

## Candidates for Executive Council, Screenwriting Research Network Executive Council

Carmen Sofia Brenes  
Adam Ganz  
Kirsi Rinne  
Kirsten Stutterheim  
Hugo Vercauteren  
Paul Wells

### Carmen Sofia Brenes

Dra. Carmen Sofia Brenes  
Directora Académica  
Master en Guión y Desarrollo Audiovisual  
Universidad de los Andes  
Tel: (56 2) 618 1852 - @csbrenes

First Proposer: Dr Ian Macdonald  
Second Proposer: Hugo Vercauteren

Carmen Sofía Brenes (Costa Rica). Journalist from the University of Navarra, Spain. In 1986, she published her senior thesis as a book, *Fundamentos del Guión* (Fundamentals of Screenplay), the first Spanish-language book about screenwriting, which had a second publication in 1992. In 2001, she published a second book on screenwriting, in Italian: *Tema e trama di un film* (Theme and Plot of a Movie). This book was published in Spanish as *¿De qué tratan realmente las películas?* (What are Movies Really about?).

She worked in Guatemala as a journalist, covering politics. In Italy, she earned her Ph.D. in Communication from the Pontifical University of the Holy Cross. Her dissertation on Frank Capra was published as a book in 2008, *Recepción poética del cine: Una aproximación al mundo de Frank Capra* (Poetics of Film Reception: An Approach to the World of Frank Capra).

In 2009, Carmen accepted her present position as a Professor of Poetics and Screenwriting at the University of the Andes in Santiago. The university offers a [Master's program in Screenwriting](#), which is unique in Latin America.

## Adam Ganz

Senior Lecturer  
Department of Media Arts  
Royal Holloway University of London  
Egham Surrey  
TW20 0EX

First Proposer: Alex Munt  
Second Proposer: Jill Nelmes

I'm a Senior Lecturer in the Department of Media Arts at Royal Holloway, University of London and I'm also a filmmaker and write for Radio Film and TV. I've been a member of the Screenwriting Research Network since the first meeting hosted by Ian MacDonald in Leeds in 2008. I'm on the Editorial Advisory board of the Journal of Screenwriting and co-founder of the London Screenwriting Research Seminar.

My research has looked at Digital Cinema, Computer analysis of Screenplay structure, Screenwriting and Oral Narratives and Writing and the Lens. I've also published on the UK TV development process.

I have learned an enormous amount from colleagues in the Network and would like to continue to be involved in the next phase of its development.

I consider the balance between research into screenwriting and reflective practice in a research context are enormous strengths, as are our wide range of approaches. Our most pressing issues at this juncture are finding funding so scholars from all parts of the world can participate, and increasing productive engagement with colleagues working on screenwriting-related issues in other disciplines like drama, comparative literature, or design.

## Kirse Rinne

Kirsi Rinne  
Coordinator  
Aalto University  
School of Art and Design  
Department of Film and Scenography  
+358 40 5929466  
Rinne Kirsi [kirsi.rinne@aalto.fi](mailto:kirsi.rinne@aalto.fi)

First Proposer: Dr Ian Macdonald  
Second Proposer: Eija Timonen

I hereby submit my candidacy for the position of the member of the Executive Council. The candidacy is proposed by Dr. Ian Macdonald (University of Leeds) and seconded by Professor Eija Timonen (Aalto University, AinC Research Project).

I'm coordinating the *Aristotle in Change – Variations of Screenwriting* (AinC) project at the Aalto University, School of Art, Design and Architecture, Department of Film, Television and Scenography. The project started at the beginning of 2009 and is financed by the Academy of Finland. Our contacts to the founding members of the Screenwriting Research Network were important when the Academy decided to award us the highly competed funding.

We were co-organizing the first conference in Leeds in 2008 and decided to take the responsibility for the second gathering which took place in Helsinki in September 2009. Each conference has attracted a growing number of participants which demonstrated a worldwide interest towards screenwriting research.

If elected I'm committed to contribute to the further development of the network. As already discussed with many colleagues there is a need for more structured activities. I was recently involved in the European level funding application and realized how much the network would assist its members in building research co-operation across globe and raising financing for them. My strengths are in administrative and coordination tasks.

My international experience consists of participation in the European film school network and coordination of the European Media funded initial training projects. I've taken part in Cilect (The International Association of Film and Television Schools) and Geect (its European counterpart) conferences and annual meetings. At the moment I'm finalizing my PhD research on experiences of artists undertaking doctoral degrees in Finnish art universities. A central part of the study is the relationship between theory and practice, a topic discussed recently also within the Screenwriting Research Network.

## Kerstin Stutterheim

Dr. Kerstin Stutterheim  
Professorin für AV-Mediendramaturgie/-Ästhetik  
Hochschule für Film und Fernsehen "Konrad Wolf"  
Marlene-Dietrich-Allee 11  
D-14482 Potsdam  
\*49(0)331.6202-740  
\*49(0)331.6202-549 (fax)  
www.kerstinstutterheim.de  
[k.stutterheim@hff-potsdam.de](mailto:k.stutterheim@hff-potsdam.de)

First Proposer: Eija Timonen  
Second Proposer: Riikka Pelo

With this I'm applying to become a member of the Executive Committee of SRN. My interest is: to strengthen the network and the research about screenwriting as such; to strengthen practice based research in the field of screen writing and media theory, to support to discuss and accept the so called 'hidden knowledge' of film making with the media theory discourse. It is possible to be a good film maker, writer, film artist and to be able to reflect (the own work) in a proper academic quality. Beside of that, Germany is one of the leading nations in film making, a big industry as well as still one of the most comfortable founding systems for creative people in the media. Being member of German Film Academy as well as German Society of Media Studies, a national wide well accepted researcher, I could inform about very specific aspects of film tradition, politics and tendencies in Germany, the German speaking area.

Please let me introduce myself in short: Full Senior Professor for Dramaturgy and Aesthetics at HFF Konrad Wolf (Academy for Film and Television) in Potsdam-Babelsberg, Screenwriting Department, since 2006, and Vice-Dean of the Faculty (creative departments). I'm an international awarded filmmaker too, since 1993. My field of research is narration, dramaturgy, story telling and Aesthetics of fiction, non-fiction, new and crossmedia film and moving images. I do believe in practice based research, especially in the field we are discussing. So I'm also a supervisor for a group of practice based PhD candidates, founded the Institute of Art Research at HFF, director from 2007-2011.

You can find several publications by me, f.e. "Handbuch der Filmdramaturgie" (Handbook of Film Dramaturgy), 3rd edition in Print, will be released in 2013. National wide as well as international I'm regularly invited to give lectures, to present at conferences and so on.

## Paul Wells

Professor Paul Wells  
Animation Academy  
School of Arts, English and Drama,  
Loughborough University,  
[P.Wells@lboro.ac.uk](mailto:P.Wells@lboro.ac.uk)

First Proposer: Dr Ian Macdonald  
Second Proposer: Jill Nelmes

I have published widely in the fields of Animation Studies, Comedy, British Cinema and Screenwriting, and have been an established screenwriter and director for Film, TV, Radio and Theatre for over thirty years.

From an academic perspective, I have always championed 'theories of practice and practices of theory', encouraging the view that theory and practice go hand in hand in both the creative and educational context. I have recently established a journal – Animation Practice Process and Production – dedicated to publishing fresh and intelligent approaches to presenting practice; along the way re-defining and widening the view of the 'practitioner', to become more inclusive of the archivist, the Festival Director, the curator, etc, as well as the director, animator, editor *et al*. It is this model of diversity yet inclusiveness that I perceive in the screenwriting network and its related communities, and which I am dedicated to supporting.

Having worked on soap operas, feature films, radio plays, theatre pieces, and numerous animation projects I also feel I have a strong understanding of the complexities and challenges of production, from funding to exhibition, blank page to performance. I believe I can demonstrate empathy with, and support for colleagues accordingly. I have worked in small and large organizations across the world, and have always enjoyed collaborative engagement and conceptual and creative challenges. Again, I believe this gives me much in common with our membership.

Finally, I have considerable managerial and administrative experience, having always led teams, departments, and as 'acting head', schools and faculties. I have also chaired Quality Assurance Agency, Arts Council and Film Council bodies, as well as more localized organizations like my daughter's school governing body, and as vice president of the UK's City Football Development initiative. I am currently Chair of the Association of British Animation Collections, a body composed of the National Media Museum in Bradford, the British Film Institute, the British Academy of Film & Television Arts, and Loughborough University, dedicated to the preservation, conservation, exhibition and promotion of British animation as part of the national legacy and heritage. I believe all these positions of responsibility would be helpful in the work of the Executive.

I have very much enjoyed participating in the development of the Screenwriting Research Network, and would give my best efforts and abilities in helping to support its next phase of work and achievement.

## Hugo Vercauteren

Vercauteren Hugo <vercauteren.hugo@skynet.be>

First Proposer: Patrick Cattrysse

Second Proposer: Carmen Sofia Brenes

I am a candidate for the following reasons:

1. I want to represent and defend the intellectual interests of practitioners of screenwriting for TV, movies and cross media productions in an open constructive mind.

All theories should be tested in practise. Applications in a wide and production traditions are the ultimate judge of theories in screenwriting.

2. I want to represent and defend the intellectual interests of all practitioners from all over the world and screenwriting in different languages and cultures. There should be an open communication between screenwriting traditions in different culture, in respect with each others and without tendencies of domination and pedantry.

3. I want to attract new theoretical teachers, sometimes famous in their field, teaching to practitioners all over the world, to become members of the network. The network should be growing. An intellectual incestuous relationship between his present members should be avoided. The network and his objectives should be more known to theoretical researchers and lecturers and practitioners.

4. The best way to attract funding from international organisations is theory and practise to be connected. This international funding will be necessary. I will cooperate to make links.

I am myself working in cross media productions for movies, TV and new media, involved in screenwriting using the latest technology like motion capturing.

Hugo Vercauteren

tel. + 32 (0) 3 440 20 23

mob. + 32 (0) 494 17 10 89