



National Unit Specification: general information

UNIT Media: Radio Music Programme Production (SCQF level 5)

CODE F58D 11

SUMMARY

The purpose of this Unit is to enable candidates to develop the knowledge and skills involved in producing and presenting a radio music programme. Candidates will be introduced to a broad range of music programmes and the key factors which affect the production of these programmes, including audience, transmission time and music scheduling. This is a practical Unit in which candidates will then have the opportunity to apply this knowledge during the production and presentation of their own radio music programme.

The Unit is suitable for candidates with no prior knowledge or experience of radio music programme production.

OUTCOMES

- 1 Describe the key factors that affect radio music programmes.
- 2 Describe the music scheduling policy and licensing requirements of radio music programmes.
- 3 Produce and present a radio music programme in accordance with a given brief.

RECOMMENDED ENTRY

Entry is at the discretion of the centre.

CREDIT VALUE

1 credit at Intermediate 2 (6 SCQF credit points at SCQF level 5*).

**SCQF credit points are used to allocate credit to qualifications in the Scottish Credit and Qualifications Framework (SCQF). Each qualification in the Framework is allocated a number of SCQF credit points at an SCQF level. There are 12 SCQF levels, ranging from Access 1 to Doctorates.*

Administrative Information

Superclass: KA

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National Unit Specification: general information (cont)

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CORE SKILLS

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

There are opportunities for Core Skill development; these are highlighted in the Support Notes of this Unit Specification.

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

Describe the key factors that affect radio music programmes.

Performance Criteria

- (a) Identify a range of radio music programmes.
- (b) Describe the way that audience affects radio music programmes.
- (c) Describe the way that transmission time affects radio music programmes.
- (d) Describe the use of a range of station imaging elements.

OUTCOME 2

Describe the music scheduling policy and licensing requirements of radio music programmes.

Performance Criteria

- (a) Describe music scheduling in radio music programmes
- (b) Describe the way that the station, programme and presenter influence radio music programmes.
- (c) Describe music licensing and reporting procedures for radio music programmes.

OUTCOME 3

Produce and present a radio music programme in accordance with a given brief.

Performance Criteria

- (a) Select music for broadcast and appropriate running order.
- (b) Produce appropriate internal programme links.
- (c) Correctly operate studio equipment to produce a competent mix of voice and music.
- (d) Use an appropriate presentation style.
- (e) Present and record a competent radio programme mix.

National Unit Specification: statement of standards (cont)

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EVIDENCE REQUIREMENTS FOR THIS UNIT

Evidence is required to demonstrate that the candidates have achieved all of the Outcomes to the standard specified in the Performance Criteria.

Outcome 1 – Written and/or Oral Evidence

Evidence must show that candidates are able to:

- ◆ identify a minimum of four different types of radio music programmes
- ◆ describe the impact of audience on radio music programme format (this should include reference to geographic reach and age profile)
- ◆ describe the way in which programmers respond to audience requirements throughout the day and week, with reference to the impact on the following programming:
 - breakfast
 - daytime
 - drivetime
 - evening
 - overnight
 - weekend
- ◆ describe the impact of transmission time on radio music programmes
- ◆ describe the use of a range of station imaging elements (ie Jingles, Sweepers and Idents)

Evidence will be gathered at appropriate points throughout the Unit.

Outcome 2 — Written and/or Oral Evidence

Evidence must show that candidates are able to:

- ◆ describe music scheduling in radio music programmes (this must include reference to audience, format, song classification and playlistings — ie a planned rotation of previously chosen tracks)
- ◆ describe the way that the station, programme and presenter influence radio music programmes
- ◆ describe music licensing and reporting procedures for radio music programmes (with reference to PPL (Phonographic Performance Limited), PRS (Performing Rights Society) and MCPS (Mechanical Copyright Protection Society))

Evidence will be gathered at appropriate points throughout the Unit.

National Unit Specification: statement of standards (cont)

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Outcome 3 — Performance and Product Evidence

Candidates are required to work to a given brief during Outcome 3. This will state that candidates have to produce and present a radio programme, and will specify the following: radio station, transmission time, purpose of the radio music programme, target audience and the required format.

The minimum technical requirements are:

- ◆ radio studio
- ◆ microphone
- ◆ headphones
- ◆ faders
- ◆ play in device
- ◆ audio recorder

Performance evidence, supported by an assessor observation checklist is required to show that candidates can:

- ◆ correctly operate studio equipment (including using microphone technique to capture voice to an acceptable technical standard)
- ◆ use an appropriate presentation style

Product evidence is also required in the form of:

- ◆ a list of selected music for broadcast with details of an appropriate running order. This should be consistent with the requirements set out in the brief.
- ◆ a completed radio music programme mix which lasts a minimum of 15 minutes and contains both voice (in the form of internal programme links) and music which have been competently mixed. The recording should feature the candidate's voice for a minimum of three minutes. The content of each link should include music and artist information and should be appropriate to the requirements set out in the brief. Voice and music should be well balanced. The recording should consist of pre-recorded music and live voice.

Note — at this level candidates should be encouraged to be accurate to the second in their programme timings but should be allowed to work within agreed time constraints; +/- 15 seconds per 30 minutes of programming.

Evidence will be gathered under supervised conditions at appropriate points throughout the Unit.

National Unit Specification: support notes

UNIT Media: Radio Music Programme Production (SCQF level 5)

This part of the Unit Specification is offered as guidance. The support notes 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 is an optional Unit in the National Certificate Group Award in Media (SCQF level 6), but can also be taken as a free standing Unit.

Music programming is the most popular format used by music based radio stations. This Unit looks at the different types of radio music programmes available and looks at the key factors which affect the production of radio music programmes, including audience, transmission time and scheduling. Candidates will be introduced to the theory of radio music programme production and will then have the opportunity to apply this theory during Outcome 3 in which they will be able to produce and present their own radio music programme.

Outcome 1

In Outcome 1 candidates should be encouraged to listen to a wide range of radio music programmes. It may be beneficial for candidates to firstly consider their own listening habits and then listen to stations, presenters and programmes with which they are unfamiliar. It may also be a good starting point for candidates to look at the reasons why listeners are loyal to particular stations.

Audience is an important factor in the production of music programmes. Programme producers work to the geographic reach of the station and to the age profile of the listeners. Radio Joint Audience Research (RAJAR) figures could be used to illuminate discussion of audience behaviour.

Candidates should be encouraged to look at programme formats and the way in which they vary with transmission time, audience and station.

Outcome 2

Music scheduling is a complex area and at this level candidates would not be expected to become experts. They should, however, understand daytime playlisting and realise that DJs do not generally choose the songs played in their programmes. Song classification also provides the basis for the scheduling of music on programmes with a wider appeal. Different stations and automated scheduling systems use different categories but they generally ensure a planned rotation of previously chosen tracks (the A, B, C list etc) and that a variety of music is presented. Other categories include 'current', 'recurrent', 'gold', 'kickstart' and 'nostalgia' as well as classification by genre, BPM, vocal, group, mood etc. Such classification allows a music scheduler to place certain types of song in fixed programme positions.

National Unit Specification: support notes (cont)

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Candidates should be encouraged to look at the impact of the radio station and presenter on the radio music programme. For example, song classification can be the focus of particular stations or programmes, ie a station which concentrates on classic hits or a specialist dance or jazz programme transmitted in the evening. Candidates should also be made aware of the different kinds of presenters who work in radio music programmes, for example:

- ◆ low profile — for the higher music content during the daytime
- ◆ personality — to provide the entertainment and information on a breakfast show
- ◆ specialist — to present a niche evening slot

Candidates should be aware of station policy (in terms of what the station presents and how they present this) and the requirement for licences to broadcast music. Candidates should be aware that licences are currently obtained from:

- ◆ PPL, Phonographic Performance Limited
- ◆ PRS for Music

Stations have to inform these organisations of the music they use on air.

Outcome 3

The basic purpose of the music radio programme produced in Outcome 3 would probably be ‘to entertain’ or ‘to inform’. However, it is important that candidates understand the importance of commercial stations retaining audience to deliver to advertisers; and therefore make a profit.

It is important that candidates work towards the requirements set out in the given brief. Candidates should produce a programme suitable for the specified audience, rather than a programme that matches their own tastes.

At this level candidates would benefit from scripting links between music. However, more confident candidates could adlib from notes.

The length and nature of the production process will be dependent upon centre resources. It is impractical for candidates in large classes to each record a live programme of an hour or more. Where such facilities are available, recording links and using an automated playlist would be an efficient approach.

Voice and music should be well balanced and, when possible, candidates should be encouraged to mix voice with appropriate music.

There are opportunities to integrate this Unit with F58A 11 *Media: Presenting for Radio and Television* (SCQF level 5).

National Unit Specification: support notes (cont)

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GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

For Outcome 1 time should be taken in class to listen to a wide range of radio stations, music programmes and their presenters. It may be beneficial for candidates to work as a class or in smaller groups to discuss the key differences between these programmes in terms of audience, music scheduling practice and transmission time. It may also be beneficial for candidates to refer to radio station websites as many publish playlists and explanations as to how and why they are used. Candidates should also be encouraged to listen to a range professional programmes outwith class.

Common features of music rotation across different stations should be highlighted. By reviewing recordings using accessible digital equipment, or reflecting on full descriptive running orders, candidates should be able to identify professional scheduling practice.

In Outcome 3 the brief provided to candidates should be as interesting as possible and unfamiliar enough to present an appropriate challenge for the candidates. It would be acceptable to offer a choice of realistic briefs.

Outcome 3 requires considerable technical skill and candidates should be allowed time to practice working in a studio and using technical equipment. They should also be encouraged to listen to their own presentation.

OPPORTUNITIES FOR CORE SKILL DEVELOPMENT

Candidates will have the opportunity to develop aspect of the Core Skill of *Communication* in Outcome 3 when they are producing and presenting a radio programme.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

The following instruments of assessment are suggested:

Outcome 1	Extended response questions
Outcome 2	Restricted response questions
Outcome 3	Practical Exercise in which candidates are working to a brief which includes a running order skeleton and much of the programme planning work already undertaken.

Alternatively, Outcome 2 and 3 could be assessed by an assignment covering both Outcomes. In this case, candidates would be presented with a much thinner brief asking them to produce a more sophisticated running order which includes music scheduling decisions relating to audience, format and song classification as well as a range of audio imaging items. Candidates would be expected to comply with music licensing and reporting procedures and produce the appropriate returns.

In either approach it would be worthwhile to ask candidates to present notes of their research in relation to the links they produce.

Time should be allowed for any necessary re-assessment.

National Unit Specification: support notes (cont)

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Opportunities for the use of 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 communications technology (ICT), such as e-testing or the use of e-portfolios or e-checklists. Centres which wish to use e-assessment must ensure that the national standard is applied to all candidate evidence and that conditions of assessment as specified in the Evidence Requirements are met, regardless of the mode of gathering evidence. Further advice is available in *SQA Guidelines on Online Assessment for Further Education (AA1641, March 2003)*, *SQA Guidelines on e-assessment for Schools (BD2625, June 2005)*.

E-assessment could be used for Outcomes 1 and 2. The practical nature of Outcome 3 makes e-assessment more difficult but theoretically it could be conducted over the internet utilising an audio stream and webcam.

CANDIDATES WITH DISABILITIES AND/OR ADDITIONAL SUPPORT NEEDS

The additional support needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments, or considering alternative Outcomes for Units. Further advice can be found in the SQA document *Guidance on Assessment Arrangements for Candidates with Disabilities and/or Additional Support Needs* (www.sqa.org.uk).