



Opal Sky
Media



<http://www.opalskymedia.com.au>

AUTO-ETHNOGRAPHIC TRANS-MEDIA DIGITAL PUBLISHING EXPLORING AND CELEBRATING GLOBAL DIVERSITY





(AUTO-)ETHNOGRAPHIC TRANS-MEDIA DIGITAL PUBLISHING EXPLORING AND CELEBRATING GLOBAL DIVERSITY

South Australian based Opal Sky Media provides comprehensive (auto-)ethnographic research and collaborative trans-media digital publishing services to multi-cultural voices, publishing their lived experience and diverse identities in e-books, printed volumes, themed reports and multimedia works.

Specializing in (but not limited to) migrant/Immigrant/expat individuals and communities, **Opal Sky Media** offers a comprehensive ethnographic research service to complement individual manuscript / multimedia proposals. Our editorial staff work with authors and media content creators to create archival e-documents and multimedia works that authentically render our contributing, collaborative partners' lived multi-cultural experience, their "cultural story". Our final products are available to libraries, bookstores, readers and viewers worldwide through our ISBN registered social media and video-on-demand integrated digital publishing network.

Whether non-fiction, fiction, memoir, research report, graphic novel, art-work or experimental film / new media, our transmedia digital projects seek to chronicle the richness of humanity's diversity, from its historical precedents to its contemporary manifestations. As such, our establishing project is a "my cultural story" series exploring immigrant / migrant identity, beginning in our home base of South Australia (but open to collaborative partners internationally). Our focus is archival, not profit, serving a global community interest in sharing the wonder of the human condition in all its remarkable forms.

Unlike other digital publishers, we:

- 1) develop trans-media projects that cross over a variety of media formats;
- 2) work with our contributing content creators throughout the research, creative and publishing process, ensuring that the final product is an authentic rendering;
- 3) specialize in multi-cultural lived experience and related creative expressions (in all genres);
- 4) incorporate a comprehensive ethnographic research process that includes fieldwork, interviews and information gathering on those issues which affect our contributing partners' self and community definition.

To do so, on a needs basis, we frequently engage independent researchers and journalists to investigate contemporary social, cultural, political, environmental and economic concerns such that shape contemporary identity construction. So too, we compile the research findings into a complementary series of reports contextualizing the work of our collaborative partners and content creators in a contemporary geo-political environment: though less social justice than social consciousness.

Believing that process is as important as product, we make our digital publishing services available to our contributing, collaborative partners throughout the creative experience, sharing resources and mutually determining related longitudinal research directions.



INTERNATIONALIZING GLOBAL DIVERSITY & MULTI-CULTURAL IDENTITY IN A MULTI-POLAR WORLD

As early as 2019, in online journal *The Conversation*, it was stated that:

The ethnic and religious composition of many modern societies has been dramatically changed by global modernisation. These demographic changes are having a major impact across many spheres of life, including the workplace, neighbourhood environments, schools and nations. More than ever before, our communities are changing in terms of their ethnic and religious composition. Societies and individuals are facing new challenges as they engage with (or sometimes avoid) people from different backgrounds, faiths and beliefs. ([Ramos et.al. 2019](#))

Since then, increased international “open-door” immigration policies in the US, United Kingdom, Australia and Europe have led to an influx of immigrants, from diverse populations, and a resurgence in misunderstanding, or worse. As demographics change, however, there is a lack of opportunity for these populations to find an authentic discursive presence



to represent their respective multi-cultural identities and document their lived experience.

Consequently, the teaching of inter-cultural communication [IC] increasingly focuses on a “my cultural story” task as a way for students to express their own cultural identity and thereafter learn, via sequenced compare and contrast studies, of such concepts as “ethno-centrism” and “Otherness” that may affect a harmonious co-existence and meaningful communication between cultures. Central to this “my cultural story” pedagogic task is trans-national experience: that is, immigrant, migrant and expat experience of traveling from one culture to another and spending time (sometimes life) there. It is this IC principle that **Opal Sky Media** seeks to open to the broader multicultural community and similarly document and authentically render their lived multi-cultural experience.

Indeed, Opal Sky Media believes that as the world enters a new, multi-polar alternative order, it is necessary to further explore its constituent diversity.



FROM GLOBAL DIVERSITY TO GLOBAL CITIZENSHIP

In addition to developments in IC education, UNESCO is currently advancing what they term Global Citizenship Education [GCED]. According to UNESCO:

Unlike citizenship – special rights, privileges and responsibilities related to “belonging” to a particular nation/state, the global citizenship concept is based on the idea we are connected not just with one country but with a broader global community. So, by positively contributing to it, we can also influence change on regional, national and local levels. Global citizens don’t have a special passport or official title, nor do they need to travel to other countries or speak different languages to become one. It’s more about the mindset and actual actions that a person takes daily. A global citizen understands how the world works, values differences in people, and works with others to find solutions to challenges too big for any one nation. (unesco.org, 2024)

Arguably thus an inherently multi-polar concept, it is also a value that underpins multi-cultural identity as shaped by lived experience. So too

is it a value shared by **Opal Sky Media**. Inter-cultural communication and international education towards “global citizenship” are thus the core principles behind the development and launch of **Opal Sky Media**.

Just as UNESCO “supports the dissemination of GCED on different levels and in multiple areas of life beyond the classroom”, **Opal Sky Media**’s ethnographic research support and complementary research report publication series examine the social, cultural, economic and contemporary geo-political policy issues / discourses that define, structure and narrativize the central issues characterizing multi-polarity; beginning (as mentioned) in an Australian context.

While UNESCO at present suggest that out of school educational incentives utilize libraries, museums and other cultural centers, **Opal Sky Media** applies this to trans media digital publishing and in the process opens the field to collaborative content creation partnerships. So too, our editorial assessment processes uphold emerging core multi-polar values as integral to considerations of individual project creative merit.



“MY CULTURAL STORY” POSITIONING

Following the pioneering auto-ethnographic research into EFL teacher identity in [Canagarajah \(2012\)](#), the subsequent invitation to further embrace auto-ethnographic research in TESOL in [Mirhosseini \(2016\)](#) yielded the contemporaneous application of auto-ethnographic methodologies to EFL/ESL curriculum design (as a qualification of new pre-service teacher training) in [Kessler \(2023\)](#) as it sought to connect “identities, ideologies, and experiences to curricular design practices”.

Subsequent research in Inter-Cultural Communication [IC] at Shanghai International Studies University [SISU] postulated the importance of cultural stories in facilitating successful IC, as outlined by [Chi, Zhang and](#)

[Kulich \(2022\)](#). This was contemporaneously developed in Chinese media through the pioneering “My China Story” video competition, open to foreigners as a means of exploring their trans-national identity as expats in China. A successful competition, it was nonetheless belittled outside of China, its methodological value neglected. In developing our “My Cultural Story” premise (and series), **Opal Sky Media** utilizes and adapts the IC research basis for the Chinese video competition as the preliminary model template for an ongoing, longitudinal multi-polar celebration of globally diverse cultural identities.

It is through the celebration of cultural stories as lived experience of multicultural identity that Opal Sky Media brings contemporary tertiary EFL-IC research into the international arena, beginning in Australia.



INTEGRATING PROCESS & PRODUCT FOR COMPREHENSIVE DIGITAL PUBLISHING SOLUTIONS

Opal Sky Media's "cultural story" focus utilizes auto-ethnographic story-telling: that is, it combines autobiography with ethnographic research, rendering multi-cultural lived experience as a unique qualifier of individual identity. Both the story and the factors that inform its telling are necessary to render this cultural identity. To determine these influential factors, **Opal Sky Media** frequently contracts independent researchers to conduct fieldwork and administer information-gathering interviews and focus groups in order to gauge the greater context affecting our contributing, collaborative partners. These research positions are contractual and temporary, on a needs basis, but are open to qualified applicants interested in ethnographically based journalistic research.

Proposal, manuscript, graphic and media submissions to **Opal Sky Media** are welcome and inquiries will be processed by our editorial staff usually within 1-3 weeks. Prior to submitting an inquiry, please examine a selection of our works. Proposal submissions should be first sent as indicated on this booklet's contact page. Requests for further information about our research and publishing services are welcome at any time, through the relevant contacts. As a non-traditional start-up, a collaborative publisher, we look forward to working with contributing partners and content creators at all stages necessary to realize their work.

With our specific focus on multi-cultural identity as lived experience, we are aware that this is a new, often problematized and developing field, and endeavour to liaise with individuals and communities to ensure our services maintain ethical standards.

IN DEVELOPMENT: "WELCOME TO OUR GLOBAL VISION"

Opal Sky Media is actively seeking to expand its existing core trans-media digital publishing platform by adding to its content, creation, production, publication and dissemination network.

As such, we are looking into expanding the range of our current services to include such as (but not limited to):

- live video-streaming across multiple platforms via (potentially) such as Re-Stream (onto 30 different platforms);
- fully interactive video-content enabled ebook design and production in ePUB fixed layout;
- collaborative partnership agreements and freelancer networking support internationally;
- crypto-currency / blockchain-based production coordination and payment system integration;
- ethnographic research hubs in multiple countries;
- professional photographic and videographic freelancer integration.

As **Opal Sky Media** is based on a collaborative trans-media digital publishing model, we welcome suggestions / proposals from potential contributing partners and creative content-creators to utilize additional resources, networks and opportunities worldwide, so as to eventually create an international talent pool. As such, the **Opal Sky Media** platform is intended as a hub for international multi-cultural creators to pool together in expression of their lived experience across a multitude of platforms and media genres.

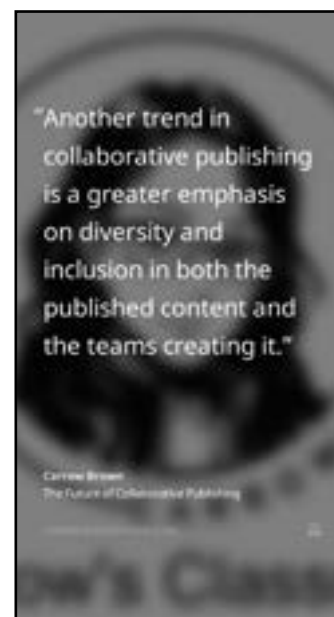
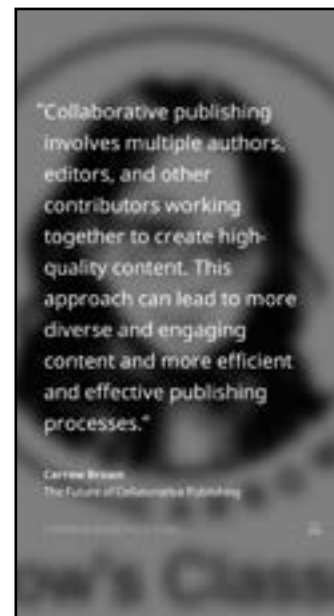
Although this vision is far off, and subject undoubtedly to great challenges, it is the global vision of diverse voices working in harmonious collaboration, in a multi-polar world, that sustains us over and above any immediate profit-making enterprise: *although we are of course open also to such proposals :-).*

Interestingly, collaborative digital publishing has, as of 2024/04/09 been proposed by Sheridan consultants as a future model also even for Academic peer-reviewed journals.

As there argued: "They're not only reshaping how research is published; they're also having a profound impact on the scientific community at large, fostering greater inclusivity, transparency, and cross-disciplinary collaboration". Open access, pre-print repositories and emerging collaborative peer review systems (with reviewer identity acknowledged to increase transparency - such as found in the online literary and arts periodical *The Autoethnographer*). Consequently:

The shift toward collaborative academic publishing models marks a significant turning point in the world of scholarly communication. These models have introduced remarkable benefits, including enhanced accessibility, faster dissemination of research, and increased cross-disciplinary collaboration. Still, they introduce new challenges with quality control and financial viability. As this model continues to evolve, researchers, publishers, and policymakers need to collaborate and navigate these changes to ensure the integrity and advancement of scholarly research. ([Sheridan staff, 2024](#)).

This too is a direction that Opal Sky Media is increasingly investigating.





FREQUENTLY ASKED QUESTIONS: WHAT YOU SHOULD KNOW ABOUT OPAL SKY MEDIA

What is auto-ethnography and how does it influence Opal Sky Media as a specialty publisher, starting up in Australia?

Auto-ethnography is a research methodology that uses personal lived experience (autobiography) as a prism through which to examine and analyze inter-cultural phenomena (ethnography). **Opal Sky Media** develops trans-media works that seek to utilize this methodology specifically to explore multi-cultural identity as lived experience. With Australia priding itself on its “multiculturalism”, our starting point is thus the archival documentation of multi-cultural Australian “cultural stories”: how does multi-culturalism affect the construction of a modern “Australian” identity, both individually and collectively? For example, what does it mean to identify as a “Czech-Australian”, or “Sikh-Australian”? As Australia’s immigration policy is being radically overhauled, we believe such

examinations and archival documentation will make a valuable contribution to the future strengthening of the Australian community as a whole.

Do you provide assistance or services to potential authors / contributing partners who may be inexperienced with this methodology but want to apply it or experiment with it?

Yes. Absolutely. Where traditional publishers accept completed manuscripts, we are open to working from the outset with applicable content-creators across a wide spectrum of media who are interested in utilizing this methodology to create new work. As such we offer support, research, development, consultation, publishing and eventual dissemination services through our expanding digital publishing network. As part of our belief in the validity of both process and product, we welcome proposals to be co-developed with any engagement.

What is Opal Sky Media’s background and experience in this specialty field of auto-ethnographic trans-media digital publishing?

Our publishing and editorial staff are professional inter-cultural communication teachers and consultants, with tertiary training in Australia, the US, India and China, and subsequent trans-national tertiary teaching experience in, amongst other locations, China. Our research background includes archival research at Australia’s National Film & Sound Archive [NFSA] and our private and confidential legal consultation process involves similar multi-nationally experienced professionals. In addition, we engage expert research and journalistic services from an international network of independent freelancers to ensure we maintain a connection to the important contemporary geo-political issues affecting multi-cultural identity in an increasingly multi-polar world.

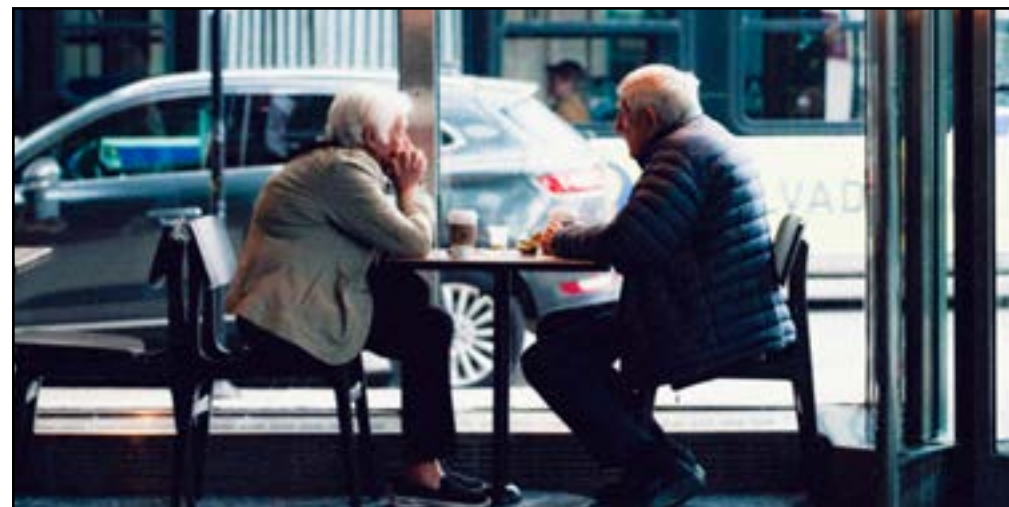


As a collaborative trans-media digital publisher, what do you expect from potential collaborative partners and their proposals / projects?

As such indeed, we have an editorial focus on exploring multicultural identity as lived experience: how migrant/immigrant/expat/foreigner identity is shaped by evolving geo-political relations in an increasingly multi-polar world. Cultural stories are our primary focus, but beyond that, we are interested in the creative expressions of related individuals - whether in written, graphic novel, illustrated or video / new media formats. At the very least, we expect an interesting project that fits into our editorial focus (even if broadly) and which adds something to our ongoing collaborative talent pool.

What if a proposal / project interests you conceptually but would require some funding support to see realized to fruition?

That is admittedly the dilemma. A lot would depend on the individual



proposal / project and how well it utilizes our existing capabilities and intersects those of our freelancer network. That said, we believe in sharing expenses as well as profits (if any) and are willing to commit development funding / investment for projects / proposals that interest us, especially for trans-media works not limited to traditional ebook form, although that is our starting point.

You mention being based in Australia, but are you open to proposals / projects originating in other countries?

Yes, of course. Australia has a history of debating “multiculturalism” and so is a natural starting place, but we have freelancer resources (including ethnographic research outlets) now also in India and China. In fact, we are interested in adding other countries, nationalities and ethnicities to our collaborative trans-media digital publishing talent pool and thus welcome proposals / projects from other countries. That said, we are (at the moment) an English language publisher.

COLLABORATIVE TRANS-MEDIA DIGITAL PUBLISHING

Opal Sky Media is not a traditional publisher, nor are we what is termed “vanity press”. We actively seek out, and are open to receiving, proposals and projects that specifically relate to multi-cultural, trans-national and inter-cultural lived experience. Within that pre-requisite, we believe in sharing resources with our content-creating partners to create a pool of trans-media digital publishing possibilities and jointly develop projects from the onset, sharing expenses and profits equitably among involved collaborative partners.

As such, we initially bring to any collaborative, creative resource pooling a range of shared services covering the creative process;

- ethnographic / fieldwork research support beginning in Australia, India and China;
- editorial, budget and production consultation with our independent consultants (on an individual contractual basis);
- video / media production (inc. pre and post) facility associations (on a freelance, contractual needs basis) in, to begin with, Australia, India and China;
- Video on Demand access through our video channels (beginning with Vimeo) for monetized dissemination or original collaborative media content;
- professional English editing and proofreading for non-native English speaker manuscript polishing;
- professional manuscript graphic design, layout and formatting (Adobe CS);
- industry-standard videographic post-production (video editing using Adobe CS and Cyberlink AI);
- registered ISBN# assignation for worldwide distribution to libraries and bookstores worldwide (inc. print-on-demand - POD - for print book distribution);
- social media promotion through our developing network.

These services (as a starting point) are available for any proposal to **Opal Sky Media** to consider in its formulation and submission. They comprise an essential services package made available to collaborative

partners, the total pool growing with what is added with each such collaborative / creative partnership.

ETHNOGRAPHIC RESEARCH SUPPORT

Multi-cultural “identity” is a complex concept. It is informed by multiple demographic factors (nationality, sex/gender, age, cultural background, and so on) and cognitive psychological processes. So too it is informed by place, by geographical location and the social, cultural and geo-political concerns that qualify / inform people’s shared experience.

To help provide a richly resourced perspective on the complex issues that affect the multi-cultural lived experience of our collaborative partners, we conduct (and offer as a service) field-work based ethnographic research that includes photography, videography, targeted interviewing and transcription on issues related to the proposals put forth by our collaborative partners. These ethnographic research services are through freelance engagement, on a case-by-case basis, and utilize a network of freelancers worldwide.





(AUTO-)ETHNOGRAPHIC RESEARCH SERVICES IN TRANSMEDIA DIGITAL PUBLISHING

Emerging from anthropology, ethnography is “a systematic and immersive approach for the study of individual cultures” ([Singh, 2023](#)). Its research methods prioritize the analysis and rendering of cultural phenomena specifically from the perspective of the human subjects under investigation. Or, as in auto-ethnography, from the perspective of the researcher as inclusive participant-observer. Opal Sky Media develops transmedia projects that utilize this methodology, and offers related research services to collaborative partners and external clients seeking such participant-observation analysis and interpretivist rendering.

In participant observation, the researcher directly engages within the setting or with the individuals being studied, “documenting intricate patterns of social interaction and analyzing the participants’ own interpretations of their behavior within their local contexts”. Auto-ethnography adds to this

core approach, the critically reflective analysis of the affect of such participant-observation on researcher subjectivity. Subsequent reports also have implications ranging from business strategization to socio-political policy-making. **Opal Sky Media** projects utilize and extend these methodological precepts to creative content-creation rendering the multi-cultural identity borne of such lived experience.

RENDERING LIVED EXPERIENCE

Hence, Opal Sky Media’s (auto-)ethnographic research and project design renders lived experience as it naturally unfolds, seeking “to understand societies and individuals through direct observation and interviews, providing valuable insights into how they interact with their surroundings in their natural environments” as an expression of multi-cultural identity.

As described on the [Researcher.Life](#) website, for example, such (auto-)ethnographic research extrapolates from established tenets:

1. **Psychology ethnography:** “explore human experiences and behaviors within a cultural context, researchers immerse themselves in the natural habitat of individuals, applying ethnographic research methods such as in-depth interviews, focus groups, and field notes”.
2. **Life history ethnography:** “looks at the tapestry of an individual’s life, offering a nuanced understanding of their experiences, challenges, and cultural influences. Researchers conduct in-depth interviews, collect personal documents, and may even observe the subject in their daily life to capture a comprehensive life narrative. By zooming in on a single life, researchers can uncover patterns, transitions, and unique perspectives that might be overlooked in broader ethnographic studies”.
3. **Business ethnography:** “In business and retail, ethnographic research focuses on consumer habits and target markets to discern market demands and attitudes toward products or services. Fieldwork, interviews, and online surveys are used to identify preferences and meet market demands effectively.”

4. **Educational ethnography:** “Researchers employing educational ethnography observe students’ learning attitudes and motivations using non-participant and direct participant observation”.

5. **Medical ethnography:** “In medicine and healthcare, ethnographic research involves qualitative exploration of patient behavior across various healthcare scenarios to understand patient needs, reactions to prescriptions and treatment procedures, suggestions for improvement, etc.”

6. **Digital ethnography:** “Digital ethnography or desk study is conducted remotely. Researchers rely on second- or third-hand information collected by others to compile knowledge about a particular ethnic group without direct observation. This method leverages the wealth of information available online.”

7. **Literary ethnography:** “Novels and books, often overlooked in traditional ethnographic discussions, offer a unique avenue for cultural exploration. Literary ethnography involves analyzing fictional works, autobiographies, and cultural narratives to extract insights into societal norms, values, and historical contexts. This method recognizes the power of storytelling as a medium through which cultural knowledge is transmitted.” ([Singh, 2023](#))

When researching / designing a transmedia project, **Opal Sky Media’s** methods include such as direct observation, diary studies, video recordings and photography, focus groups and field notes. Research duration varies from hours to months (depending on the specific research objectives), but provides an authentic platform for subsequent project design and development. Individual research methods employed depend on the field, the size of the sample, and the research goal:

1. **Triangulation:** “A researcher used multiple data collection strategies and data sources to obtain a complete picture of the topic in focus and to cross-check information”.

2. **Field notes:** “A researcher collects, records, and compiles notes on-site during the study. This can be considered a researcher’s primary tool to collect data”.

3. **Naturalism:** “This is probably the oldest ethnographic research method. In this ethnographic research design, one spends time in the group’s natural environment to observe and record research variables”.

4. **Participant observation:** “Similar to the above approach, in participant



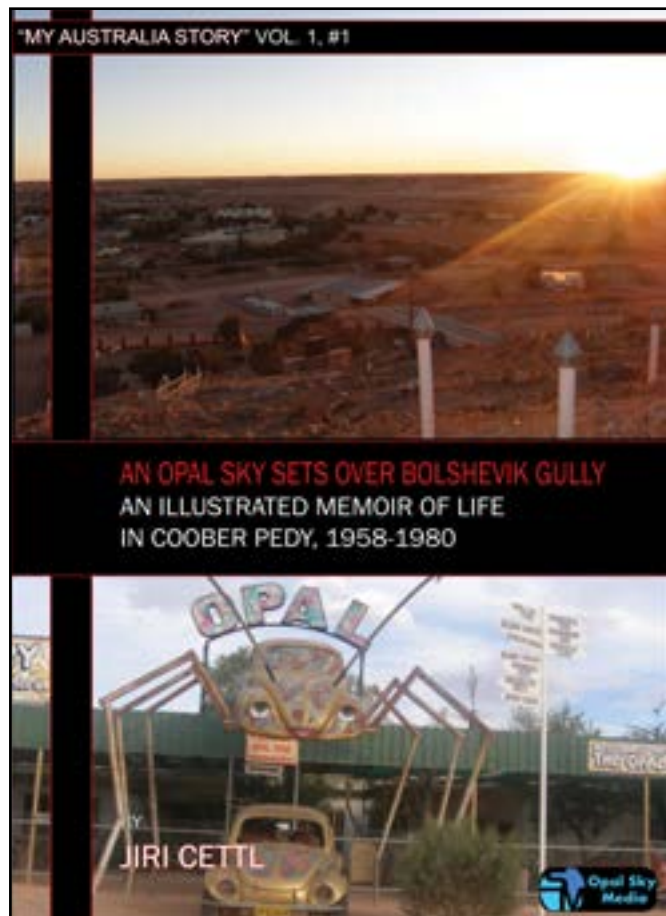
observation, the ethnographer actively interacts with the research subjects. The difference lies in the ethnographer participating in the group. Participant observation gives ethnographers more data. They better understand the research subjects’ experiences and habits from the participant’s perspective”.

5. **Interviews:** “For authentic and relevant research results, the ethnographer interacts with the research group, asking questions about the research group, while conducting research-related activities”.

6. **Surveys** “Ethnography surveys help the researcher obtain and analyze data to arrive at objective conclusions. Multiple choice questions, Likert scale, open-ended, and close-ended ethnography survey questions are commonly used. This approach saves time and costs”.

7. **Archival research** “This qualitative ethnographic research method examines existing literature and records of relevant research rather than by the researcher’s physical presence”. ([Singh, 2023](#))

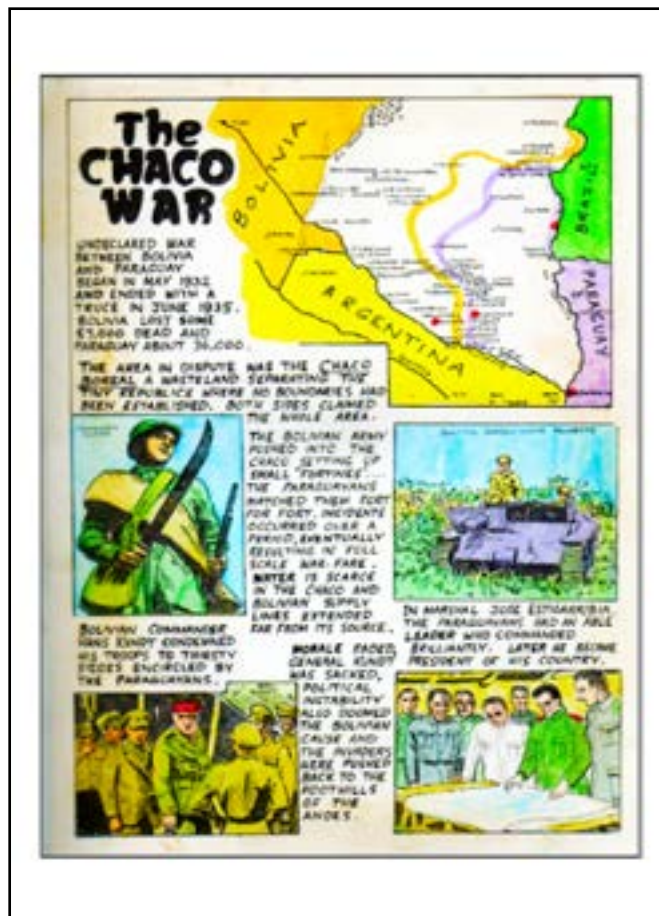
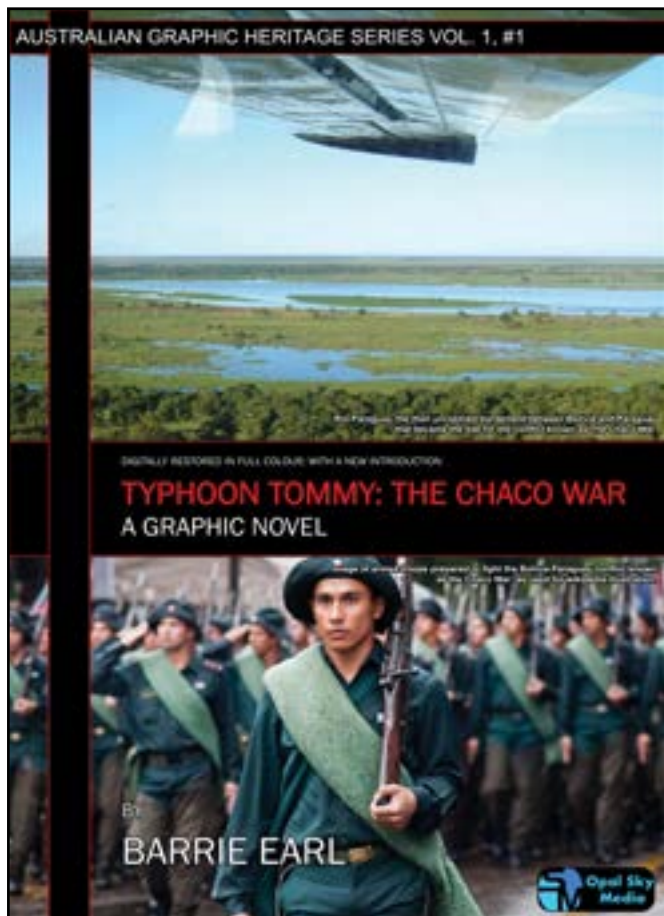
“Identity” within such a methodology is what Laura Adams ([Adams, nd](#)) termed “a reflexive self-understanding of group belonging”. So too our initial focus on multi-cultural identity reflects Opal Sky Media’s core conception of authentic collaborative publishing and its ethical basis in multi-polar “global citizenship”.



AN OPAL SKY SETS OVER BOLSHEVIK GULLY: AN ILLUSTRATED MEMOIR OF LIFE IN COOBER PEDY

ISBN#: 978-1-923292-00-0

Full colour account of migrant “New Australian” identity in the South Australian outback from the perspective of a Czech-Australian who came to the proverbial “land down under” in the early 1950s after a childhood spent under Nazi occupation, as an “untermensch”. *“Central Australia in the 1950s. It was the dawn of opal fever and I was about to succumb, though just how much of my adult life it would eventually consume I had no way of knowing. “Come to Coober Pedy! See the last wild frontier town in Australia! Nothing like it anywhere in the world.” The man held up a large stone - white, smooth and beset with sparkling shards of colour: a rainbow in a stone. Its glimmer immediately caught my eye, like the promise offered by a lighthouse in a storm. I can still see it now. I always will.”* (Jiri Cettl)



TYPHOON TOMMY: THE CHACO WAR

ISBN#: 978-1-923292-01-7

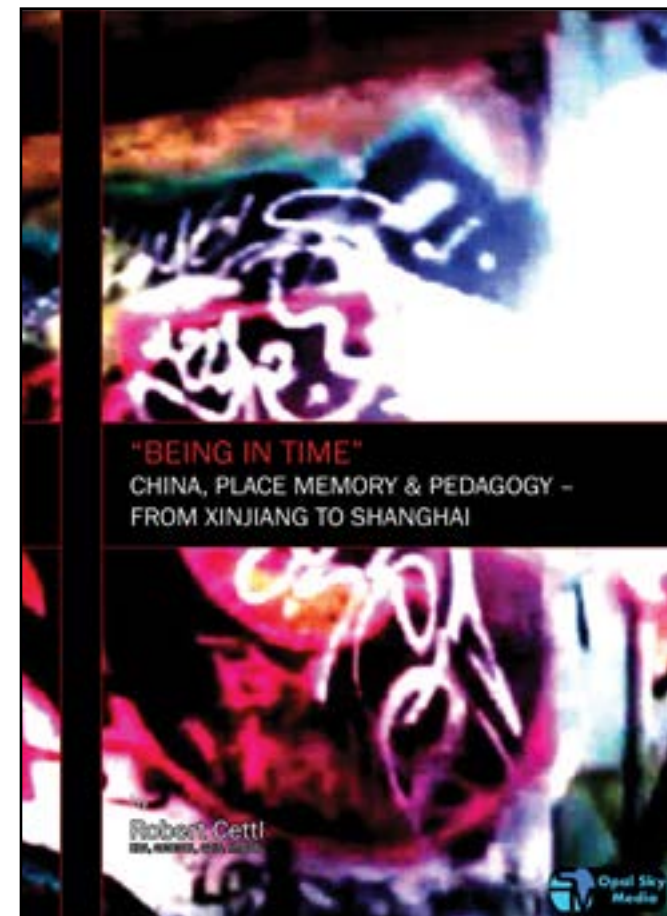
Full colour, hand-drawn and coloured graphic novel of an Australian pilot's involvement in one of South America's least known but most lethal conflicts. An unpublished manuscript rescued from a deceased estate and originally brought to print by the fine folks at the Adelaide Comics Centre in South Australia. "The best newspaper adventure strips are long gone... An era passes - TV, videos, computers, Internet? So be it - but the basic skill of drawing, understanding structure, anatomy, to be able to draw trees, buildings, human beings, well... if its gone so be it... my age passes, the printed media passes, fine art passes to be replaced probably by something better. Will it involve passion and art or will it all be crud...?" (Barrie Earl)



"RED ALERT?": DECONSTRUCTING CONTEMPORARY AUSTRALIA-CHINA RELATIONS IN MEDIA RES

ISBN#: 978-1-923292-02-4

A discourse analysis of media reports on Australia-China relations and account of the hidden biases and agendas they reveal. Fully referenced with footnotes and illustrations. A background context research report prepared before, during and immediately after Chinese Premier Li Qiang's visit to Australia on 2024/06/17-20. The illustrated, fully referenced report outlines the key components of Australian foreign policy in relation to China following the accusations of aggression against Australian helicopters in international waters and against the Philippines in the South China Sea. Extrapolating from AUKMIN, the report delineates the uncertain positioning of Australia vis-a-vis US foreign policy towards China and the use of AUKUS to facilitate "Indo-Pacific NATO" bloc building.



IDENTITY CONSTRUCT DIALECTICS: AUTO-ETHNOGRAPHIC FILM AS POST-MODERN GENRE

ISBN#: TBA

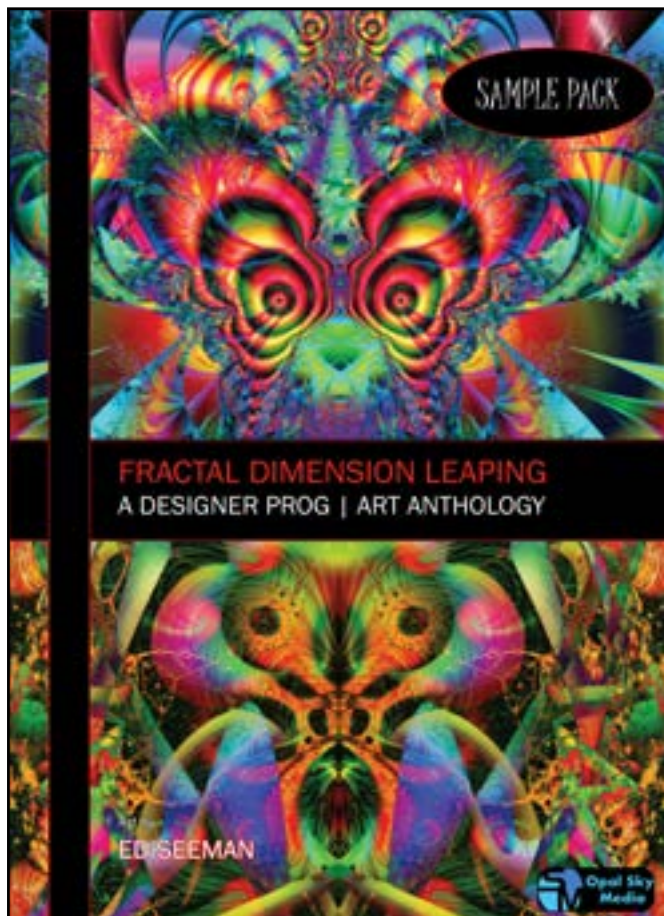
Following the [online US screening of a China-Australian trans-cultural auto-ethnographic film](#) by *The Auto-ethnographer* magazine is the filmmaker's full account of the auto-ethnographic methodology's application to a legacy of experimental and avant-garde film. From the premise that auto-ethnographic film comprises an authentic post-modern genre, the case-based analysis examines the four primary stages that methodologically distinguish auto-ethnographic film's distinction from parent disciplines ethnography and anthropology. Fully illustrated and referenced to a comprehensive bibliography of prior research.

"BEING IN TIME": CHINA, PLACE MEMORY & PEDAGOGY - FROM XINJIANG TO SHANGHAI

ISBN#: TBA

A reflective analysis of the making of the auto-ethnographic film *Being in Time*, as recently [screened online and hosted by The Autoethnographer](#). Features screenshots and exegesis of the process of making a trans-national, experimental auto-ethnographic film.





FRACTAL DIMENSION LEAPING: A DESIGNER PROG | ART ANTHOLOGY

ISBN#: TBA

"I am creating RORSCHACH TYPE ART THAT ALLOWS THE VIEWER TO BECOME INTERACTIVE WITH THE ART... My art will look different with each viewing as new hidden faces and creatures and scenes appear; and will also be DIFFERENT TO EACH VIEWER." (Ed Seeman)

Anthology of the computer-assisted fractal art of Ed Seeman. Following the animator's successful career in commercials, experimental and adult film-making, he ventured into abstract fractal art, creating a gallery of psychedelic visions tapping into the psyche of viewers. With explanatory and autobiographical notes, this volume follows the concurrent **Co-Existing Dualities** to complete the retrospective of the artist's late career work.



ABOVE (LEFT TO RIGHT): Two quintessential images of disability in contemporary Australian film: the archetypal disabled Australian anti-hero Max (complete with braces on his right leg - image left) in *Mad Max 2 (The Road Warrior)*; and a parallel evocation of the limp as disability signifier in *Break of Day*. **INSERT:** *Furiosa*'s eponymous heroine. [© FAIR USE / FAIR DEALING | FOR PURPOSES OF CRITICAL ILLUSTRATION ONLY]

With the recent cinema release of George Miller's *Furiosa*, a prequel to *Mad Max: Fury Road*, it is easy to forget that the original character of Max was wounded in the first film and in the second, *Mad Max 2*, had a leg brace throughout the film. Essentially the first disabled anti-hero thus, it is noteworthy that the signifier of his disability - the limp and leg brace - was removed from subsequent films in the franchise, erasing his disability altogether, until re-envisioned in *Furiosa: a Mad Max Saga*. Nevertheless, Max is a seminal figure in an Australian cinema of disability that began in the silent era with such films as *The Silence of Dean Maitland* and progressed through the much vaunted Australian New Wave (with such as *Break of Day*, which wholly [subverted Australian ANZAC national mythology](#)).

ALWAYS AN OTHER?: REPRESENTATIONS OF DISABILITY IN AUSTRALIAN FILM

ISBN#: TBA

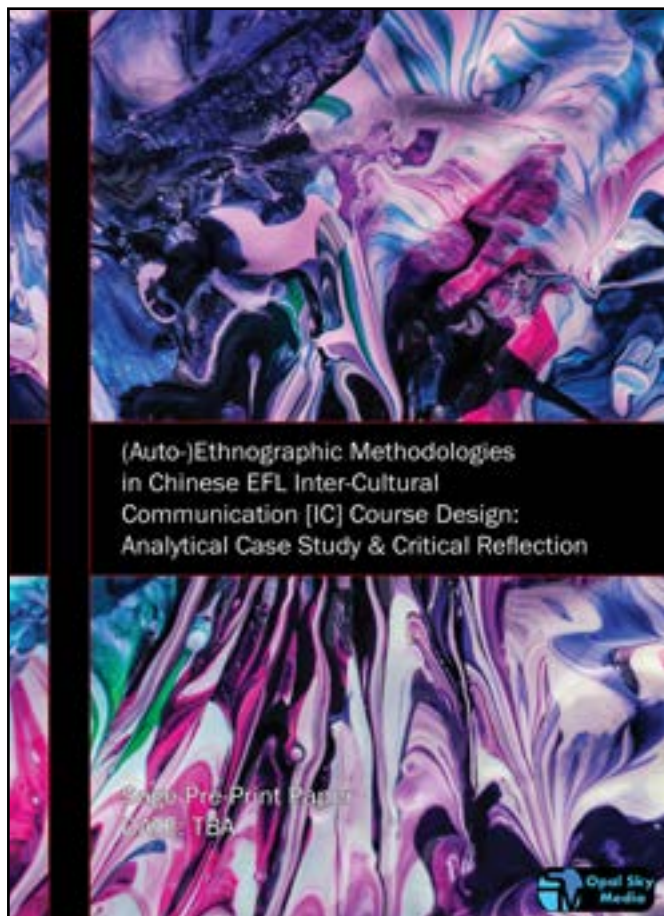
Originally written while the author was a SAR Research Fellow at Australia's National Film & Sound Archive [NFSA] (following an ArtsSA development grant), *Always an Other?* is a chronological case by case study of the evolution of disabled people's representations in Australian cinema. From the silent era through to the present day, this comprehensive retrospective examines the themes and iconographic characteristics that shape the films in the text as a distinctively Australian body of work. In that, *Always an Other?* is the first analytical film monograph to examine a national body of film work through a social (rather than medical) model of disability. Fully illustrated.



NEGLECTED VIRTUES #1: IDENTITY POLITICS & FILM SPECTATORSHIP - MOVIES, MORALITY & ME

ISBN#: TBA

The male author (name withheld) had a traumatic childhood involving protracted inappropriate touching by a male relative. Nearly 50 years later, he reflects on the incidents and how his subsequent love of film and film-making inaugurated a psychopathic model of film spectatorship that sustained his trauma well into adulthood. Suppressing his own voice for decades, the author decided to make his thoughts public only following the death of the male relative concerned. But not in a conventional way, in a fully illustrated hybrid of auto-ethnography and film analysis. With full-colour illustrations.



ABSTRACT: This work is a context-specific critical, analytic reflection on the adaptation and inclusion of auto-ethnographic action research methodologies within development and implementation of a proto-typical introductory EFL Intercultural Communication [IC] course taught at a university in Shandong, China during the Summer 2023 semester. It delineates the research context as qualified by China's post-Covid-19 workplace circumstances as necessitating a hybridized design thinking [DT] based methodological inquiry influenced by: 1) the researcher / author's autobiographical formative EFL pedagogic practice as a foreign teacher in Xinjiang {XUAR} a decade earlier, in 2011-12; and 2) the researcher / author's concurrent making of an experimental evocative auto-ethnographic film / videotext exploring foreign EFL teacher identity construction in contemporary China, extracts of which were planned for pedagogic inclusion in the afore-mentioned EFL-IC course as a "cultural story". Relevant literature reviewed contextualizes: 1) current gaps in Chinese EFL auto-ethnographic research set against the pre-Covid-19 conceptualizing of transnational lived experience as facilitating inter-cultural communicative competence [ICC]; 2) the (post-)Covid-19 centralization of auto-ethnography as a "paradigm shift" in contemporary Chinese EFL research consequent to Chinese National Curriculum Reform Agenda protocols; 3) the role of a reconceptualized Vygotskian socio-cultural ZPD within design thinking [DT] focused EFL-IC action research; 4) the consequently necessitated re-assessment of specifically foreign EFL-IC teacher "identity" construction in post-Covid-19 China; and 5) the integration of content-based instruction [CBI] reasoned auto-ethnographic AV multimedia materials use in EFL-IC pedagogic practice. From this, a context-specific DT inspired methodology is delineated for its incorporation of the afore-mentioned AV "cultural story" via a sequence of critical reflections - and related retrospective discussions - on prior EFL lessons and their relevance to a post-Covid EFL-IC course / curriculum design context. These reflections contextualize the reasoned, scaffolded task-based lesson sequencing, concurrent development of a course textbook and summative assessment plan for the afore-mentioned context-specific IC course. Specifically, these reflections offer commentary on the incorporation into such assessment of the researcher / author's cultural story (as rooted in formative XUAR lived experience) as revealed through multimedia class screening of pedagogically selected extracts from the concurrently developed auto-ethnographic AV film / videotext. The paper thus positions trans-media context-specific foreign EFL teacher multimedia cultural story rendering as a conceptually justified, construct valid auto-ethnographic methodological design precept for potential application within Chinese EFL-IC so to affect contemporary Chinese National Curriculum Reform Agenda calls for innovation in teaching methods.

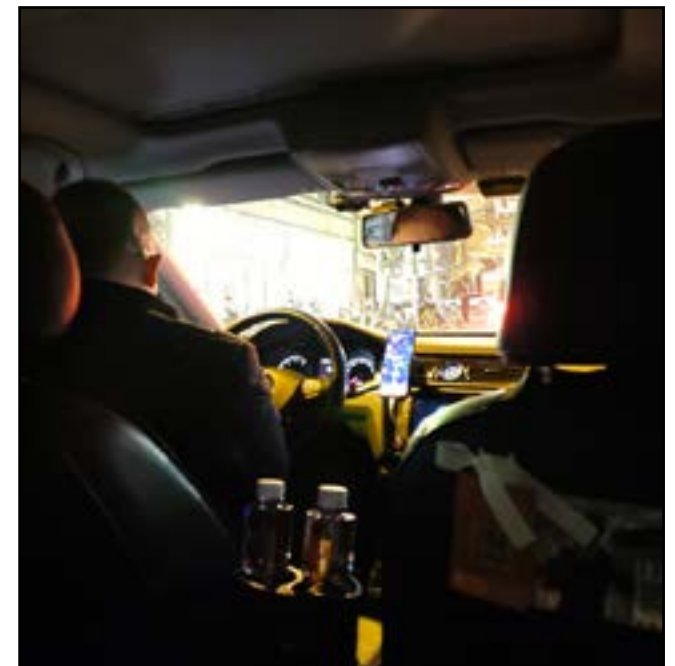
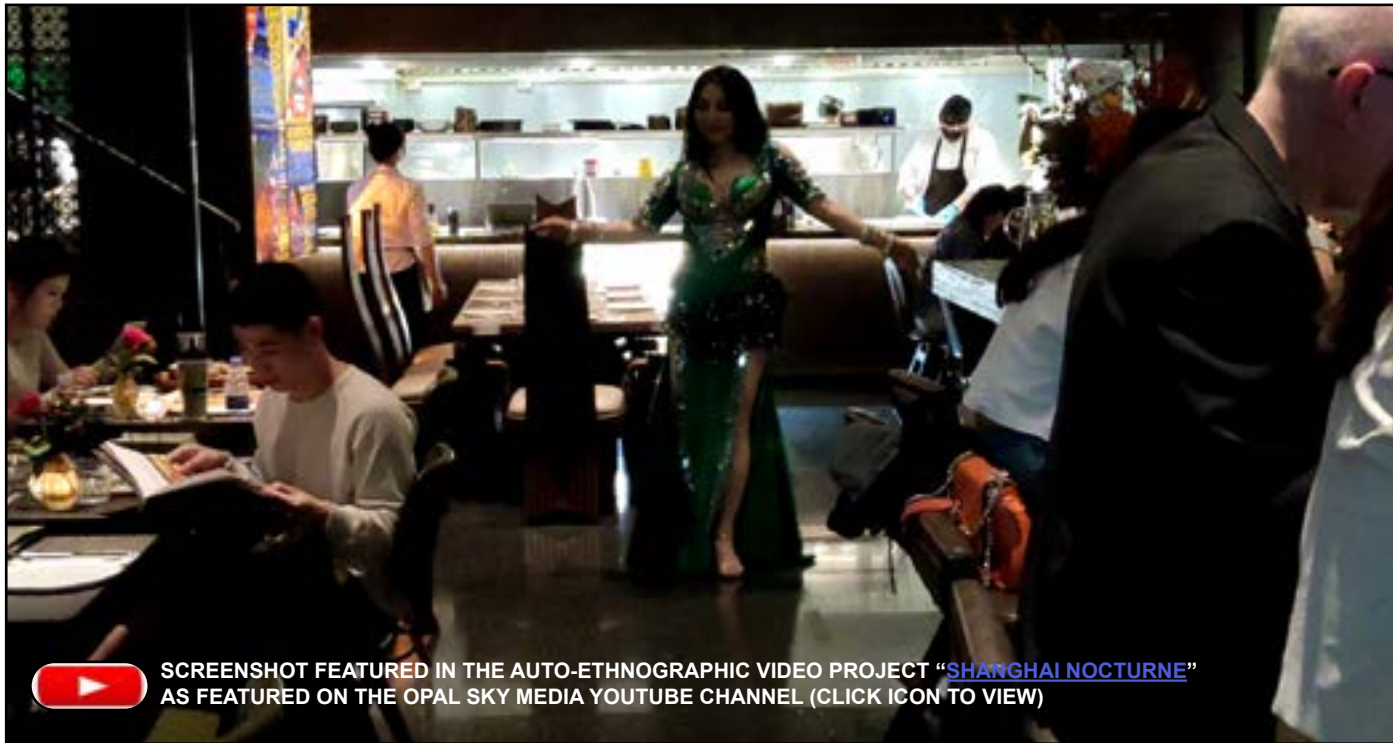
(AUTO-)ETHNOGRAPHIC METHODOLOGIES IN CHINESE EFL INTER-CULTURAL COMMUNICATION [IC] COURSE DESIGN: ANALYTICAL CASE STUDY & CRITICAL REFLECTION

ISBN#: TBA

Simultaneously published as a SAGE pre-print research paper, this examines the use of auto-ethnography in IC best pedagogic practice at a university in China. It contextualizes the use of "cultural story" task-setting in facilitating a Vygotskian ZPD for the mutual negotiation of IC theory and case study analysis as a precursor to Chinese EFL critical thinking [CT] skill development. With concept mapping, Hymes' SPEAKING reporting of classroom student/foreign teacher dynamics and a trans-cultural lived experience hybrid theory perspective, this work extrapolates on the key research findings of such as the Shanghai International Studies University [SISU].









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