

Jean-Baptiste Masson

Curriculum Vitae

December 2025

Associated research, 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

Date of birth: 24 July 1982
Nationality: French

Website: jbmasson.com

Art consultant (French registration):
Siret: 821 034 360 00031
APE: 7490B

EDUCATION

- | | |
|------|--|
| 2022 | PhD, History, University of York.
Fellow of the White Rose College of the Arts and Humanities. Thesis: <i>Sound Hunting: The Tape Recorder and the Sonic Practices of Sound Hobbyists in France and Britain, 1948-1978.</i> |
| 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 Research engineer, 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 Project manager, Musée de la musique, Philharmonie de Paris. Design of a methodology for the reception of elderly cognitive impaired people in cultural places.
- 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.
- 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

Books:

- 2026 *A Manual for the Restoration of the Sound of Amateur Films*. Rennes, Brest: Université Rennes 2, Cinémathèque de Bretagne.

2026 *Sound Hunters. A History of Amateur Sound Recording*. London: Routledge.

Book Chapters:

- forthcoming “Brief Considerations on the Use of Sound in Home Movies,” in *The Home Movies Handbook*, edited by Lucía Ciruelos, Tania López, and Brian Meacham. Brussels, Yale, CT: FIAF, Yale University Press.
- 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-Jacquín and François-Gildas Tual. Besançon: Presses universitaires de Franche-Comté.
- 2025 “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.
- 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:

- 2026 “A Manual for the Restoration of the Sound of Amateur Films,” *IASA Journal*, under review.
- 2026 “Le son du cinéma amateur », 1895, under review.
- 2026 “The Sound of Amateur Films,” *The Moving Image*, under review.
- 2025 “Panorama des outils d’enregistrement sonore utilisés par les cinéastes amateurs et perspectives archivistiques,” *Memoris*, April 2025. <https://doi.org/10.58079/13r31>
- 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 n°1, April 2024, 3-11. doi: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 4th 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>).

Encyclopaedia Entry

- forthcoming “9,5 mm and Sound-On-Disk Systems,” *Film Atlas*, FIAF (with Tim van der Heijden) <https://www.filmatlas.com/>

GRANTS AND FELLOWSHIPS

- 2026 Paul Sacher Stiftung, Basel, CHF 4500, 2 months.
- 2023 Marie Skłodowska-Curie / Bienvenüe fellowship, Université Rennes 2, € 103 440 (salary) + € 4800 (mobility allowance) + € 19 920 (research support). 24 months.
- 2022 Deutsch-Französischer Bürgerfonds, Institut Breton des Arts Sonores, € 4000. 3 months.
- 2018 White Rose College of the Arts and Humanities fellowship, University of York, £ 68 511 (stipend) + £ 7500 (research support) + £ 12 940 (university fees). 3 years and 8 months.

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 *Le son du cinéma amateur*, 4 April. Redaction of the call, contact with delegates, selection of papers, timetable, chairing, 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

- 2026 Università degli Studi di Udine, Keep it Safe! Building Strategies for a Sustainable Film Heritage, 28-30 January, “Toward an Efficient, Inexpensive, and Ecological Solution to Treat Vinegared Magnetic Tapes and Films.”
- 2026 Université Paris-8, Écoutes situées, 15-16 January, “La contribution des preneurs de son amateurs aux développements du magnétophone et de son utilisation.”
- 2025 Universität für angewandte Kunst, Vienna, Fleeting Voices, 1-3 October, “Tapes as Sonic Log-Books: The Case of Paul-Emile Victor during his Polar Expeditions.”
- 2025 IASA Annual Conference, University of Hawaii at Manoa, 8-11 September, “A Manual for the Restoration of the Sound of Amateur Films.”
- 2025 Rennes, *Le son du cinéma amateur*, 4 April, “Le son du cinéma amateur.”
- 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, 11-12 May, 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, 15-16 March, “Pansonority, Spectralism and Time: The Example of Limited Approximations by G.F. Haas.”
- 2017 Bangor University, TAGS 2017, 18-19 February, “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.

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, commissioned by the Institut Breton des Arts Sonores. Premiered at On Air On Site, The Hague.
- 2023 *Pierre et la mer*, piece for piano, voice, and electronics, commissioned by the City Council of Melgyen. Premiered at Chapelle Bonne-Nouvelle, Melgyen.
- 2021 *Ecotone*, sound walk and on-site performance (VLF electromagnetic frequencies, field recordings, electronics), commissioned by Why Note. Premiered at Belvédère de Talant.
- 2020 *Nerval*, sound installation, commissioned by Magna Vox. Premiered at the Fine Arts Museum, Dijon.
- 2019 *Art of Drone Warfare*, electroacoustic piece for a virtual reality video, commissioned by the University of Sheffield. Premiered at the Millenium Art Gallery.
- 2019 *SOL*, for piano and electronics, commissioned by La Fileuse. Premiered at La Fileuse.
- 2018 *The Irrepassable Gate*, for electric guitare, machines, electronics, and video, commissioned by 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, commissioned by 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, commissioned by Why Note. Premiered by trio Chromosphère at Le Consortium, Dijon.
- 2017 *Putréfaction (séparation)*, for string orchestra, commissioned by 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, commissioned by Why Note. Premiered by Arsys Bourgogne (conducted by Mihály Zeke) at la Cité de la Voix, Vézelay.
- 2008 *Ineffabula*, sound installation, commissioned by Octarine Productions, Dijon. Premiered at Musée Magnin.
- 2007 *Absence_Visions*, electroacoustic, commissioned by Octarine Productions. Premiered at Hôtel de la Préfecture, Dijon.

MUSIC – PUBLISHED PIECES

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

ARTISTIC RESIDENCIES

2025	July: two weeks of residency (accommodation) at Île de Batz (one week) and Kermyn (one week). Research on the sounds of lichen with a biologist of the Marine Station of Concarneau.
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 April. 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 École 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.