

Adam GANZ

I intend to stand for reelection to the Executive of the Screenwriting Research Network. I am a Reader in Screenwriting in the Department of Media Arts, Royal Holloway, University of London, and active as a professional screenwriter for radio, film and television. My most recent radio play *The Gestapo Minutes* was nominated for the BBC best single drama of 2013.

My recent research has looked at screenwriting as a form of mediated writing, and I've also published on the TV development process. I founded the London Screenwriting Research Seminar and sit on the Editorial Advisory Board of the *Journal of Screenwriting* and the Palgrave *Studies on Screenwriting* series.

I'm delighted I had the chance to participate in the network from its early days and have learned a huge amount from colleagues. We've come very far in a comparatively short time. Now it's important to balance expansion and consolidation- priorities are strengthening our links with archives and the media industries, building links with other disciplines relevant to the study of screenwriting (e.g. literature, drama and theatre studies, and cultural industries) and finding ways to strengthen the network financially, so we can support early career researchers in all countries and share the excellent research colleagues in the Network are carrying out in our various cultures and disciplines. The study of how screenplays are written developed and used is important not just for screenwriting or film and TV studies but for what it can reveal about writing communication and audiovisual culture.

Adam Ganz

Nominated Jill Nelmes

Seconded

Steven Price

Lucian Georgescu for the Council

Dear all: fellow colleagues, known and unknown, faraway so close, some of you
- I dare to say - friends,

I am a member of SRN since 2010, have participated and submitted papers to both Copenhagen and Brussels conferences, sadly enough I had missed the Leeds founding one and wasn't able to travel overseas to Wisconsin and Sydney.

Besides the very interesting talks, key notes and meetings I mostly recall a rainy evening in Copenhagen in 2010 where the SRN conference participants gathered in front of a glass of red wine – the restaurant was tiny and same was the circle of participants, the network at that time was like a small group of friends. True, past always seems better than the future as human nature tends to use a lens fading contrasts and lighting nostalgically only the beautiful moments. This epiphany makes me running for a Council position (yet I refrained all my life from official titles).

The SRN was meant to be a first of all meeting place and also a common tool for better defining our position in the working environment, a support for growth, both personal and general and, why not, lobbying. The network expanded with a rapid pace, mostly with the last two non-European conferences and we are looking towards an upcoming-one which due to the commitment and pride of our German colleagues - at anniversary moment - seems to be even bigger and daring. This is - without any doubt - a good thing, however I am afraid of losing the human touch of the Network naïve, yet generous and visionary early years (have to praise here the founder of the network, professor Ian Mc Donald!)

As writers for the screen and academics we face the lonely schizophrenic condition of both roles within the industry or inside the world of education (I do refer here mostly to those who – as myself – are teaching in specialized film schools). SRN shouldn't be (just) a system, another global organization with committees, members and procedures. It shouldn't be also only a must have in the CV or a PR platform to spread our own writings (only) for scoring points from the quotes we might get later from our colleagues.

I am personally against the Bologna thesis and witnessed in 25 years of academic experience the damage that this system brought to our school, enlarging the gap between professors and students, alienating us from the primordial role of the teacher and tutor, transforming us into travelers scoring points for promotions or bureaucrats producing income for the universities.

As a member of the Council I would dedicate myself to keeping SRN as a unique (by comparison to other associations) communication platform, outstanding both academically (yet this is not in my solely humble power) and mostly human, independent from University policies, "geo-political" strategies a.s.o. I am not sure that the present statement does makes sense to you – it does for me – as I don't have a precise strategy to propose. I hate this might sound as an empty speech, same as one of the systems I was criticizing above. If you do feel the same, then don't vote.

See you in Potsdam, regards to all those who will not be travelling, yours, Lucian

PS I am teaching at the Romanian National Theatre and Film University in Bucharest as of 1993, I am a writer, film critic, media & advertising professional and filmmaker. I have written, directed produced or coproduced some features (*The Phantom Father*, *Somewhere in Palilula*, *Keep an eye on Happiness*, *The last Transhumance*) and about a dozen of shorts. My academic and film related work is mostly in Romanian, just little being published in English such as *The Road movies of the New Romanian Cinema* in *Studies in Eastern European Cinema*, vol. 3, no. 1, UK 2012 Intellect Ltd. pp 23-40, doi: 10.1386/sec.3.1.23_1 or *The point of no return - cinematic expressions of a nation's altered state of mind* volume chapter in Gott & Herzog (eds.) *East, West and Center: Reframing Post-1989 European Cinema*, Edinburgh University Press (TBA-2014).

To the SRN Executive Council

Stockholm 24/07/14

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Proposed by
Kerstin Stutterheim, Konrad Wolf, Potsdam

Seconded by
Kirsi Rinne, Aalto University, Finland

Proposal to stand for the SRN Executive Council

I intend to stand because I think my practise-based experience and my European network could be useful for the Council. I have worked as a screenwriter and producer for 15 years and for 10 years I have worked as artistic tutor and since 2010 artistic leader of the screenwriting programme at Umeå University. The education has a good reputation, people say it's the best one in Sweden. My faculty at Umeå University is going to arrange the SRN conference in 2016. Last year I had half-time artistic research. I presented a paper at the SRN Conference in Madison 2013. I live in Stockholm where I have a small film production company together with my husband. Our latest film is an experimental documentary called "The Golden House", I wrote the script and produced the film.

All my life I knew I was going to be a writer. I studied and tried to write as a journalist but the prose was my first choice. I was published and had a secret dream of writing for film and television. I was lucky to get a job at a film production company. I worked there for several years and learnt a lot about film and TV production. During that period we produced feature films and TV series.

This year I was promoted to lecturer in screenwriting by the Faculty of Arts at Umeå University. I am a member of the board in WIFT Sweden (Women in Film and Television).

Screenwriting Research Network

Elections to the Executive 2014

Nomination: Ian W. Macdonald

Seconders: Steven Maras; Steven Price

I am standing for election this year, not least because I have served on the Executive for the past two years as a co-opted member, and I think it is now necessary to go through the electoral process if I wish to continue.

We all know the value the Network has brought to the emerging field of screenwriting studies, and the importance of us all staying in touch with each other and each other's work. The SRN has been remarkably successful since it started in 2008. It is an inclusive organisation, open to anyone who shares its aims of researching and studying screenwriting, as the activity of conceptualisation of a screenwork. I wish to see it remain inclusive, attracting academics and practitioners alike (and members often tend to be both!).

We face challenges. As Jill Nelmes has noted, screenwriting studies is still not entirely accepted within academia. The popular view of screenwriting is still focused on US mainstream practice. We are a very broad church, with differing views and passions. But these are positive challenges – there is work still to do, links to be made, joint project bids to be won, new colleagues to find and join up with.

Above all, I want to keep the SRN as the same low-key, collegiate, supportive and friendly network it has always been. I ask for your support in helping to achieve that.

www.academia.edu/IanWMacdonald

Samuel Marinov

Since I joined SRN about 5 years ago, the group has witnessed a large increase in diversity of interests among its members. Obviously, the SRN's Executive Council needs to reflect that diversity. If elected, I will bring to the Council the following strengths:

1. First, my knowledge and experience in area of science and technology. For many years, I have maintained interest in those areas, beginning with the 1990s when at the University of Kansas I managed a grant from National Science Foundation and U.S. Department of Education to explore possible applications of scientific methods in dramatic arts. More recently, I became interested in developing computer-based methods for screenwriting research and analysis, specifically on the application of Pfister's theory of dramatic communication for the development of computer-based analysis of screenplays.
2. Second, my knowledge and experience in the interdisciplinary research and analysis of stage- and screenplays. My interest in this area goes back 25 years ago where at the University of Kansas in Lawrence I completed the dissertation on Alexander Volodin, one the most renowned Russian screenwriters and playwrights, who--like Harold Pinter, Tom Stoppard, and David Mamet—freely migrated from writing for the stage to screen and back).

I believe that our fledging academic discipline can greatly benefit from various interdisciplinary connections, and I hope I could make a meaningful contribution to the work of the Executive Council, especially in the above-mentioned areas of research and analysis.

More information about my background and experience can be found at:
www.samuelmarinov.com



Helsinki, August 14, 2014

To the Annual General Meeting of the Screenwriting Research Network to be held on October 20, 2014 in Potsdam

Nomination of Executive Council: Letter of Intent

I hereby submit my candidacy for the position of the Executive Council.

I have been member and chair of the Executive Council of the SRN for two years. The last two years have been exciting and enthusiastic in the development of screenwriting research. I think we have accomplished a lot but there is still much to do. It is up to the members to evaluate, how I have succeeded in the task. However, I would like to continue the work, not least because of the stimulating and cheerful atmosphere we have had within the current Executive.

I'm working as a research coordinator at the Aalto University, School of Art, Design and Architecture, Department of Film, Television and Scenography, managing research projects on various fields in practice-based research. We have been lucky to have an Academy of Finland funded research in screenwriting (*Aristotle in Change – Variations of Screenwriting* 2009-2012) and are in the process of applying funding to continue it. During the last two years my tasks are more and more related to funding applications, and within the SRN, I have participated in two.

A more structured approach to activities of the SRN was one of my goals when I put myself nomination two years ago. I'm committed to continue that work and will put my efforts to administrative and coordination tasks. Aalto University has kindly supported me financially so that I have had time to take care of the SRN administration.

In addition to the participating in the European film school network and coordination of the European Media funded initial training projects, I was recently nominated as a coordinator to Nordicil, Nordic Network of Film Schools. I hope to finish my PhD by the end of this year, which allows me to dedicate more time to the SRN.

Sincerely,

Kirsi Rinne, coordinator, MSc (sociology)
Aalto University School of Art, Design and Architecture, Department of Film and Scenography
Helsinki, Finland