

**Jean-Baptiste Masson**  
**Curriculum Vitae**

Marie Skłodowska-Curie / Bienvenüe fellow, Université Rennes 2  
Research fellow, Cinémathèque de Bretagne

Institutional address:  
Département des Arts du spectacle - UFR ALC  
Université Rennes 2  
Place du recteur Henri Le Moal  
35043 Rennes Cedex  
France

Home address:  
1 Porzh Ginan  
29910 Trégunc  
France

Phone: +33 6 08 25 39 48

E-mail: [jbmasson@pm.me](mailto:jbmasson@pm.me)

Website: [jbmasson.com](http://jbmasson.com)

Art consultant (French registration):

Siret: 821 034 360 00023

APE: 7490B

**EDUCATION**

- 2022 PhD, History, University of York.  
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.*
- 2015 MA, Musicology - Composition, summa cum laude, Université de Reims Champagne-Ardenne.
- 2013 BA, Musicology - Composition, magna cum laude, Université de Reims Champagne-Ardenne.
- 2011 DEM, electroacoustic composition, Conservatoire of Chalon-sur-Saône.
- 2006 BA, Archaeology, magna cum laude, Université de Bourgogne.
- 2000 Bac S, with major in physic/chemistry, Lycée Blaise Pascal, Clermont-Ferrand.

## PROFESSIONAL APPOINTMENTS

- 2023–2025 Marie Skłodowska-Curie / Bienvenüe fellow, Université de Rennes-2; Research fellow, Cinémathèque de Bretagne. Project: A Manual for the Restoration of the Sound of Amateur Films.
- 2017–2018 Manager, Soundinitiative – New Music Ensemble (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 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 Research assistant, Institute of Psychoacoustic and Electronic Music (IPEM, Marc Leman), University of Gent, Belgium. Design of a musical database for the BeatHealth European project. Works, including compositions, on sedative music.
- 2015 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.
- 2015 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.

## PUBLICATIONS

### Book:

- forthcoming *Sound Hunters. The Untold Story of Everyday Sound Explorers.* (title tbc)  
London: Routledge. (contract signed)

### Book Chapters:

- forthcoming “On Amateurs and Sonic Experiments: A History of Experimental Sonic Practices by Sound Hunters in France and Britain, 1950-1970,” in *Music, New Media, and the Archive*, edited by Sarah Kirby. London: Palgrave Macmillan. (corrected chapter due in April)
- forthcoming “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-Jacquinet et François-Gildas Tual. Besançon: Presses universitaires de Franche-Comté. (corrected chapter sent)
- 2021 “L’immobilité comme mouvement suprême : Zen et musique chez John Cage et Giacinto Scelsi,” in *Mouvement. Cinétisme et modèles dynamiques dans la musique et les arts visuels*, edited by Pierre-Albert Castanet and Lenka Stranski, 221-48. Paris: Delatour.

### Book Chapter as Secondary Author:

- 2022 Nathalie Ehrlé, 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:

- 2025 “Panorama des outils d’enregistrement sonore utilisés par les cinéastes amateurs et perspectives archivistiques,” *Memoris*, February 2025.
- 2024 “Le son du cinéma amateur. Étude et restauration : cas pratique : *L’orgue*, de René Lefeuvre,” *Memoris*, September 2024. <https://doi.org/10.58079/12ajn>
- 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>
- 2024 “Le son du cinéma amateur,” *Memoris*, April 2024. <https://doi.org/10.58079/122su>
- 2024 “On the Use of Field Recordings on Radio: A History of the Beginnings,” *Organised Sound* 29-1, April 2024, 3-11. <https://doi.org/10.1017/S1355771823000584>
- 2020 “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:

2020 “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:**

2022 “*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>).

#### **Encyclopedia Entry**

forthcoming “9,5 mm and Sound-On-Disk System,” *Film Atlas*, FIAF.  
<https://www.filmatlas.com/>

### **GRANTS AND FELLOWSHIPS**

2023 Marie Skłodowska-Curie / Bienvenüe fellowship, Université Rennes 2, 103 440 € (tax included) + 4800 € (mobility allowance) + 19 920 € (research support).

2022 Deutsch-Französischer Bürgerfonds, Institut Breton des Arts Sonores, 4000 €.

2018 White Rose College of the Arts and Humanities fellowship, University of York, 68 511 £ (stipend) + 7500 £ (research support) + 12 940 £ (University fees)

### **INVITED TALKS**

2024 Amateurs, professionals, researchers: sound archives and sonic histories, University of Sheffield, 26 November, “From the Preservation of Sound Recordings to the Preservation of a Practice.”

2024 Inédits Annual Conference, Bologna, 22-24 October, “A Manual for the Restoration of the Sound of Amateur Films.”

### **CONFERENCE ACTIVITY**

## Conference organisation

- 2025 *The Sound of Amateur Cinema*, Université Rennes 2, 4 April. Budget, contact with delegates, selection of papers, timetable, chairing, technical support, audience support, and presentation.
- 2020 *Sound Instruments, Sonic Cultures: An Interdisciplinary Conference*, eConference (due to Covid-19), 14-18 December. Budget, contact with delegates, selection of papers, timetable, chairing, technical support, audience support, and presentation.
- 2020 *Radio and Musical Modernism*, eConference (due to Covid-19), 11 November. Budget, selection of papers, chairing.

## Papers Presented

- 2024 Filmoteca de Catalunya, Barcelona, *Amateur Cinema: A Global History*, 11-13 November, “The Synchronisation of Sound and Image in Amateur Cinema: Methods and Devices.”
- 2024 IASA Annual Conference, Valencia, 23-26 September, “A Manual for the Restoration of the Sound of Amateur Films.”
- 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.”
- 2023 Kunst Universität Graz, *The Expertise of the Musical Amateur*, 12-13 October, “The Expertise of Amateur Sound Recordists.”
- 2023 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 (due to Covid-19), 14-18 December, “Field Recording, Technology, and Creative Listening.”
- 2020 4th International Congress on Ambiances, eConference (due to Covid-19), 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.”
- 2019 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.”

- 2019 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 Université de Rouen, Giacinto Scelsi et ses contemporains, 15 October, “L’immobilité comme mouvement suprême : Zen et musique chez John Cage et Giacinto Scelsi.” [Immobility As Supreme Movement : Zen and Music in John Cage and Giacinto Scelsi]
- 2018 Université de 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].
- 2018 EHES, art, science and technology seminar, 28 February, Paris, “Le développement d’une interface musicale et gestuelle 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.”
- 2017 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 John Cage and Giacinto Scelsi].
- 2017 Oxford University, Spectralism, March 15-16, “Pansonority, Spectralism and Time: The Example of Limited Approximations by G.F. Haas.”
- 2017 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.”

### TEACHING EXPERIENCE

- 2025 Université Rennes 2, Department of Performing Arts, undergraduates (final year): introduction to media archaeology.
- 2005–2010 École de Wing-Tsun Dijonnaise (martial arts).

### TRAINING EXPERIENCE

- 2024 Association des Archivistes Français, Grenoble, archivists: introduction to the tape recorder (2 x 1 hour workshop, 35 people).
- 2024 CICLIC, Issoudun, archivist: the digitisation of sound archives (6 hours one-to-one training).
- 2024 Cinémémoire, Marseille, archivist: the digitisation of sound archives (3 hours one-to-one training).
- 2024 Cinémathèque de Saint-Etienne, Saint-Etienne, archivists: the digitisation of sound archives (6 hours training, 3 persons).
- 2024 Normandie Images, Rouen, archivists: the digitisation of sound archives (4 hours training, two persons)
- 2024 Diaz network annual meeting, Gap, archivists: introduction to the tape recorder (2 hours workshop, 35 persons).

### MUSIC – COMMISSIONS

- 2024 *Rémanence*, radiophonic piece, Institut Breton des Arts Sonores. Premiered at On Air On Site, The Hague.
- 2020 *Nerval*, sound installation, Magna Vox. Premiered at the Fine Arts Museum, Dijon.
- 2019 *Art of Drone Warfare*, electroacoustic piece for a virtual reality video, University of Sheffield. Premiered at the Millenium Art Gallery.
- 2019 *SOL*, for piano and electronics, La Fileuse. Premiered at La Fileuse.
- 2018 *The Irrepassable Gate*, for electric guitare, machines, electronics, and video, Why Note. Premiered by Jean-Baptiste Masson and Nicolas Canot at La Vapeur, Dijon.
- 2018 *Dodo en do#*, sedative music for percussion, objects, and electronics, Why Note. Premiered by Nicolas Thiron, Baptiste Chatel and Benoît Killian at la Cité de la Voix, Vézelay.
- 2018 *Gegenschein*, for clarinet, baryton saxophone, accordion, field recordings, and video, Why Note. Premiered by trio Chromosphère at Le Consortium, Dijon.
- 2017 *Putréfaction (separation)*, for string orchestra, Orchestre à Cordes de Champagne-Ardenne. Premiered by l'Orchestre à Cordes de Champagne-Ardenne (conducted by Arthur Dubois) at Église diocésaine, Reims.

- 2016 *Ostanès le Chaldéen retranscrivant les paroles obliques*, for choir, Why Note. Premiered by Arsys Bourgogne (conducted by Mihály **Zeke**) at la Cité de la Voix, Vézelay.
- 2008 *Ineffabula*, sound installation, Octarine Productions, Dijon. Premiered at Musée Magnin.
- 2007 *Absence\_Visions*, electroacoustic, Octarine Productions. Premiered at Hôtel de la Préfecture, Dijon.

### MUSIC – EDITED PIECES

- 2021 *Lichen-ADN*, Paravision Music, PVAAI (under Jah Poney)
- 2020 *Vineta*, Paravision Music, PVAAD (under Jah Poney)
- 2015 *A Baobab in the Bush*, Impulsive Habitat, Ihab105
- 2014 *Wasps Nest in the Ground*, Green Field Recordings, GFR082
- 2014 *A Baobab in the Bush*, Very Quiet Records VQRS012

### ARTISTIC RESIDENCIES

- 2022 August: three weeks of residency (accommodation) at Qenhun (Parabita, Italy). 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 associate composer, Why Note (Dijon): commissions for ensembles, and for electronic.
- 2017–2018 fellow, la Fileuse (Reims). Preparation of a solo show at Le lieu minuscule (Reims), with photographs, drawings, video; edition of an artist's book.



2013            Sonic Mmabolela. Two-week residency in Mmabolela, South Africa, under the guidance of Francisco Lopez. Field recording.

### **MEDIA COVERAGE**

2019            France Musique, *Le cri du patchwork*, 9 avril. Interview on sedative music and broadcast of different pieces I composed.

### **LANGUAGES**

French, native.

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

Italian, can read with dictionary.

German, notions.

### **SOFTWARES**

Office applications: Word, Excel, Powerpoint

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

Music engraving: Finale

Image: Photoshop, DaVinci Resolve, Final Cut Pro

Programming language: Java, SuperCollider

### **OTHER ACTIVITIES**

- 2022 – 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.
- 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.