



Accredited

OCR LEVEL 3 CAMBRIDGE TECHNICAL CERTIFICATE/DIPLOMA IN MEDIA

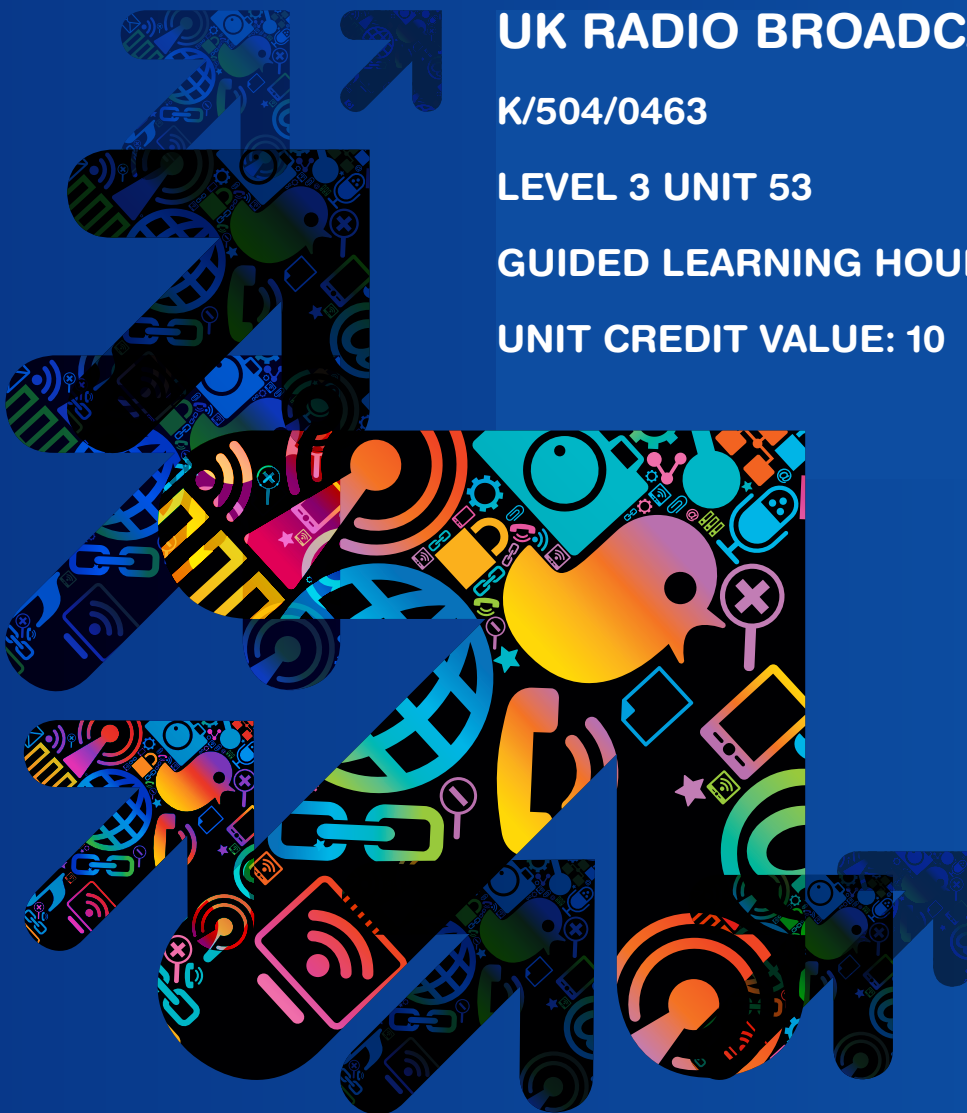
UK RADIO BROADCASTING

K/504/0463

LEVEL 3 UNIT 53

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



UK RADIO BROADCASTING

K/504/0463

LEVEL 3

AIM OF THE UNIT

By completing this unit learners will understand the structure and organisation of UK radio broadcasting. Learners will be able to plan a new UK radio programme to pitch to a producer, and understand the importance of gaining and evaluating feedback.

ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO)	Pass	Merit	Distinction
The learner will:	The learner can:		
1 Understand the structure and organisation of UK radio broadcasting	P1 Learners explore a UK radio broadcaster, including: a) operating model b) product type(s) c) mode(s) of delivery d) programme content e) audience profile f) distribution g) regulatory body		
2 Be able to plan a new UK radio programme	P2 Learners plan a new UK radio programme, including: a) treatment b) suggested presenters/cast c) target audience d) budget, funding e) production schedule f) legal and/or ethical issues	M1 Learners create a detailed plan for a new UK radio programme. The treatment includes medium, running time and synopsis. Appropriate suggestions are made for presenters/casting that relate to the proposed production	D1 Learners create a comprehensive plan for a viable new UK radio programme and justify ideas in relation to current trends in UK radio. The production schedule is detailed and outlines the launch date, budget and possible funding opportunities that are realistic for a UK radio broadcaster
3 Be able to produce sample materials for a new UK radio programme	P3 Learners produce competent sample materials for their planned new UK radio programme, including: a) pre-production materials b) production materials	M2 Learners produce sample production materials for their new UK radio programme. The production materials are generally of a good technical standard	D2 Learners apply post-production techniques to the sample production materials. The post-production techniques applied to the production materials are generally of a high technical standard and edited within the intentions of the planned new UK radio programme
4 Be able to deliver an effective pitch or presentation for a new UK radio programme	P4 Learners deliver a pitch or presentation to a producer for feedback. They cover key aspects of their plan for a new UK radio programme, including: a) treatment b) budget c) production schedule with launch date d) proposed cast/stars e) target audience f) sample materials	M3 Learners are able to deliver an effective pitch or presentation. The content of the pitch or presentation is detailed and relevant.	
5 Be able to evaluate the potential success of the planned new UK radio programme, based on feedback gained	P5 Learners evaluate the potential success of their plan based on feedback received from the producer. They suggest changes to the plan based on the feedback received		

TEACHING CONTENT

The unit content describes what has to be taught to ensure that learners are able to access the highest grade.

Anything which follows an i.e. details what must be taught as part of that area of content.

Anything which follows an e.g. is illustrative, it should be noted that where e.g. is used, learners must know and be able to apply relevant examples to their work though these do not need to be the same ones specified in the unit content.

Understand the structure and organisation of UK radio broadcasting

For example:

Learners should understand the difference between commercial and public service broadcasting i.e. purpose (e.g. entertain, inform, educate), overview of structure BBC, Heart, Kerrang!, Kiss FM, local/regional stations

- ownership, sponsorship, funding, revenue, relationship with advertisers
- programme categories, programme making, collaborations, UK DJs, UK producers
- analogue, digital (DAB), satellite/freeview TV, internet
- breakfast show, chart show, phone-in, news, drama, competitions
- Radio Joint Audience Research (RAJAR)
- international (e.g. BBC World Service), national (e.g. regional programming)
- Ofcom, self-regulation.

Be able to plan a new UK radio programme

For example:

- title medium, running time, synopsis etc.
- suggested cast for radio drama, celebrity presenters, well-known / unknown DJs, and their unique selling point (USP)
- profile and size of intended target audience and the programme's appeal to them
- budget based on professional rates includes personnel, resources, equipment etc., sources of funding (e.g. advertising, sponsorship, license fee)
- production schedule activities, equipment, resources, personnel, timescales, contingency plans etc.
- copyright, slander, defamation, royalties, performance rights, offensive material, representation etc.

Be able to produce sample materials for a new UK radio programme

For example:

- pre-production – treatment/proposal, audio script

- production – record sound effects, interviews, presenter, dialogue, music
- post-production – edit sound, dialogue and music, apply sound effects.

Be able to deliver an effective pitch or presentation for a new UK radio programme

For example:

teacher in role of producer - formal meeting, written report, verbal presentation etc.

- title, synopsis, running time, originality of idea
- budget summary feasibility, budget based on professional rates
- production schedule – dates, timings, activities, location, personnel, resources, contingency plans etc.
- suggested cast (known stars/unknown actors) profile of leading cast and their unique selling point (USP)
- profile and size of intended target audience and the radio programme's appeal to them
- samples: talk/music/sound effects/dialogue, samples of presenters delivery, interviews etc., sample edited sequences with applied sound effects/music/dialogue/presenter etc.

Feedback could take the form of a written report, written or verbal response (supported with a witness statement).

Questionnaire, audio-visual/audio-recording, feedback form.

Be able to evaluate the potential success of the planned new UK radio programme, based on feedback gained

For example the review could consider:

- have needs/expectations been met for the producer
- producer likes/dislikes
- is the content correct (based on form and style)
- written analysis, graphical analysis, summary of feasibility
- learners suggest changes to the plan.

DELIVERY GUIDANCE

This unit is centre-assessed and externally moderated.

In order to achieve this unit, learners must produce a portfolio of evidence showing that they can meet all the pass grading criteria.

Portfolios of work must be produced independently. Portfolios put forward for moderation must be available for the OCR Visiting Moderator to access freely during the moderation visit, along with witness statements and any other necessary supporting documentation.

Centres must confirm to OCR that the evidence produced by learners is authentic.

In order to achieve this unit, learners must produce evidence that meets all the pass grading criteria. There are no other additional requirements for this unit.

Learners should gain knowledge, understanding and skills through practical tasks related to their own productions as well as professional produced media products. This unit can be linked with other units including 50, 52, 54 and 55.

If working as a team, learners should ensure that they have identified their contribution to the planning and execution of any task involving teamwork. If learners are working as a team this presents the opportunity for individuals to draw on their strengths and also to develop new skills.

P1: When learners are exploring a UK radio broadcaster they may find that the radio broadcaster's website is a useful source of information. They may also find teacher led discussions helpful in order to understand the difference between commercial and public service broadcasting. Where possible learners would benefit from participating as an audience for a radio programme, or visiting a local or national radio broadcaster, alternatively the centre could arrange a visit from guest speakers or practitioners. When looking at audience profiles for the radio broadcaster learners may find the Radio Joint Audience Research (RAJAR) a useful source of information regarding radio audiences in the UK. Learners may find it helpful to draw upon their own experience of accessing the particular UK radio broadcaster when exploring the range of product types such as breakfast shows, quizzes etc They may also find online sources of information such as the BBC and Ofcom website useful sources of information when looking at regulatory bodies. Their findings could be evidenced by outcomes such as a written report, a verbal report supported by a slide show presentation or blog.

P2/M1/D1: When planning the production of a new UK radio programme learners could begin with identifying the intended radio station their programme is intended for. Learners should where possible use professional practices and formats when production planning and pre-production material. Learners may also find the Radio Joint Audience Research website is a valuable source of audience information. Questionnaires aimed at their target audience may also help learners plan their production. When completing the production schedule, learners may find it helpful to have clear headings for each section with a proposed broadcast time relevant to the radio dramas content. Learners may find it beneficial to utilise online sources of information such as the BBC and Ofcom website when considering legal and ethical issues. Work could be evidenced in written format, letters to relevant bodies or online requests applying for copyright permission. It is important that learners relate the relevant legal and ethical issue to the radio drama they are planning. Evidence for the treatment, production schedule, budget and other key material should, where possible reflect industrial working practices.

When learners plan, they may benefit from a visit from a guest speaker such as a DJ or where possible radio presenter, who will be able to provide learners with a valuable insight into the key areas that should be considered when planning a new live UK radio programme. Learners should also be aware of the timeframe that they are working to and try where possible to emulate industry standard practices and formats when constructing their treatment, production schedule and budget. It is important that learners relate the relevant legal and ethical issue to the new UK radio programme, including issues such as the use of offensive material, representation etc. The evidence could take the form of a report. If working as a group learners' individual contribution to the planning of a new UK radio programme should be evidenced by witness statements from the supporting tutor.

P3/M2/D2: When producing sample pre-production and production material learners should, where possible, work to a deadline and follow industrial working practices. Learners may benefit from skills-based workshops, which could be delivered either at the Centre or externally, in order to develop the skills necessary to produce sample materials. If working as a group the learner's individual contribution to the process could be evidenced through annotated photographs supported by a witness statement from the

teacher. Learners should consider how their sample material will be presented at the presentation in order to ensure that they record their evidence in the most effective way.

P4/M3: When presenting their ideas, proposals and sample pre-production materials to the producer or teacher in the role of the producer learners should provide a verbal introduction to the presentation of a new UK radio programme, which could be a formal or informal presentation. Learners should consider the layout of the room, appropriate use of equipment, which should be tested to ensure that it is functioning properly in advance of the presentation. Learners should ensure that their sample material is well presented and easily accessible to their producer so that it enhances the presentation and illustrates the original proposal. If working as a group it is important that learners can demonstrate their contribution to this process, which could take the form of a witness statement from the teacher in the role of the producer. The presentation could take the form of a slide show, portfolio of evidence in conjunction with a verbal presentation. It is suggested that some form of visual (i.e. photographs) or audio-visual recording of the presentation are produced by the learner or the centre. Learners should endeavour to pose probing questions about their product when seeking feedback. Evidence of feedback should take the form of written or verbal feedback, it is suggested that if the feedback is in verbal form the learner makes some form of audio or audiovisual recording of the feedback. Some suggested ways of recording feedback include a completed questionnaire, an audio or audiovisual recording of the feedback, a written report, written response via email. Learners' work should be supported by a witness statement from the producer or teacher in role.

P5: The evaluation could take the form of a written analysis or a recorded verbal presentation with supporting slide show containing images and diagrams which reflects the feedback gained from the focus group, producer/station manager or teacher in the role of the producer/station manager.

Learners should seek to evidence the grading criteria through a variety of mediums, (i.e. written format, written presentations, verbal presentations, audio content, audiovisual content) which highlight their particular strengths, however learners should be encouraged to stretch their skills and knowledge by using a range of mediums to evidence their work.

RESOURCES

This section provides suggestions of suitable resources. The list is neither prescriptive nor exhaustive, and learners should be encouraged to gather information from a variety of sources.

Some suggested resources are intended for tutor use. The resources in this section were current at the time of production.

Books

Reese, D & Gross, L & Gross, B (2005)	<i>Radio Production Worktext: Studio and Equipment</i> Focal Press (5th edition)
McLeish, R (2005)	<i>Radio Production</i> Focal Press (5th edition)
Beaman, J (2006)	<i>Programme Making for Radio</i> Routledge
Geller, V (2007)	<i>Creating Powerful Radio: Getting, Keeping and Growing Audiences</i> Focal Press
Priestman, C (2001)	<i>Web Radio: Radio Production for Internet Streaming</i> Focal Press
Keith, MC (2007)	<i>The Radio Station: Broadcast, Satellite & Internet</i> Focal Press (7th edition)

Websites

www.ofcom.org.uk

www.bbc.co.uk

www.heart.co.uk

www.kerrangradio.co.uk

www.rajar.co.uk

LINKS TO NOS

Skillset – Radio Content Creation (2008)

- RC2** Research the structure of the radio industry
- RC3** Research audiences for radio
- RC4** Contribute to the creative process in radio
- RC5** Originate and develop ideas for radio content
- RC6** Undertake research for radio
- RC8** Pitch ideas for radio content
- RC9** Evaluate ideas for radio content
- RC31** Comply with the law when working in radio
- RC32** Conduct yourself ethically when working in radio



CONTACT US

Staff at the OCR Customer Contact Centre are available to take your call between 8am and 5.30pm, Monday to Friday.

We're always delighted to answer questions and give advice.

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