**ELECTION 2018 - MANIFESTOS OF THE NOMINEES**

For the position of Editor-in-Chief

**Jamie McLoughlin**

Eurochums, thank you for taking the time to read this. I promise not to ramble. Too much.

I love Vision. It’s a brilliant magazine put together by a very hard-working team. So when I say I want to be its editor, I’m not decrying the work of anyone who’s been in the post before. Heroes all.

The reason I want to plonk my overly ample buns in the editor’s chair is because this role would involve two things incredibly dear to my heart. Eurovision and journalism.

For the past 18 years, I’ve worked full-time as a journalist with Trinity Mirror. I’m currently the (acting) head of the What’s On department at the Liverpool Echo. We keep Sonia in a hutch under the desk and let her out each April to do another round of Eurovision-related interviews where she mistakenly says she lost by one point. Every time. I’ll tell you where we keep Jemini if we get to know each other a little better.

Anyway, I digress. Almost two decades of life in the newspaper industry means I’ve seen how things have had to change, to adapt. When I started in the autumn of 2000, print was king. Now, digital is everything. Perhaps OGAE can learn from that.

I’d love to see Vision have more of that digital relationship with its readership in the months between issues. Articles created especially for the OGAE website that don’t necessarily have to appear in the print edition. Liveblogs for (ooh, plucking a date out the air…) Super Saturday… (in case you’re out at your auntie’s 102nd birthday bingo night and want to know what’s afoot in Eesti Laul). Interactive content - a big quiz to see out the year, for example. A Twitter account especially for Vision which reflects the editorial tone and has a bit of chat with the members. There’s so much that could be done to prop the print up digitally throughout the year.

And ‘fun’ is an important word when it comes to the editorial tone. Eurovision these days is more Love Love Peace Peace than Ase Kleveland being the most serious person in Seriousland while hosting the show.

So as the feel of Eurovision has (thankfully) shifted, perhaps it’s time Vision reflected that. There’ll still be polls, there’ll still be analysis, there’ll still be Marcus Keppel-Palmer’s five-page focus on the third backing singer from the left at A Song for Europe 1961 (that was a joke, Marcus, never stop writing them) - but I genuinely think it’s high time we had a bit more irreverence, tongue-in-cheekness and even the occasional chunk of mischief in Vision.

I’m not talking turning it into Viz - but a publication evoking the self-awareness the Contest itself brings to the screens each year.

Vision is not a periodical about potato prices. It’s about the most fun, marvellous, amazing musical event every May brings. It should shimmer with geeky sass.

A few tweaks could give the UK arm of it a presence more reflective of that. I genuinely think there’s loads of members out there who will embrace such an evolution and, if so, I hope you’ll make me your editor. Ta for reading.

**Gordon Lewis**

It is almost 23 years since I was first appointed to the role of Vision Editor and, in more recent years, becoming Editor-in-Chief made me the longest serving member on the OGAE UK committee. During these past two decades, Vision has grown from a black and white, almost photocopied magazine which was sent to just over 100 subscribers to the full colour publication that is now distributed to over around 1500 members including those living in Australia, the United States of America and the United Arab Emirates.

Under my editorship, a full colour cover was introduced as a “one off” in 1998 to celebrate Birmingham hosting the Eurovision Song Contest. One year later colour covers where introduced as a permanent feature and, during the last six years, a continually rising subscriber base has allowed the introduction of full colour throughout the magazine without adding any additional cost to the individual reader.

Having taken over the responsibility for Vision in the autumn of 1995, my first issue appeared in January 1996 and is a far cry from the popular magazine that continues to be published today. Computer technology has improved the production techniques used, while the digital age has allowed Vision to become far more exciting in its appearance and style. Indeed, if Vision were to become available commercially, it would no longer look out of place at the local newsagent!

It is only right for me to recognise the valuable contribution of my colleague, Hassan Yusuf, as well as other members of the committee and Vision’s regular contributors. Although the magazine was once produced by a single person sifting through the articles received before endless hours were spent processing both features and illustrations, by 2007 the role had become too big for just one individual. Therefore, I was indebted to those who joined the editorial team at that time and, together, we have been able to make Vision bigger and better.

As I stand for re-election, I am proud of what Vision has become under my leadership, but also humbled by the many positive comments that I have received from readers since 1995. The Eurovision Song Contest has been one of my great loves since ABBA’s victory in 1974 and the privilege of being Vision’s Editor/Editor-in-Chief is one that I now cherish. I very much hope that I can continue as Editor-in-Chief for another three years, although I have decided that, in the event of being re-elected, this will be my last term of office.

Thank you in advance for your support.

For the position of Ticket Co-ordinator

**Danny Lynch**

I am standing for a second term as the Ticket Coordinator for OGAE UK.

During my first term, I have led the introduction of a number of methods to improve the ticket application process for members. These have included the development and implementation of an online ballot application system, replacing the old cheque-based postal application version which had been in use for many years. This new system has been implemented with great success, making it easier and quicker for members to enter the ballot. I have also implemented an electronic ballot process, which has saved time, whilst boosting the transparency of the process.

Despite a number of issues outside of our control, I have worked closely with OGAE International to deal with these promptly, ensuring members are rapidly informed of news, changes and developments. I also reply to ticket-related email queries as quickly as possible.

If re-elected as Ticket Coordinator, I will use my understanding and experience of the ticketing process to ensure an efficient and transparent system, as well as looking for ways to further improve the processes to make things easier for OGAE UK members.

Outside of the ticketing process I have also been heavily involved in other areas of OGAE UK’s work, such as being a member of the Eurobash committee and running the annual OGAE UK poll, and will continue to work with the rest of the Committee to improve our overall service to members.

**David Holt**

My manifesto is built on rewarding the loyalty of long-term members. As we all know, the popularity of Eurovision means that it is increasingly difficult to access tickets in the public sales. In recent years, OGAE U.K. has grown to become the largest of the clubs. At present, we have a system which allows new members to join the ballot as soon as the destination of the next contest is known. I believe this situation no longer serves the interests of the club and puts a considerable strain on the administration of memberships, with some people joining for one year only, in the hope of easily accessing tickets for the more popular contests.

If you vote for me, as OGAE U.K. Ticket Co-ordinator, I will propose that the U.K. ballot be open only to members with a minimum of two years’ consecutive membership. This will reward loyalty to long-term members who have a genuine passion in being part of the club and dis-incentivises those who join solely for gaining access to fan club tickets on an opportunistic basis.

Furthermore, I want to continue to build on the level of ballot transparency as shown in recent years. At the 2017 OGAE UK ballot for Kyiv, I was involved with the production of the draw video, which was made available online for the benefit of members who were unable to attend the ballot in person. I’d like to continue that openness with live public ballots in the presence of other members, such as at the club’s AGM, and filmed, if possible.

My day job involves working in data processing. I would like to help automate much of the ballot application process to be as efficient as possible for each applicant. I will work closely with the Club Secretary/Treasurer to ensure applications are processed smoothly and applicants are fully informed of their status. I’ve seen first hand the administrative burden of previous ballot applications and having to manually verify memberships ahead of the ballot.

I think that there are areas here that can be improved on. I pledge to be a strong communicator of information and will endeavour to answer members’ questions in a timely manner as well as update members about the ticketing process.

Finally, having been a club member for many years, I understand the anxiety associated with ticketing. I will endeavour to support all members in my club role and work towards an improved ticketing experience.