

Birth: 24 July 1982, Rennes, France  
Civil partnership  
Driving licence, vehicle, international mobility

## Jean-Baptiste Masson



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### Formation

**2018-2022: PhD, University of York, History Department / University of Leeds, School of Music; fellow of the White Rose College of the Arts and Humanities.** Supervisors: David Clayton (York), James Mooney (Leeds). Thesis: Sound Hunting: The Tape Recorder and the Sonic Practices of Sound Hobbyists in France and Britain, 1948-1978.

**2015: MA in musicology - composition**, summa cum laude, University of Reims Champagne-Ardenne (supervisor: Jean-Marc Chouvel), Conservatoire of Reims (supervisor: Daniel D'Adamo).

**2013: BA in musicology - composition**, magna cum laude, University of Reims Champagne-Ardenne, Conservatoire of Reims (Daniel D'Adamo).

**2011: DEM of electroacoustic composition**, Conservatoire of Chalon-sur-Saône (Jean-Marc Weber).

**2006: BA in archaeology**, magna cum laude, University of Bourgogne Franche-Comté.

**2000: Bac S**, with major in physic/chemistry, Lycée Blaise Pascal, Clermont-Ferrand.

### Professional activities

**2023-2025: Marie Skłodowska-Curie / Bienvenüe fellow, Université de Rennes-2; Research fellow, Cinémathèque de Bretagne.** A Manual for the Restoration of the Sound of Amateur Films.

**2018-2022: PhD researcher, University of York, History Department / University of Leeds, School of Music; fellow of the White Rose College of the Arts and Humanities.** Thesis: Sound Hunting: The Tape Recorder and the Sonic Practices of Sound Hobbyists in France and Britain, 1948-1978.

**2017-2018: Manager, Soundinitiative** (Paris). Development of the territorial integration of the ensemble (community education, financing, diffusion) in collaboration with the cultural and institutional partners.

**2016-2018: Project Manager, Césaré CNCM, National Centre for Musical Creation** (Reims). Project Manager of TISICA (Innovative social interaction weaving through artistic creation) in collaboration with medical, academic, and institutional partners (EHPAD-USLD, CHU of Reims, CReSTIC (EA 3804, University of Reims Champagne-Ardenne), LivingLab ActivAgeing (ICD-LL2A, UMR CNRS 6281, Technological University of Troyes).

**2016, Feb.-Oct.: ATP, Institute of Psychoacoustic and Electronic Music** (IPEM, Marc Leman), University of Gent, Belgium. Design of a musical database for the BeatHealth European project. Works on sedative music.

**2015, Oct.-Dec.: Research engineer, Laboratoire Psitec EA 4072** (Séverine Samson), University of Lille-3. Coding in Java of an application for social cognition tests.

**2013-2015: Musician, Laboratoire Psitec EA 4072** (Séverine Samson), University of Lille-3. Musical workshops with elderly cognitive impaired people in the nursing homes of Reims.

**2014 Dec.-2015 Jan.: Project manager, Musée de la musique, Philharmonie de Paris.** Design of a methodology for the reception of elderly cognitive impaired people in cultural places.

**2010–2013: Director of Octarine Productions**, cultural association based in Dijon. Production and diffusion of concerts & festivals, professional training, and community education in the field of electronic and digital cultures.

**2007–2010: Production manager, Octarine Productions**. Setting up and coordination of the community education projects and training activities of the association, in collaboration with the institutional partners.

## Academic Publications

### Book chapter:

“Le phénomène des voix électroniques : Ondes radio, voix des morts et fantastique,” in *Écoutes du fantastique : analyses de l’ambiguïté et ambiguïtés de l’analyse*, edited by Laurence Le Diagon-Jacquín et François-Gildas Tual. Besançon: Presses universitaires de Franche-Comté, in press (2024).

“L’immobilité comme mouvement suprême : Zen et musique chez John Cage et Giacinto Scelsi,” in *Mouvement. Cinémisme et modèles dynamiques dans la musique et les arts visuels*, edited by Pierre-Albert Castanet and Lenka Stranski, 221-48. Paris: Delatour, 2021.

### Book chapter as secondary author:

Nathalie Ehlrlé, Maud Lecrique, Jean-Baptiste Masson, Serge Backchine et Roxanne Laverdière, “Batterie numérique de Cognition Sociale (BCS) : principes et limites,” in *Neuropsychologie clinique et technologies*, edited by Philippe Allain et al., 55-74. Louvain-la-Neuve: De Boeck Supérieur, 2022.

### Paper in peer-reviewed journals:

“Le son du cinéma amateur. Cas pratique : *L’orgue*, de René Lefevre (1959-1974),” *Memoris*, September 2024.

“Sound Collectors: Sound Hunters and the Cataloguing of the Sonic Milieu,” *Kunsttexte* 2024-2, 1-10. <https://doi.org/10.48633/ksttx.2024.2.106275>

“Le son du cinéma amateur,” *Memoris*, April 2024. <https://doi.org/10.58079/122su>

“On the Use of Field Recordings on Radio: A History of the Beginnings,” *Organised Sound*, First View, December 2023, 1-9. doi:10.1017/S1355771823000584

“Hunting Sounds: The Development of Sound Recording Hobbyist Culture in Britain in the 1950s and 1960s,” *Unlikely – Journal of Creative Arts* 6 (2020).

### Chapter in peer-reviewed proceedings:

“Field Recording, Technology, and Creative Listening,” Damien Masson (ed.), *Proceedings of the 4<sup>th</sup> International Congress on Ambiances, 2-4 December 2020*, Réseau International Ambiances, volume 2, 2020, 226-31.

### Book review in peer-reviewed journals:

“*Music and Digital Media: A Planetary Anthropology* - Georgina Born (ed.). London: University College London, 2022,” *Journal of Sonic Studies*, October 2023 (<https://www.researchcatalogue.net/view/558982/2351799>).

## Academic activities

### Fellowships

**2023-2025: Marie Skłodowska-Curie / Bienvenüe fellow: 103 440 €** (tax included) + **4800 €** (mobility allowance) + **19 920 €** (research support).

**2018-2022: Fellow of the White Rose College of the Arts and Humanities: 68 511 £** + **7500 £** (research support) + **12 940 £** (University fees)

## Conference organisation

**2020:** lead member of the organising committee of the international conference *Sound Instruments, Sonic Cultures: An Interdisciplinary Conference*, eConference, 14-18 December. Budget, contact with delegates, selection of papers, timetable, chairing, technical support, audience support, and presentation.

- member of the organising committee of the conference *Radio and Musical Modernism*, eConference, 11 November. Budget, selection of papers, chairing.

## Presentations

**2023:** - **Grainger Museum, University of Melbourne**, New Media, Old Archives, 9 December, “The Sound Art of Amateur Sound Hobbyists in the 1950s and 1960s in France and Britain.”

- **Kunst Universität Graz**, The Expertise of the Musical Amateur, 12-13 October, “The Expertise of Amateur Sound Recordists.”

- **King’s College London**, Sonic Modernism: An Interdisciplinary Conference, 22-23 June, “Sound Hunters and the Preservation of the Sounds of the Past.”

**2020:** - **Sound Instruments, Sonic Cultures: An Interdisciplinary Conference**, eConference, 14-18 December, “Field Recording, Technology, and Creative Listening.”

- **4th International Congress on Ambiances**, eConference, 2-4 December, “Field Recording, Technology, and Creative Listening.”

**2019:** - **University of London, City**, Music, Sound, Place: Ethnomusicology and Sound Studies, British Forum of Ethnomusicology and Société Française d’Ethnomusicologie Joint Forum, 31 October – 2 November, “The Beauty in the Banal: Sound-Hunting and Creative Listening in France and the UK, 1948-1978.”

- **University of York**, PhD Annual Conference in History, 4 October, “The Beauty in the Banal: Sound-Hunting and Creative Listening in France and the UK, 1948-1978.”

- **Cambridge University**, In Pursuit of Sound, 1-2 October, “The Beauty in the Banal: Sound-Hunting and Creative Listening in France and the UK, 1948-1978.”

**2018:** - **University of Rouen**, Giacinto Scelsi et ses contemporains, 15 October, “L’immobilité comme mouvement suprême : Zen et musique chez John Cage et Giacinto Scelsi.”

- **University of Franche-Comté**, Besançon, Les écoutes du fantastique, 26-27 April, “La transcommunication instrumentale : ondes radio, voix des morts et musique” [Instrumental transcommunication: radio waves, voices of the dead and music].

- **EHESS**, art, science and technology seminar, 28 February, Paris, “Le développement d’une interface musical et gestuel dans un contexte de maladie neuro-dégénérative” [the development of a musical gesture interface in a neuro-disability context].

**2017:** - **EuroMAC 2017**, 28 June – 1 July, Strasbourg University, “To Weave Time: The Late Music of Morton Feldman through the Example of Violin and String Quartet.”

- **aCROSS 2017**, May 11-12, CDMC, Paris, “L’immobilité comme mouvement suprême : Zen et musique chez John Cage et Giacinto Scelsi” [Immobility as Supreme Movement: Zen and Music in Cage and Scelsi].

- **Oxford University**, Spectralism, March 15-16, “Pansonority, Spectralism and Time: The Example of Limited Approximations by G.F. Haas.”

- **Bangor University**, TAGS 2017, February 18-19, “To Weave Time: The Late Music of Morton Feldman through the Example of Violin and String Quartet.”

**2015:** - **12th International Conference of Musical Theory and Analysis**, 24-27 September, Rimini, “An analysis of Morton Feldman’s Violin and String Quartet.”

## Artistic activities

**Composer:** Commissions and compositions for solo instrument, string trio, string quartet, string orchestra, ensemble, choir, electronic, field recording. Premieres by the Quatuor Bela, Instant Donné, Arsys Bourgogne, etc. Works in field recording edited par Impulsive Habitat, Greenfield Recordings, Very Quiet Records, etc.

**Residencies: 2022, August:** three weeks of residency (accommodation) at Qenhun (Parabita, Italie). Research and writing for piano, electronic, objects. Concerts in solo, duo, improvisation.

**2021, May-July:** three months of paid residency at the Marine Station of Concarneau. In collaboration with a biologist, sonification of the DNA of a lichen.

**2020, October:** one week residency (accommodation) at the National Centre for Musical Creation Césaré (Reims). Writing and recording of a piece for piano, electronic and video.

**2017-2019:** associated composer, Why Note (Dijon): commissions for ensembles, and for electronic.

**Nov. 2017 - May 2018:** fellow, la Fileuse (Reims). Preparation of a solo show at Le lieu minuscule (Reims), with photographs, drawings, video. Edition of an artist's book.

**Musician and improviser:** Machines and electronic, in solo or within the bands Jah Poney and Colonne Drone.

## Languages

English, IELTS Academic, 2018: Overall: 7.5, CEFR level: C1 (advanced).

German, notions.

Italian, beginner.

## Softwares

Office applications: **Word, Excel, Powerpoint**

Music production: **Logic Pro, Reaper, Ableton Live, Wavelab**

Music notation: **Finale**

Image: **Photoshop, DaVinci Resolve, Final Cut Pro**

Programming language: **Java, SuperCollider**

## Other activities

**2022 – present: Cultural organiser, Institut Breton des Arts Sonores.** Training, research and event production in sound art, with a focus on listening and its relationships with society and technology.

**2022 – present: Cultural organiser, Magna Vox** (Dijon): freelance project manager.

**2017-2022: Cultural Organiser, Collège Contemporain:** a collaborative musical organisation that aims to make the most of challenges imposed by the evolution of cultural and artistic paradigms. Members of the board of trustees.

**2004-2012: Producer, Radio Dijon Campus:** a weekly radio show consecrated to contemporary and experimental musics.

**2003-2010: Practice and teaching of martial arts:** Wing tsun kung fu, Tenshin shoden katori shinto ryu. President of the Ecole de Wing Tsun Dijonnaise.

**2003-2007: archaeological excavations:** Gurgy (Bourgogne), Neolithic necropolis; Saint-Romain (Bourgogne), medieval environment; château de Roquetaillade (Aquitaine), renovation of the castle's ramparts.