

Exegesis Proposal

CMNS 3450: MP Project

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The Project –

‘It’s Not That Hard’ is a recycling campaign that is a series of four 15 second web video social marketing advertisements. It is designed to engage Young Australians in the issue of correct waste disposal and increase the overall rate of post-consumer recycling nationwide to 70%.

The campaign utilises memorable branding that incorporates elements from the highly successful ‘Do the Right Thing’ campaign of the 1980’s, and comedic and relatable moments to emphasize the ease of recycling behaviour.

Roles to be undertaken –

I am working individually on this project, and take up responsibility of directing and producing the advertisements.

The role of Director is defined by Millerson and Owens (2012) as ‘responsible for communicating the overall vision of the producer(s)’ and in doing so, leads the decisions camera operators, audio team and other production crew. (Millerson & Owens 2012, p. 20). I will also be taking on the role of Producer for this project, and as such, am responsible for the overall management of a production, including scripts, schedules, locations, rehearsal and treatment. A producer or director is not usually directly involved with the specific practices of production, but in my case, as it is an individual project, and have a passion for camera work and editing, I will also take on the key role of the camera (Millerson & Owens 2012, p. 20). I will utilize the support of some of my fellow students in lighting and sound, to maximize the efficiency and quality of the production phase.

Previous Experience –

To compete this project, I will be drawing on the video production and marketing experience of my own work both inside and outside of university. Over the last three years, I have been expanding my portfolio with a variety of video and photography work, mostly working with musicians, business and families. This work has guided my construction of the video content for the project, and enables me to visualise and design the advertisements, in addition to seeing the production through to completion confidently. I also gained experience in the roles of director, producer and camera person in the Television Production course at the university. This course especially gave me confidence working in a

production team, and taught me about the kind of decisions that need to be made and how they can be communicated effectively.

During my professional placement earlier in the year, also gained invaluable experience working with a social marketing company to develop campaigns in the national health and education sectors of Indonesia. During my International exchange last year in South Korea, I undertook a Social Marketing course, and learnt marketing principles and strategies and how they can be applied to address social issues. I also spent 3 months critically analysing The highly successful 'Do the right thing' campaign from the 1980's. I have used this research in the development of the recycling campaign, both in strategy and design.

My own love for beautiful and powerful film will also influence this project, as I desire to create a project with professional legitimacy as a piece of visual production and in social marketing strategy. Watching and analysing the work of Terrence Malick, Christopher Nolan and the Coen Brothers have played a crucial role in the development of my value system in terms of production value and visual story-telling.

Exegesis Topic –

In the production and evaluation of this project, I will be addressing the question of 'How do the codes and conventions of the domain of social marketing influence the production of a social marketing campaign?'

Csikszentmihalyi (1999) proposes that:

for creativity to occur, a set of rules and practices must be transmitted from the domain to the individual. The individual must then produce a novel variation in the content of the domain. The variation then must be selected by the field for inclusion in the domain' (Csikszentmihalyi, 1999, p.315).

I will examine the relationship between creativity and the domain of social marketing. I propose to explore the impact of my experience and engagement in other creative domains and with creative fields on my own social marketing process and strategic work. To do so, I will explore the creative process involved in consideration of a campaign's impact on behaviour change, and analyse my acquisition of domains as a part of Csikszentmihalyi's (1999) creativity model to analyse the creative decisions made in the production of the campaign material.

I will utilise the Practitioner based enquiry (PBE) methodology to undertake this research. PBE can be defined as a systematic process of reflective teaching and learning. It represents a shift away from pre-determined, institutional modes of enquiry, and towards addressing everyday experiences and concerns of the practitioner. PBE assessment is typically made up

of a journal and a report. The journal provides an account of the problems and research process as it unfolds. It is not however, merely a chronological outline of events, but should expose the process of recursive educational enquiry and act as an antecedent to the report. The report should be critically analytical rather than descriptive, and detail the work's scope, methodology, findings and outcomes (Murray 1992, p. 191, 193). The benefit of a journal is also outlined by Bolton (2001), who argues the critical element of allowing a writer to stand back from their work to form an objective perspective (Bolton 2001, p. 171). As such, I will gather a reflective account of the creative process in a Journal, taking notes on creative and strategic ideas and changes in addition to notes on my experience in the production and post-production phases of the campaign content. I will also take reflective notes on my acquisition of the domain, my experience of past and existing social marketing campaigns and strategies and their impact on my own creative and marketing decisions.

References:

Bolton, G. (2001) *Reflective Practice: Writing and Professional Development*. London: Sage.

Csikszentmihalyi, M. (1999). Implications of a Systems Perspective for the Study of Creativity. In R. Sternberg (Ed.) *Handbook of Creativity*. Cambridge UK. Cambridge University Press.

Murray, L. (1992). What is Practitioner Based Enquiry?. *British Journal of In-Service Education*, 18(3), pp.191-196.

Owens, J., Millerson, G. (2012). *Television production*, 15th ed. ed. Focal Press, Waltham, MA.