

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

2017, Sept.-continuing: Assistant Professor, United International College. Zhuhai, China.

Undergraduate courses in film theory and practice in the Program of Cinema and Television, Division of Culture and Creativity.

Departmental Service: 24-Frames Film Festival admissions assessment, final year project thesis advisement, thesis defense assessment, future course design, evaluation committee for prospective students, student mentoring in the Mentor Care Program, adviser for future studio design (sound stage, dub stage, Foley/recording studio) and equipment acquisition.

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 recipient; 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

- 2018, October. [accepted] Allowing the Fly to Leave: The Chance Meeting of Wittgenstein and Buñuel at a Mexican Dinner Table. In *Film-Philosophy*. [second author, refereed]
- 2018, June. [upcoming] *Terrence Malick's Unseeing Cinema: Memory, Time and Audibility*. New York: Palgrave-Macmillan. [book, sole author]
- 2018, April. An Invitation to Bear Witness: Collective Guilt and the Ethical Spectator in Haneke's *Caché*. In *Studies in European Cinema*. [second author, refereed]
2017. Review of *It's Fiction* by Yanyun Chen. In *Glass: A Journal of Poetry*. [book review, non-refereed, invited; link: <http://www.glass-poetry.com/journal/reviews/batcho-chen.html>]
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, invited]
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 Kyung Sung 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

- 2018, July: Film-Philosophy Conference, University of Gothenburg, Sweden. Paper presentation: "Simultaneity & Coexistence: Audible Overlaps in Cinematic Time."
- 2017, April: Poetry, Philosophy, Politics: On Art & Education. EGS, Tembusu College, Singapore. Paper presentation: "Deep Listeners, 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.”

GRANTS

2018, March: United International College Research Grant.
2012, December: Kyungsoong University Research Grant.

PRODUCTION CREDITS

Documentary 2013: *Constancy & Change* [한국 고예의]. (60 minutes). Director: Chul Heo. Credits: Sound Editor, Mixer, Incidental 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 화 판] (Film Soundtrack). Credits: Music 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

Theory Graduate: Critical Thinking and Writing About the Arts, Contemporary Art in Context, Film Aesthetics, Aesthetics & Theory, Graduate Seminar in Digital Content Development, Graduate Seminar in Sound Aesthetics.
Undergraduate: Film Music & Sound, Special Topics in Film Genre, Intro to Digital Media & Society, Principles of Communication, Media Aesthetics I, Foreign Language Presentation & Planning for Digital Media.

Production Undergraduate: Audio Production Lab.

Theory/Prod. Graduate: Film Directing, Sound Design, Post-Production Workshop, Beginning and Advanced Concept, Character & Storyboard Development.

Undergraduate: Cinematography, Advanced Scriptwriting, Fundamentals of Film Production, Advanced Audio for Video, Sound Basics for Digital Media, HD Sound for Digital Media, Sound Recording & Mixing.

Advisement Graduate: Thesis Orientation, Thesis Proposal.

Undergraduate: Final Year Project.

Other Graduate: Business English.

DEMO REEL & ADDITIONAL INFORMATION

Additional information available at: www.jimbatcho.com

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

REFERENCES

Prof. Dr. Hubertus von Amelunxen (Dissertation adviser and committee chair at EGS)
President, European Graduate School
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Dr. Jeremy Fernando (Colleague at EGS; creative collaborator)
Lecturer & Fellow of Tembusu College, National University of Singapore
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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
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