

Applying the Systems Model in the creation and development of a radio documentary.

1. Project

“*Do The Legal Thing - Online Piracy in Australia*” is a ten-minute radio documentary examining the reasons why individuals elect to illegally download media content, despite the presence of legal alternatives. Targeted towards a youth (18-30) demographic, the documentary will attempt to shift the discourse relating to online piracy from the simplistic ‘*Piracy. It’s a crime*’ perspective that has developed over time, by accounting for the structural reasons that contribute to Australia being one of the leading downloaders globally (Bastow in McGuinness, 2015, pg. 85). These factors include pricing, delays between international and local release dates and traditional distribution strategies; all of which play a part in understanding the issue of piracy, rather than merely perpetuating the anti-piracy rhetoric popularised by advertising campaigns equating piracy with “stealing a handbag” (YouTube, 2007).

2. Roles to be undertaken

As this radio project is to be undertaken individually, I will be taking on the role of Radio Producer. This will entail all stages of the production process; commencing with research and planning during pre-production, recording interviews and logging files in production and editing material together in post-production to achieve the completed product. According to McLeish (2005), the role of the producer is to “stimulate interest and fresh thought, this notion is particularly relevant in the creation and development of the documentary as the perception of piracy has been predominantly negative (pg. 276). Furthermore, as producer the approach I take needs to cater to the target demographic by “assessing, reflecting and anticipating” their needs as an audience (ibid, pg. 276). In making this documentary it is crucial to inform the audience, but to also include a human element that will underline the conditions that lead to people engaging in acts of piracy, despite available legal alternatives (ibid, pg. 264-65).

3. Previous experience

In the three years I have been enrolled in the Bachelor of Communication (Media Production) degree, I have completed a series of roles that have led to undertaking this individual project. Having worked in all aspects of the production cycle as a writer, director and editor for both visual and audio based projects, the skills I have acquired have enabled me to develop a habitus (McIntyre, 2012, pg. 72). While I have largely worked with video in past assessments and as an editor/camera operator for a local production company, I am familiar with the processes involved with recording on a Marantz and editing audio using ProTools. Having served as director and writer for several projects including Documentary, Music Video and Screen Drama, the production and logistical skills I have gained over time will prove beneficial in the production of this project, despite the difference in medium. As someone who

regularly consumes media content, I have a keen interest in the subject matter of the documentary that I hope to expand upon throughout the course of this project.

4. Exegesis Topic

Aside from producing a media project in order to fulfill the requirements of the course, the reasoning behind this radio documentary is to explore my own creative practice by relating the practical skills attained over the past three years with a theoretical understanding that informs the creative process. As such in “*Applying the systems model in the creation and development of a radio documentary*”, I will be drawing upon the interrelationship between the field, domain and individual outlined by Mihaly Csikszentmihalyi in the Systems Model (1996, pg. 28), as well as the Stage of Creativity developed by Graham Wallas; “Preparation, Incubation, Illumination and Verification” (McIntyre, 2012, pg.41-42). Both these concepts play a major role in the way individuals approach creativity and as such, their application to “*Do The Legal Thing*” will allow for an understanding of the manner in which I as the individual interact with the field of radio to acquire knowledge from the domain in order to produce the end result: a ten minute documentary exploring online piracy in Australia. Furthermore, in examining how the creative practice occurs through Wallas’ stages, I will be able to appreciate the processes associated with the creation and development of taking ideas into fully realised products. By incorporating Praction Based Enquiry (PBE) to this project, the transmission of skills and theory will be seen in the ways in which “the networked environment” and “acquisition of intellectual autonomy” can be related by the notions proposed by Csikszentmihalyi and Wallas respectively (Murray & Lawrence, 2000, pg. 9-10). Through the PBE approach, I will be able to identify the creation and development of the radio documentary.

Through both Csikszentmihalyi’s Systems Model and Wallas’ Stages of Creativity, it is my intent to examine the ways in which the concepts informing the creation of novel and valuable products can be applied to my own practice. While a theoretical understanding can inform an individual and practical experience enables production to occur, it is through the combination of theory and practice that will allow for me to gain a greater understanding of creativity.

Reference:

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