

James D. Batcho, PhD

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EDUCATION

July 2015: Ph.D., *Summa Cum Laude*. Philosophy, Art and Critical Thought (PACT).
European Graduate School.

Areas of focus: Philosophy of film, sound studies, continental aesthetics, memory and temporality in art and literature.

Dissertation: *Logos of Cinema: Memory and the Audibility of Unseeing*. Cinematic relations of memory and audibility through readings of Greek philosophy, empiricism, phenomenology, semiotics and the films of Terrence Malick.

Committee: Dr. Hubertus von Amelunxen (adviser/chair), Dr. Christopher Fynsk and Dr. Alejo Duque.

Dec. 2005: M.A. Broadcasting & Electronic Communication Arts (Radio & Television).
San Francisco State University.

Areas of focus: Audiovisual aesthetics, experimental video production, cultural/critical theory.

Independent study in film sound supervised by Pat Jackson (*Jarhead*, *The Talented Mr. Ripley*).

Thesis: *Cultural Politics of Television News Sound*. A critique of objectivity in live news broadcasting, examined through the practice of sound representation.

Committee: Dr. Chul Heo (adviser/chair), Dr. Brent Malin and Dr. Vinay Shrivastava.

May 1995: B.S. Journalism (Reporting & Editing). San Jose State University.

Areas of focus: Writing, reporting and editing for print media.

Activities: Weekly opinion columnist and reporter for *Spartan Daily* newspaper; news, entertainment and political writing; main coverage of Bill Clinton's campaign visit.

Philosophy minor: Medieval phil., early modern phil., metaphysics, phil. of literature., phil. of science and technology.

EXPERIENCE

March 2015-current: Assistant Professor, NYIT. Beijing, China.

Graduate courses in animation in the Master of Fine Arts program; undergraduate courses in Communication Arts (Film/TV majors).

Five courses per semester. (See supplementary document for complete teaching timeline.)

Graduate adviser for Animation MFA students. (Spring, 2015: 13 students. Fall, 2015: 14 students.)

Program Coordinator (inaugural year; Spring 2015 semester): Leadership and administration of the academic program through the partnership between NYIT and Communication University of China (CUC).

Departmental and University Service: Evaluation committee member for prospective graduate students (presentations and interviews); off-site field trips co-coordinated and attended with a faculty colleague; host to visiting U.S. NYIT graduate student visitors; collaborative filmmaking with partner university (CUC) faculty and staff (see production credits); distance learning meetings to connect Beijing students with future New York advisers.

March 2007-Aug. 2013: Assistant Professor, Kyungsoong University. Busan, South Korea.

Graduate and undergraduate courses in sound design, filmmaking, animation and digital media.

Nine to 12 units per semester. (See supplementary document for complete teaching timeline.)

Departmental and University Service: Coordination assistance for annual university film festival (Digital Contents) and annual graduate student exhibit (Graduate School of Digital Design); journal publishing initiative coordinated between university and Pusan Film Festival; collaborative research, writing and editing with host professor; various field trips and offsite department bonding events; unofficial graduate advising for several MA students.

Aug. 2004-May 2006: Instructor (part-time), San Francisco State University. San Francisco, CA.

Undergraduate BECA courses in advanced audio for video, media aesthetics, audio laboratory. (See supplementary teaching document for complete teaching timeline.)

Departmental Service: Spearheaded an initiative to join advanced audio and advanced production classes for collaborative projects; attended monthly faculty equipment meetings; equipment acquisition recommendations.

May 2004-July 2006: Sound & Music Supervisor, Digitrove. San Francisco, CA.

Production and post-production sound recording, design, editing and mixing.
Client material: Television, 3D animation, film, documentaries and trailers.

PUBLICATIONS

Batcho, J. (2014). Afterwords (or, beyond words). In Fernando, J. *On Fidelity; or, will you still love me tomorrow*. Dresden: Atropos Press. [book chapter, sole author, no funding assistance]

Batcho, J. (2014). The sonic lifeworld: A phenomenological exploration of the imaginative potential of animation sound. In *Journal of Sonic Studies* (6)1. [sole author, refereed, no funding assistance]

Batcho, J.D. (2013). *Sound for Independent Audiovisual Storytelling*. Merced, CA: Sanshin Publishing. [book, sole author, no funding assistance]
Kindle version published May, 2013. (ISBN: 978-0-9893917-0-2)
Print version published July, 2013. (ISBN: 978-0-9893917-2-6)
iTunes version published Oct., 2013. (ISBN: 978-0-9893917-3-3)

Batcho, J.D. (2012). Revisiting the Howard Dean scream: Sound exclusivity in broadcast news. In *Media Culture & Society* (34)8. [sole author, refereed, funding assistance received by Kyung Sung University Research Grants, 2012]

Batcho, J. (2007). Overlapping levels of the diegesis in *Eternal Sunshine of the Spotless Mind*. In *Offscreen* (11)8-9. [sole author, non-refereed, no funding assistance]

CONFERENCE PRESENTATIONS & INVITED TALKS

June, 2014: *Hearing is an Event of Possible Understanding*. Sound Studies: Mapping the Field, 2nd European Sound Studies Association (ESSA) Conference. University of Copenhagen, Denmark. [panel member, paper presentation]

April, 2014: *The Audibility of the Cave*. Contemporary Dialogues with Ancient Thought, De Philosophia Graduate Student Conference. University of Ottawa, Canada. [paper presentation]

June, 2013: *The Sonic Lifeworld: A Phenomenological Exploration of the Imaginative Potential of Animation Sound*. Transcultural Imaginaries: Making New, Making Strange conference. Nanyang Technical University, Singapore. [panel member, paper presentation]

Aug. 2010: *Sound & Storytelling*. Korea University, Seoul, South Korea. [invited talk, summer filmmaking workshop]

May, 2008: *Forgotten Realms in Animation Sound: Ambience, Offscreen Space, and Character Design*. Hongik University, Jochiwon, South Korea. [invited talk]

Dec., 2007: *Re-examining the Howard Dean Scream: Auditory Exclusivity in American News Media*. Visible Evidence Conference. Bochum, Germany. [panel member, paper presentation]

presentation]
Sept., 2007: *Virtual Auality: The Aesthetic Power of Ambient Sound in Video Games*. International Content Creators Convention. Busan, South Korea. [invited talk]
April, 2006: *The Reunification of the Digital Audience*. Broadcast Education Association Conference. Las Vegas, USA. [panel member, paper presentation]
April, 2005: *Audible Context: Surround Sound in Live Televised Events*. Broadcast Education Association Conference. Las Vegas, USA. [panel member, paper presentation]

PRODUCTION CREDITS

2015: *The Peony Pavilion*. (short film, ~30 minutes). Director: Vincenzo De Massi.
Credit: Assistant Director, Screenwriter, Sound Supervisor.
Currently in post-production.

2013: *Constancy & Change* [한국 고예의]. (documentary film, 60 minutes). Dir: Chul Heo.
Credit: Audio Post-Production (sound editing, music editing, mixing).
Screening: public exhibit in Milan, Italy, summer, 2013.

2012: "Home". (music video, 5 minutes). Artist: Poko Lambro. Dir: Ryan Gibson.
Credit: Picture Editor, Co-concept, Second Camera.

2011: *Another Please*. (short film, 8 minutes). Dir: Jon Hardy.
Credit: Sound Designer.
Screening: Scinema film festival, Australia, 2012.

2011: *Ari Ari The Korean Cinema* [영화판]. (documentary feature film, 80 minutes). Co-Dirs: Chul Heo and Ji-young Chung. (©2011 Enter Cinema; ©2012 Mountain Pictures).
Credit: Music Supervisor (production, coordination, audio engineering).
Sound Designer (post-production sound editing, design, and pre-mixing).
Screening: World premiere Oct. 7, 2011 Busan International Film Festival.
Nationwide release: Dec. 8, 2012 (South Korea).

2010: *Busan Live: Battle of the Bands*. (music video production). Client: Allive Productions (©2010). Five total videos.
Credit: Picture Editor.

2010: *East and West*. (album). Artist: Poko Lambro. (©2010 Poko Lambro).
Credit: Drums (10 songs), Co-producer (2 songs).

2006: *Truth About Kerry*. (feature film, 85 minutes). Dir: Katey Torpey.
Credit: Re-recording Mixer (for Sundance Film Festival submission only).

2006: *Arcs of Texture*. (short Film, 9 minutes). Dir: Ken Paul Rosenthal.
Credit: Audio Collage (sound recording, editing, design and mixing).
Screening: 32nd International Film Festival Tous Courts, Aix-en-Provence, France, 2014.

Screening: 4th International Diversity in Place Shorts Festival, Honolulu, Hawaii, 2012.
Screening: Black Maria Film Festival, Jersey City, New Jersey, Director's Citation, 2007.
Screening: New Langton Arts, San Francisco –Terra Incognita III, 2007.
Screening: 34th Athens International Film & Video Festival, 2007.
Screening: Mendocino Film Festival, 2007.
Screening: Experiments in Cinema Film Festival v2.0, Albuquerque, New Mexico, 2007.
Screening: 29th Mill Valley International Film Festival, 2006.
Screening: Images Contre Nature International Festival of Experimental Video, Marseilles, France, 2006.
Screening: San Francisco Arts Commission – A Trip Down Market 1905: A Centennial Celebration, 2005.
2005: *The Job*. (television show, full season, 13 half-hour episodes). Producer: Barbara Tiexiera.
Credit: Supervising Sound Editor (sound editing, design, theme music, credits music, mixing)
2004: *Flow*. (short film, 8 minutes). Dir: Ken Paul Rosenthal.
Credit: Sound Designer (sound recording, editing, design and mixing).
Screening: JFK University, Berkeley, CA – Balancing Perspectives; East Asian Influences in Contemporary Art, 2008.
Screening: 43rd Ann Arbor Film Festival, 2005.
Award: CSU Media Arts Festival, Channel Islands, California – Kodak Award Cinematography. Rosebud Award Experimental, 2004.
Screening: 20th Film Arts Festival of Independent Cinema, San Francisco, California, 2004.
2004: *Warm Strangers*. (album). Artist: Vienna Teng. (©2004 Virt Records; ©2003 Soltruna Music/ASCAP).
Credit: Assistant Engineer, Drums, Programming, Guitar, Backing Vocals. Co-songwriter on one song (“Hope on Fire”).
Album reached No. 2 on the Amazon.com best-seller list in March, 2004.

MEDIA EQUIPMENT KNOWLEDGE

Expert Pro Tools editor and engineer. User since software version 3.4 (1999).
Professional use of Final Cut Pro and related Apple software.
Additional media production software proficiency: Ableton Live, Adobe Photoshop, Illustrator and InDesign.
Analog mixing consoles: Studer 900-series, Soundtracs Solitare.
Digital mixing consoles: Controll24 and Mackie D8B.

Video cameras: Panasonic AJ-215 DVCPPro and AJ-SDX900 DVCPPro50, Canon EOS c100, Canon and Nikon DSLRs.

DEMO REEL & ADDITIONAL INFORMATION

Additional information available at: www.jimbatcho.com

Online demo reel available at: <http://www.jimbatcho.com/projects/audiovisual.html>

REFERENCES

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President, European Graduate School
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D-10629 Berlin, Germany
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Dr. Brenton J. Malin (Master's thesis adviser at San Francisco State University)
Associate Professor, Department of Communication
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Dr. Jeremy Fernando (Colleague at European Graduate School; creative collaborator)
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