

Glades-GEI Launches

*The Writers Lair*

GEO-SPACE DISCOURSE CENTRE

&

*Writers Heights*

A CYBER-SPACE DISCOURSE CENTRE

**The Beginning of a Dialogue  
Strategic Reflection Finds Pen**

**March 27, 2010**

Professor Nell Arnold,  
Author of the “Out of Australia” Series and Cyber Corridors  
launched today *“The Writers Lair”* & *“Writers Heights”*  
A Geo-Space and Cyber-Space Retreat.

**The Project evolved in support of writers from diverse cultural, social and  
economic backgrounds and capacities to access opportunities  
to communicate with diverse markets of the globe.**

**Participating Authors Engage from Australia, USA, Africa, UK.  
Programs include workshops in writing, publishing, photo-journalism  
and with global linkages to Resources, Opportunities, Non-Fiction Authors,  
Researchers and E-Publishing Houses**

## WRITERS OF DIVERSITY GLOBAL DISCOURSE CENTRE

Nell Arnold

Glades-Global Enterprise Innovation Pty Ltd

March 24, 2010

### Who needs writers? Why? What do writers need? Why?

#### Blurring the Concept of Gap with Limitless Thinking Within a Borderless World

##### CONCEPT

The concept was created to establish a frame of reference – to assist ... *authors, poets, writers, publishers, editors, sponsors, underwriters, public relations for the arts, gifted youth and scholarship students of oratory and pen, potentially visual artists, photographers, painters, interpreters, film creators, dancers, musicians, song writers....* who are from diverse backgrounds culturally and who seek opportunity to express, share, present, develop their ideas either as writers or as artists who depend on the work of writers and poets as the inspiration or artistic interpretation and rendering of their work.

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##### Key Points on Why

1. **There are many levels of creative endeavour within the arts** – the original creators of ideas, those that fashion the ideas into words, others who interpret the words through visual, written, performance and media expression and still others who draw upon the original ideas or interpreted ideas/words as inspiration for designing new/related concepts and works of visual or music/dance performance and storytelling.
2. **The power of the original idea is incubated if articulated.**
3. **The power of the original idea is preserved if recorded.**
4. **The power of the original idea is conceptualized if passed** through a diverse range of artists – visual, writing, performance.
5. **The power of the original idea is grown/expanded if the interpreters extend the idea** into concepts meaningful to a diverse range of markets, audiences, teachers, students and future creators, inventors and authors.
6. **Not all artists are creators of original concepts**, but are recognized for creating their own style and works around themes of origin and interpreting either the original idea or building a bridge from that idea through another medium, cultural context, or production expressing the idea.

**The implication - artists, who gain exposure to each other, access both inspiration of original ideas and witness diverse interpretation of the ideas unfolding through innovation processing.**

**In this process of originating and exchanging, all levels of artists have opportunity to**

1. expand their understanding of themselves,
2. increase their capacities for developing original work,
3. advance their ability in interpretation and expression within a diverse range of audiences,
4. explore new media, and
5. collaborate with a diverse range of artists in creating and producing works of diversity in culture, in expression and in media.

**In this process of engaging, the participants both artists and other professionals that support artists (patrons, public relations, sponsors, underwriters, arts administrators), may expand their capabilities to communicate but also to better articulate/present their concepts when seeking professional opportunities, sponsorships, grants and commercial contracts.**

### **Diversity is not only a multi-cultural context concept.**

**Diversity includes** a range in social discourse environments within and across cultures enabling diversity in expressions/practices/tools/media/technologies that are sub and trans-cultures as shared and different approaches in communication. For example social clustering may occur within youth, seniors, college students, professional organizations, women, men, military, media, medical services, and others. The cultures and their common and unique societies may be geo-space or cyber-space. In contemporary times, cyber-space clustering is becoming dominant practice for many thus creating entire new “cultures” within cultures.

**Diversity is supported** if both artists and audiences expand their understanding and explore new ideas/opportunities through access to diverse social engagement, education/learning, and technology applications.

### **Given the Realities of Contemporary Economics**

#### **And Especially the Economics Underpinning the Writer ---**

it is vital that governments and corporations and societies support their writers who are often the initiator of original thought in addition to being the pen that assists others to express themselves.

In reality, writers’ awards may be \$1,000. Their grants for a book or a film are either non-existent or \$10,000-20,000. Actors who present the original work receive \$50,000-\$1 million or more on contract and royalties. Writers have fought for 40 years to achieve the rights of royalties and only recently some have accessed this right. Writers who become well known authors become exceptions, at times, to this average experience.

To engage in a discussion about assisting writers, one might address the challenge of economic framework enabling writers with talent and capacity for expansion to be positioned to access opportunities for learning, career advancement, and economic stability/self reliance.

**In support of the writer** accessing opportunities to express, to learn, to share, to gain contacts – Glades Retreat continues to be dedicated to being a geo-space:



### *The Writers Lair*

During the past 15 years, many non-resident authors have been assisted through workshops and seminars hosted in The Writers Lair. More recent resident guest authors have included Marian Betts (USA), Gillean Watts (USA), and now *The Writers Lair* is proud to host Mavice Hoe and Sheunseu Hove of Zimbabwe in their series of works on Peace and Reconciliation in Africa.

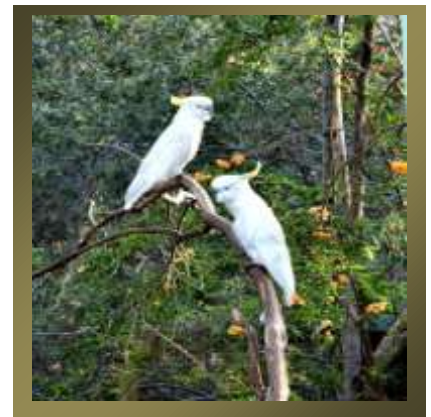
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**In partnership with the authors**, Glades Cyber Corridors serves as a Global Discourse Centre:

### *Writers Heights*

Global co-authors/producers/orators participating with the authors include MBStudio (USA), C&C – Global Promotions (USA), Orator/Producer Major Chad Sherrin (Australia/Kokoda Trail of PNG), and Big Sky Publishing (Sydney) – and others.



The Global Mountain Retreat will be opened shortly.

## **Outcomes**

The outcomes of the concept began in 1964 when Professor Arnold, then an artist and producer in residence in America created many economic systems to support artists of diversity. The outcomes expanded over the decades to include retreats, exhibition spaces and programs in state parks, national parks, arts centres, performing arts centres, residential centres, shared SPACE AGE SYSTEMS programs in the USA, the UK and Australia.

Professor Arnold continued to undertake research and build and activate model projects founded in initiating and then establishing economic grounding toward greater self reliance.

### **Economic**

1. Grants
2. Revenues
3. Investments
4. Royalties on Global Sales
5. Careers, employment, opportunities

### **Socio-Diversity Writers Benefits**

6. Exposure
7. Opportunity for co-creating, building concepts and works with/for patrons-sponsors-agencies-classrooms-learning centres-actors-producers-agencies
8. Opportunity for developing/expanding creative outlets and capacities
9. Opportunities for economic stability and career development

### **Marketing of Regional, State, National Presence**

1. Global marketing outcomes
2. Creative imaging
3. Diversity imaging
4. Draw of new audiences – global diversity interests for learning and for entertainment through the Centre’s Global and Geo Portals to the Creative Markets but also to Visitors interested in outcomes of the Writers Centre (film, books, poems, learning materials, theatre, and commercial outcomes as well as inspirational outcomes)
5. Drawing people for other workshops and programs offered in Queensland Universities and Entertainment establishments

### Achieving Goals that Underpin the Purpose

Creating improved economics for writers who come from diverse backgrounds and cultures increases their power of pen which enables writers to find voice and presence not only for themselves but also for others whose stories they bring to the world.

### Competition

There is no competition other than with self to excel beyond expectation and even aspiration.

### In Co-operation

Professor Nell Arnold has five decades of experience working with universities in many countries of the world – initially assisting young scholars and artists. Her models and work expanded to build corridors between the university's students and those who gained experience in the professional world of authorship, photography, art, performance, architecture, and enterprise.

Each University has their own writing centres, creative industries centres, theatre, arts, music, some even go into film. They create the desire and develop the skill but do not necessarily create employment opportunities or careers for the originators of thought.

The purpose/potential of the Global Diversity Living and Engagement Centres are not to compete with but rather to extend beyond the university and the summer workshop in

1. Building skills of talented writers
2. Forging pathways to opportunities – media, film, theatre, festivals, public relations, **including**
  - a. **writing as therapy** or finding self or articulating self or learning to read-write and express,
  - b. **learning philosophy**, history, languages, art as expressed language where there is no written language..... other...
  - c. **within schools**, for children, hospitals, seniors, military, refugees, and others that are well or seeking to recover their minds and spirits
  - d. **within** multi-cultural settings, trans/across cultures adjustments, cultures specific, socio-eco breakdowns within diverse cultural contexts, cyber cluster cultures and other....
3. Forming markets through global engagement with markets
4. Drawing markets to Queensland to participate in range of workshops, activities
5. Attracting film industry to Gold Coast and the North – from USA and Europe

6. Establishing investor pool of funds for projects
7. Seeking matching grants from government agencies
8. Forming a strong lobby group for writers
9. Creating a publishing house for the works of significant in co-operation or independent of the Universities, Indigenous publications, or international publishers
10. Creating a global library of works by Australian writers
11. Creating a global incubation system that enables writes to incubate and transition and even transform ideas into new works or diversification of existing works.
12. Other

We are delighted to expand on this project, grounded in 50 years of modeling and projects in many countries, to progress Glades-GEI new models and action projects in Queensland and New South Wales.

End of Brief.