

James D. Batcho, PhD

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Nationality and citizenship: USA

EDUCATION

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

European Graduate School. [Accreditation info: <http://egs.edu/page/accreditation>]

Dissertation: *Logos of Cinema: Memory and the Audibility of Unseeing*.

Committee: Dr. Hubertus von Amelunxen, Dr. Christopher Fynsk and Dr. Alejo Duque.

Teaching assistant to Dr. Pierre Alferi.

2006, Jan.: M.A. Broadcasting & Electronic Communication Arts (Radio & Television).

San Francisco State University.

Thesis: *Cultural Politics of Television News Sound*.

Committee: Dr. Chul Heo, Dr. Brent Malin and Dr. Vinay Shrivastava.

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

PROFESSIONAL EXPERIENCE

2015, March-2016, Aug: Assistant Professor, New York Institute of Technology. Beijing, China.

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

Program Coordinator (inaugural year, Spring 2015 semester): Leadership and administration of the NYIT and host Chinese university (CUC) partnership program.

Departmental Service: Thesis adviser for Animation MFA students; evaluation committee for prospective graduate students; collaborative filmmaking with partner university (CUC).

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

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

Departmental Service: 2012 Kyungsoong University Research Grant; coordination assistance for annual university film festival and annual graduate student exhibition.

2004, Aug.-2006, May: Instructor, San Francisco State University. San Francisco, CA.

Undergraduate BECA courses in advanced audio for video, media aesthetics, audio laboratory.

Departmental Service: Led a departmental initiative to join advanced production classes for collaborative projects; monthly faculty equipment meetings; inter-departmental guest lectures.

2004, May-2006, July: 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

2017. New Understandings in Hearing. In *The New Soundtrack 7:1*. [sole author, refereed]
2014. Afterwords (or, beyond words). In Fernando, J. *On Fidelity; or, will you still love me tomorrow*. Dresden: Atropos Press. [book chapter, sole author]
2014. The Sonic Lifeworld: A Phenomenological Exploration of the Imaginative Potential of Animation Sound. In *Journal of Sonic Studies 6:1*. [sole author, refereed]
2013. *Sound for Independent Audiovisual Storytelling*. Merced, CA: Sanshin Publishing (independent). [book, sole author]
2012. Revisiting the Howard Dean Scream: Sound Exclusivity in Broadcast News. In *Media Culture & Society 34:8*. [sole author, refereed; funding assistance received by Kyungsook University Research Grants, 2012]
2007. Overlapping Levels of the Diegesis in *Eternal Sunshine of the Spotless Mind*. In *Offscreen 11:8-9*. [sole author, non-refereed (invited)]

CONFERENCE PRESENTATIONS & INVITED TALKS

- 2017, April: Poetry, Philosophy, Politics: On Art & Education. EGS, Tembusu College, Singapore. Paper presentation: “Deep Listenings, Deeper Soundings: On Writing Nature’s Expressions.”
- 2016, Oct.: Griffith University, Brisbane, Australia. Invited talk: “Audible Immersion: New Understandings and Future Implications for VR Storytelling.”
- 2014, June: Sound Studies: Mapping the Field. 2nd European Sound Studies Association (ESSA) Conference. University of Copenhagen, Denmark. Panel member, paper presentation: “Hearing is an Event of Possible Understanding.”
- 2014, April: Contemporary Dialogues with Ancient Thought. De Philosophia Graduate Student Conference. University of Ottawa, Canada. Paper presentation: “Audibility of the Cave.”
- 2013, June: Transcultural Imaginaries: Making New, Making Strange Conference. Nanyang Technical University, Singapore. Panel member, paper presentation: “The Sonic Lifeworld: A Phenomenological Exploration of the Imaginative Potential of Animation Sound.”
- 2010, Aug.: Korea University, South Korea. Invited talk, workshop: “Sound & Storytelling.”
- 2008, May: Hongik University, Jochiwon, South Korea. Invited talk: “Forgotten Realms in Animation Sound: Ambience, Offscreen Space, and Character Design.”
- 2007, Dec.: Visible Evidence Conference. Bochum, Germany. Panel member, paper presentation: “Re-examining the Howard Dean Scream: Auditory Exclusivity in American News Media.”
- 2007, Sept.: International Content Creators Convention. Busan, South Korea. Invited talk: “Virtual Aureality: The Aesthetic Power of Ambient Sound in Video Games.”
- 2006, April: Broadcast Education Association Conference. Las Vegas, USA. Panel member, paper presentation: “The Reunification of the Digital Audience.”
- 2005, April: Broadcast Education Association Conference. Las Vegas, USA. Panel member, paper presentation: “Audible Context: Surround Sound in Live Televised Events.”

PRODUCTION CREDITS

- Documentary** 2013: *Constancy & Change* [한국 고예의]. (60 minutes). Director: Chul Heo. Credits: Sound Editor & Mixer; Co-music. Screening: Milan, summer, 2013. 2011: *Ari Ari The Korean Cinema* [영 화판]. (80 minutes). Co-Directors: Chul Heo and Ji-young Chung. (©2011 Enter Cinema; ©2012 Mountain Pictures). Credit: 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).
- Fiction Film** 2016: *The Peony Pavilion*. (25 minutes). Director: Vincenzo De Massi. Credit: Screenwriter, Sound Supervisor, Lighting Director. 2015: *Ctl Alt Delete*. (65 min.) Director: Pirooz Kalayeh. Credit: Dialogue Editor. 2011: *Another Please*. (8 minutes). Director: Jon Hardy. Credit: Sound Designer. Screening: Scinema film festival, Australia, 2012. 2006: *Arcs of Texture*. (9 minutes). Director: Ken Paul Rosenthal. Credit: Audio Collage (sound recording, editing, design and mixing). Screenings: 32nd International Film Festival Tous Courts, Aix-en-Provence, France, 2014 / 4th International Diversity in Place Shorts Festival, Honolulu, Hawaii, 2012 / Black Maria Film Festival, Jersey City, New Jersey, Director's Citation, 2007 / New Langton Arts, San Francisco –Terra Incognita III, 2007 / 34th Athens International Film & Video Festival, 2007 / Mendocino Film Festival, 2007 / Experiments in Cinema Film Festival v2.0, Albuquerque, New Mexico, 2007 / 29th Mill Valley International Film Festival, 2006 / Images Contre Nature International Festival of Experimental Video, Marseilles, France, 2006 / San Francisco Arts Commission – A Trip Down Market 1905: A Centennial Celebration, 2005. 2004: *Flow*. (8 minutes). Director: Ken Paul Rosenthal. Credit: Sound Designer (sound recording, editing, design and mixing). Screenings: JFK University, Berkeley, CA – Balancing Perspectives; East Asian Influences in Contemporary Art, 2008 / 43rd Ann Arbor Film Festival, 2005 / 20th Film Arts Festival of Independent Cinema, San Francisco, California, 2004. Awards: CSU Media Arts Festival, Channel Islands, California – Kodak Award Cinematography / Rosebud Award Experimental, 2004.
- Reality TV** 2005: *The Job*. (full season, 13 half-hour episodes). Producer: Barbara Tiexiera. Credit: Supervising Sound Editor (sound editing, design, music, mixing).
- Music Video** 2012: “Home”. (5 minutes). Artist: Poko Lambro. Director: Ryan Gibson. Credits: Picture Editor, Co-concept, Second Camera. 2010: *Busan Live: Battle of the Bands*. (five videos total). Client: Allive Productions (©2010). Credit: Picture Editor.
- Rec. Music** 2011: *Ari Ari The Korean Cinema* [영 화판] (Film Soundtrack). Credits: Producer & Engineer. 2010: *East West* (Album). Artist: Poko Lambro. Credits: Drums, Co-producer. 2003: *Warm Strangers* (Album). Artist: Vienna Teng. Credits: Co-engineer, Drums/percussion, Programming (Also: songwriting, guitar, vocals).

CLASSES TAUGHT

- Sound Theory/Prod.** Advanced Audio for Video, Sound Basics for Digital Media, HD Sound for Digital Media, Sound Design (graduate), Graduate Seminar in Sound Aesthetics, Audio Production Lab.
- Film Theory/Prod.** Film Directing (graduate), Post-Production Workshop (graduate), Beginning and Advanced Concept, Character & Storyboard Development (graduate), Fundamentals of Film Production.
- Film/Media Theory** Media Aesthetics I, Film Aesthetics (graduate), Aesthetics & Theory (graduate), Graduate Seminar in Digital Content Development, Intro to Digital Media & Society, Principles of Communication, Foreign Language Presentation & Planning for Digital Media.
- Humanities/Art** Critical Thinking and Writing About the Arts (graduate), Contemporary Art in Context (graduate), Business English (graduate).
- Thesis Advisement** Thesis Orientation (graduate), Thesis Proposal (graduate).

DEMO REEL & ADDITIONAL INFORMATION

Additional information available at: www.jimbatcho.com

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

CURRENT MEMBERSHIPS & ACTIVITIES

Consultant: Mawun Mud Village (eco community). Lombok, Indonesia. <http://mawunmudvillage.com/workshops-residencies/>

Member and Discussion Leader: Chiang Mai Philosophers (reading and discussion group). Chiang Mai, Thailand.

REFERENCES

Prof. Dr. Hubertus von Amelunxen (Dissertation adviser and committee chair at EGS)
President, European Graduate School
Phone: (49) 30-3151-9638
hubertus@vonamelunxen.com

Dr. Jeremy Fernando (Colleague at EGS; creative collaborator)
Lecturer & Fellow of Tembusu College, National University of Singapore
Phone: (65) 96879505
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Dr. Geoffrey Bell (Colleague at NYIT and EGS)
Assistant Dean, College of Arts and Sciences. New York Institute of Technology, Nanjing, China
Phone: (86) 185-0174-0466
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