



Higher National Unit specification

General information

Unit title: Radio Music Programme Production (SCQF level 7)

Unit code: H9DX 34

Superclass: KA

Publication date: June 2015

Source: Scottish Qualifications Authority

Version: 01

Unit purpose

The purpose of this Unit is to provide learners with the opportunity to produce and present a music programme to broadcast standard, and to understand administrative and policy requirements of music programming.

Outcomes

On successful completion of the Unit the learner will be able to:

- 1 Produce and present a music programme.
- 2 Implement administrative and policy requirements of music programming.

Credit points and level

1 Higher National Unit credit at SCQF level 7: (8 SCQF credit points at SCQF level 7)

Recommended entry to the Unit

Access to this Unit is at the discretion of the centre. However, it is recommended that learners should have some prior Knowledge and/or Skills in music programmes in, for example, a community or a hospital radio setting, or have achieved NC Media Units such as *Radio: Making a Programme 1 and 2*.

Higher National Unit specification: General information (cont)

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Core Skills

Opportunities to develop aspects of Core Skills are highlighted in the Support Notes for this Unit specification.

There is no automatic certification of Core Skills or Core Skill components in this Unit.

Context for delivery

If this Unit is delivered as part of a Group Award, it is recommended that it should be taught and assessed within the subject area of the Group Award to which it contributes.

Equality and inclusion

This Unit specification has been designed to ensure that there are no unnecessary barriers to learning or assessment. The individual needs of learners should be taken into account when planning learning experiences, selecting assessment methods or considering alternative evidence.

Further advice can be found on our website www.sqa.org.uk/assessmentarrangements.

Higher National Unit specification: Statement of standards

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Acceptable performance in this Unit will be the satisfactory achievement of the standards set out in this part of the Unit specification. All sections of the statement of standards are mandatory and cannot be altered without reference to SQA.

Outcome 1

Produce and present a music programme.

Knowledge and/or Skills

- ◆ The needs of the target audience
- ◆ How to compile a running order appropriate to the style of show being presented
- ◆ How to present a programme 'as if live'
- ◆ How to deal with any unexpected problems and meet deadlines
- ◆ Knowledge of technical resources for programme recording
- ◆ Audience interaction through social media
- ◆ Copyright

Outcome 2

Implement administrative and policy requirements of music programming.

Knowledge and/or Skills

- ◆ Music and programming policy
- ◆ Legal factors affecting music presentation
- ◆ Automated scheduling

Higher National Unit specification: Statement of standards (cont)

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Evidence Requirements for this Unit

Learners will need to provide evidence to demonstrate their Knowledge and/or skills across all Outcomes by showing that they can:

Outcome 1

- ◆ produce a conventional running order according to standard layout which is appropriate to the programme audience and purpose and type of radio station.
- ◆ present and record a music show of at least 45 minutes and up to one hour duration in an appropriate format.
- ◆ produce a production file containing supporting documentation as required for the production.
- ◆ demonstrate use of social media as part of the music programme.

Learners must produce a 'pitch' for a specified type or style of music programme. The pitch should be at least 100 words or equivalent in length and include a description of the target audience and projected time of transmission.

A key part of the assessment evidence for this Outcome will be the learner's production file, which should contain a log of any commercials used, copyright information for at least five pieces of music used, music log sheet.

The music log sheet for Outcome 1 should provide PRS details such as artists, songwriters, label, etc and learners presenting a music show for an independent station should sign a commercial log to indicate that all commercials were played.

Outcome 2

- ◆ comprehensively explain music and programming policy in terms of purpose and audience.
- ◆ accurately explain the legal factors affecting music presentation.

Evidence can be presented in the following format:

- ◆ an assignment which describes music and programming policy of at least one or more radio stations.
- ◆ an assignment which describes the process of automated music scheduling.

Learners should understand and be able to describe the legal factors and policies which apply to music programming. Legal factors should include aspects of the law of copyright, reference to licensing requirements; retention of programmes for complaint procedures, etc.



Higher National Unit Support Notes

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Unit Support Notes are offered as guidance and are not mandatory.

While the exact time allocated to this Unit is at the discretion of the centre, the notional design length is 40 hours.

Guidance on the content and context for this Unit

This Unit would be especially useful to those who wish to train as music presenters. Learners should be encouraged to understand that radio is a business and that stations are in competition with one another to attract audiences. For the BBC, funded by the licence fee, the aim is to entertain, inform, educate and connect. For Commercial Radio there is an added edge. It needs to attract advertising and sponsorship to survive and music shows have proved to be one of the most popular means for winning large audiences.

For Outcome 1 there should be an understanding that it's not just the music that attracts an audience to a show but also the style of presentation, how well thought out the content is and the actual time of transmission. Local appeal can be important too and learners should be encouraged to include information important to the community, eg local news, road traffic reports, local weather, etc. Other elements that may be appropriate are commercials; trails; jingles; stings and live or pre-recorded inserts. The programme could also be seen as part of a longer music show. It might for instance be the first, second or third hour of an afternoon show.

The learner should be allowed to pitch for any kind of music show, eg Chart; Dance; Indie; Folk; Country; Christmas or Valentine's day shows, etc.

Centres should encourage creativity in the planning of programmes not necessarily heard on the current radio scene. A pitch for a programme to go out in a niche market on DAB Radio at some future date would be acceptable if the case is well argued in the programme pitch.

In the explanation of music and programming policy which forms the assessment for Outcome 2, learners may offer a general understanding of such policies and make reference to several radio stations. Others may choose to explain the policy of one particular station. Learners should be aware that independent stations operate within music formats which relate to their licence to broadcast.

Higher National Unit Support Notes (cont)

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Guidance on approaches to delivery of this Unit

This Unit is likely to be delivered as part of the *HND Radio*. The mandatory Unit *Radio Presentation* will have introduced learners to the basic requirements of music presentation. Radio Music Programme Production is a further development, encouraging learners to create a more sophisticated music show with an understanding of how it relates to the music and programming policies of a radio station. It is likely to be delivered towards the end of the award by which time learners would be very familiar with recording studios and generally comfortable relating to music. It would be helpful to generate input from professional music presenters, especially those who are responsible for shaping and implementing the music policy of a radio station.

Guidance on approaches to assessment of this Unit

Evidence can be generated using different types of assessment. The following are suggestions only. There may be other methods that would be more suitable to learners.

Centres are reminded that prior verification of centre-devised assessments would help to ensure that the national standard is being met. Where learners experience a range of assessment methods, this helps them to develop different skills that should be transferable to work or further and higher education.

Definition of 'live'/'as live'

'Live', as the word implies, goes straight to air in real time and should comply with both technical standards and regulatory standards (eg those set by OFCOM).

'As live' is unedited material that is **not broadcast in real time**; it is pre-recorded for future transmission without editing. Similar to the definition for 'live', ie starts and ends at a set time; no pauses; recording takes place in real time and there is no editing; everything that occurs must be dealt with as it happens (OFCOM); it can have pre-recorded elements within it.

Evidence can be generated using different types of assessment. The following are suggestions only. There may be other methods that would be more suitable to learners.

Centres are reminded that prior verification of centre-devised assessments would help to ensure that the national standard is being met. Where learners experience a range of assessment methods, this helps them to develop different skills that should be transferable to work or further and higher education.

This Unit is assessed by means of the production and presentation of a music programme (Outcome 1) containing all the Knowledge and/or Skills elements of Outcome 1, and a written/oral assignment for Outcome 2 which describes the administrative and policy requirements of music programming.

For Outcome 1, course tutors should use an assessor's checklist, based on the national standards for the Outcome, to ensure that the learner's production and presentation skills are clearly authenticated.

Higher National Unit Support Notes (cont)

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Outcome 1

Learners should be encouraged to produce and present a programme of professional standard. Since it is to be presented 'as live', there should be no provision for editing once the show has begun. Should a problem occur eg a piece of music fails to play, the learner will be expected to deal with the problem as if live on air. A 45 minute programme allows the learner 15 minutes for line up time in the studio. However if time permits and it is agreed beforehand a learner could be allowed to do a full one hour show.

Learners should be required to state in their pitch what type of station might transmit their planned show ie BBC or commercial station. It should also include the projected time of transmission - ie is it a weekday or weekend show and what time of day would it be transmitted. If the show is aimed at a peak time audience in an independent radio station it should be presented in an appropriate manner and include commercial breaks. Learners should be encouraged to balance their music sequencing in terms of flow, tempo, impact, openers, male/female singers; group and single acts etc and be able to verbally explain such production decisions.

The running order should be typed and laid out in a conventional layout. If possible, exemplar running order material should be provided.

It is important that learners are allowed to be spontaneous in their presentation. They do not have to supply a script for links but where supporting materials such as prompts, links, research, questions, competitions, etc. have been drawn up, these should form part of the production file and be submitted for inclusion in the portfolio of evidence for the Unit.

Outcome 2

In their assignment, learners could include reference to leading brands of software for Music Scheduling and Playout. However, that is not essential. It is the principles by which such software governs and manages the station's music policy and reporting that should be clear from a learner's response to Outcome 2.

Opportunities for e-assessment

E-assessment may be appropriate for some assessments in this Unit. By e-assessment we mean assessment which is supported by Information and Communication Technology (ICT), such as e-testing or the use of e-portfolios or social software. Centres which wish to use e-assessment must ensure that the national standard is applied to all learner evidence and that conditions of assessment as specified in the Evidence Requirements are met, regardless of the mode of gathering evidence. The most up-to-date guidance on the use of e-assessment to support SQA's qualifications is available at www.sqa.org.uk/e-assessment.

Higher National Unit Support Notes (cont)

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Opportunities for developing Core and other essential skills

Although there is no automatic certification of any Core Skills or components in this Unit, there will be opportunities to enhance the Core Skills of *Communication, Working with Others, ICT* and *Problem Solving*.

History of changes to Unit

Version	Description of change	Date

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General information for learners

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This section will help you decide whether this is the Unit for you by explaining what the Unit is about, what you should know or be able to do before you start, what you will need to do during the Unit and opportunities for further learning and employment.

This Unit is designed to enable you to make a substantial music programme of broadcast standard. That means laying emphasis not just on your presentational skills, but how you shape and design a music show to include other important content, eg commercials, trails, entertainment news, etc.

The Unit is also about understanding how radio stations define the music and programming policies which underpin the type of music they play and the audiences they target. You will learn how this shapes the programme schedule throughout weekdays and at weekends.

Radio stations need a licence to broadcast and you will learn about some of the legal and regulatory obligations associated with that. You will carry out administrative procedures which accompany programme making such as completing copyright and commercial airtime forms.

You will be required to make a pitch for your music show and this should reflect your understanding of the broader context. The pitch should specify target audience, style of programme, time of broadcast, etc and all be keenly allied to the type of station chosen for your music show.

You must explain the music and programming policy of a radio station or stations. To do this you can refer to a radio station of your choice or approach it in more neutral terms by explaining the main concepts which underlie music and programming policies. You should also be able to relate these concepts to your music show.

The music show you produce and present must be at least 45 minutes. You must record the show and produce a comprehensive running order. You don't have to write up any presentation links but if you do it would be useful to keep and submit them as part of a portfolio along with any other material you generate, eg research; competition ideas; road reports, etc.

Finally you must explain the complexities of automated music scheduling.