineering Society (2018); 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 Web Audio Conference (2018, 2017); Audio Mostly (2018, 2017, 2010); New Interfaces for Musical Expression (2019, 2018, 2014, 2011, 2008); Tangible, Embedded, and Embodied Interaction Conference (2018, 2017, 2011); International Conference on Computational Creativity (2017); International Conference on Live Coding (2019); International Society for Music Information Retrieval Conference (2016); Sound and Music Computing Conference (2016, 2012, 2010); International Conference of Live Interfaces (2016); 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 (2012, 2011); and International Computer Music Conference (2011).

**Performances** at International Conference on Live Coding (2019); Dokkhuset (2018); Sonic Arts Research Center (2018); Inter/sections (2018); Web Audio Conference (2018, 2017); Cube Fest (2018); New Interfaces for Musical Expression (2018, 2017); Tangible, Embedded, and Embodied Interaction Conference (2018); Audio Mostly (2017); Root Signals Festival (2017); Freedomia (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 Web Audio Conference (2019, general co-chair; 2017, session chair; 2016, music/artworks co-chair); New Interfaces for Musical Expression Conference (2019, paper co-chair, session chair); International Conference of Live Interfaces (2020, local committee member); ACM Creativity & Cognition (2019, programme committee member); ACM Spatial User Interaction (2018, programme committee member); Computational Creativity (2017, local committee member); and International Computer Music Conference (2011, session chair).

**Interviews/Press Coverage** in 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 (2019, 2018); University of Strathclyde (2012, 2011); Universitat Pompeu Fabra (2011); and The Open University (2010).

**Blog Coordinator** at Women Nordic Music Technology (2018–present); AudioCommons (2017–2018); Women in Music Tech (2016–2017); Methodological Innovation in Digital Arts and Social Sciences (2013–2014); postWIMP (2010–2011); and streetTypes (2006–2009).