



Accredited

# OCR LEVEL 3 CAMBRIDGE TECHNICAL CERTIFICATE/DIPLOMA IN MEDIA

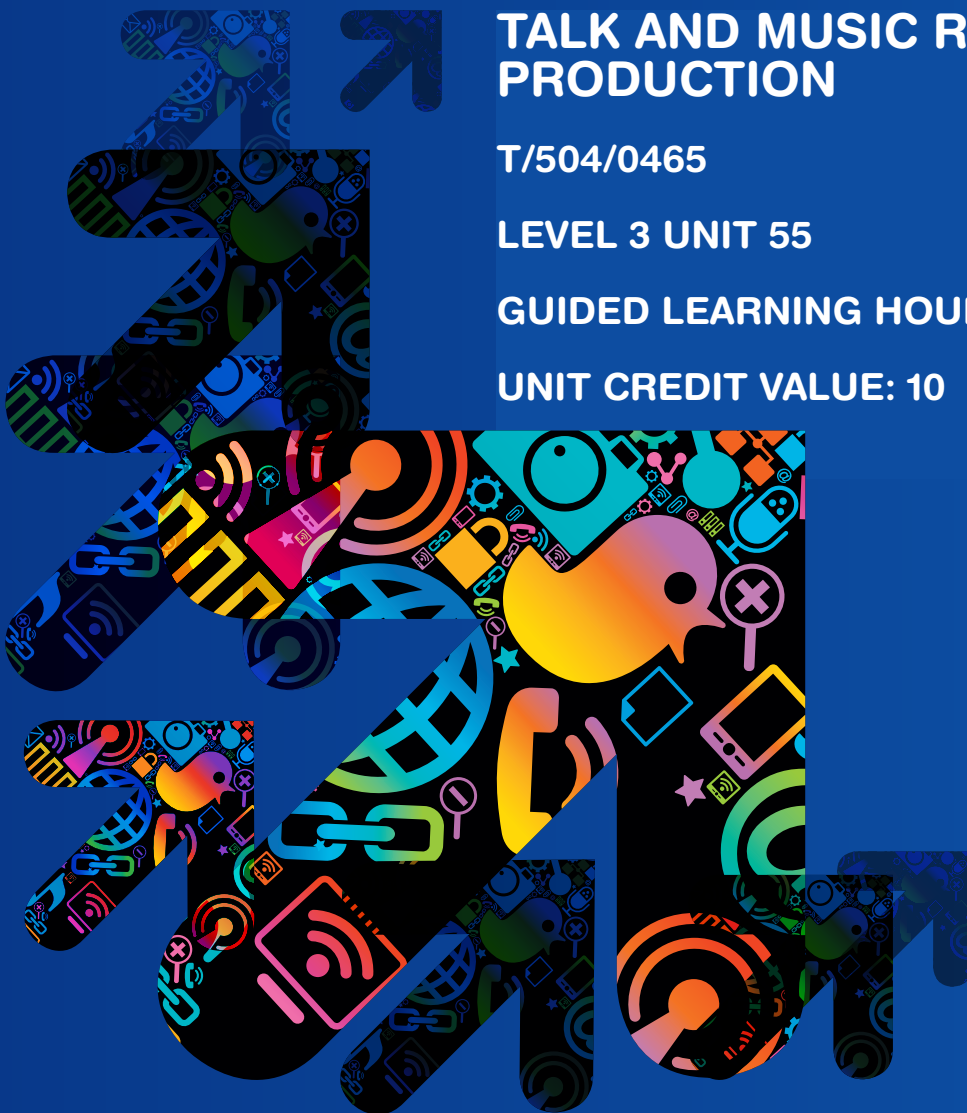
## TALK AND MUSIC RADIO PRODUCTION

T/504/0465

LEVEL 3 UNIT 55

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



# TALK AND MUSIC RADIO PRODUCTION

T/504/0465

LEVEL 3

## AIM OF THE UNIT

By completing this unit learners will understand existing talk and/or radio music programmes. Learners will gain some practical skills through the planning, recording, and editing of a new 5-minute talk and/or music radio programme for a specific radio station.

## ASSESSMENT AND GRADING CRITERIA

<b>Learning Outcome (LO)</b>  The learner will:	<b>Pass</b> The assessment criteria are the pass requirements for this unit.  The learner can:	<b>Merit</b> To achieve a merit the evidence must show that, in addition to the pass criteria, the learner is able to:	<b>Distinction</b> To achieve a distinction the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
1 Understand existing talk and radio music programmes	P1 Learners explore a radio station that broadcasts talk and music radio, including: a) programme type(s) b) genre(s) c) audience profile(s) d) production processes e) market share  P2 Learners analyse one of the talk and music radio programmes broadcast by the radio station they have explored, including: a) running order b) DJs/presenters c) content d) target audience		
2 Be able to plan a new talk and music radio programme	P3 Learners plan for a new talk and music radio programme including: a) intended radio station /broadcaster b) target audience c) content plan d) running order e) script f) production schedule g) relevant legal and/or ethical issues h) proposed scheduling time	M1 Learners create a detailed plan for a new talk and music radio programme. The content plan includes title medium, running time, and synopsis along with details of relevant planned content (such as music/guests/interviews/phone-ins/competitions/news/weather/travel reports etc.). Appropriate suggestions are made for presenters/DJs that relate to the proposed production	D1 Learners create a comprehensive plan for a viable new talk and music radio programme and justify ideas in relation to current trends in UK radio. The mode of address for the planned radio programme is fully appropriate for the target audience. The production schedule is detailed and outlines the launch date, budget and possible funding opportunities that are realistic. Contingency plans offer viable alternatives to proposed activities in the production schedule
3 Be able to produce a new talk and music radio programme	P4 Learners record and edit a competent 5-minute extract from the planned talk and music radio programme by: a) setting up appropriate equipment b) following running order and content plan c) following safe working practices d) following production processes	M2 The 5-minute extract produced by learners is generally of a good technical standard and quality. Editing is proficient	D2 The 5-minute extract produced by learners is generally of a high technical standard and quality. The final edit is generally skilful

## 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 existing talk and radio music programmes**

For example: BBC national stations, regional stations, commercial stations, podcasting

- breakfast, chart, chat, news, quiz, DJ slots, review (films, games etc.), podcasts
- children's, comedy, sport, music, entertainment, factual etc.
- needs of audience/consumer profile by age, gender, demographics, lifestyle, Radio Joint Audience Research (RAJAR)
- pre-recorded (rehearse-record), live
- ratings – AQH Share, Arbitron Radio Market Reports.

Consider, for example:

- purpose of running order: for instance when the music, jingle/s, presenter etc. will appear in the programme and in what order
- style, mode of address, formal/informal programming
- use of music tracks, interviews, news, weather, debates, phone-ins, competitions
- by age, gender, interests etc., appeal to target audience.

This could be achieved by listening to radio programmes, researching on radio websites, or a combination of these.

### **Be able to plan a new talk and music radio programme**

For example:

- BBC national stations, regional stations, commercial stations, podcasting
- intended listener profile (e.g. age, gender, interests etc)
- music tracks, guest interviews, news, weather, debates, phone-ins, competitions
- planned running order, timings, jingles, adverts
- relevant scripted dialogue i.e. presenters questions, introductions etc.
- production schedule – dates, timings, activities, personnel, resources, contingency plans with launch date including risk assessments for studio or location where needed

- permission to record, royalties, performing rights, copyright, voice artist release forms, offensive content, Ofcom, self regulation
- consider appropriateness of content for proposed time, watershed.

### **Be able to produce a new talk and music radio programme**

For example:

- microphones, recording equipment, mixing desk, digital audio software
- timings and planned content (with appropriate copyright permissions)
- working within the scope of health and safety guidelines/ risk assessment
- relevant depending on whether in studio, on location, pre-recorded programming, live programming (possibly with pre-recorded content), checking and adjusting sound levels etc.

Final edit including dialogue, music jingles etc.

This could be an edit for a pre-recorded programme, or a live edit carried out during a live programme.

## 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. Whilst this unit does not require a client the centre may wish to use a client based approach when creating a brief. This unit could be linked to the following units 20, 21, 52, 53 and 27.

If working as a team, learners should ensure that they have identified their contribution to the planning and execution of any task involving teamwork, this should be supported by a witness statement from the tutor. 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/P2:** When learners are exploring a radio talk and music radio station, it may be valuable for centres to arrange for learners to participate as an audience for a radio show if not, centres could arrange visits from guest speakers or practitioners. Learners may also find the Radio Joint Audience Research website is a valuable source for audience information. Learners could also use radio station websites, published information and the Internet for their explorations.

It may be useful for learners to participate in tutor led discussions when analysing the content of radio talk and music radio stations, i.e. learners could listen to excerpts from radio shows in a classroom situation to see how radio shows/programmes use elements such as music tracks, presenters, phone ins, interviews etc. to create a show/programme, especially when analysing the running order of a radio show/programme. This initial work could lead on to more in depth analyse as to how such elements are produced. Learners

could evidence this research with a written report, an audio/ audiovisual report with supporting commentary, an audio presentation of the material, with supporting slide show.

**P3/M1/D1:** When planning the production of the radio talk and music 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 talk and music radio programme 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 talk and music radio programme they are planning. Evidence for the content plan, running order and production schedule should, where possible reflect industrial working practices.

**P4/M2/D2:** Learners recording the planned the radio talk and music radio programme should wherever possible work to a deadline and follow industry standard production processes. Learners should be taught appropriate production skills in line with commercial practices, which may be possible through teacher led skills workshops, or where possible inviting guest practitioners to the centre. It is also important that learners adopt safe working practices when recording the sound elements. The Health and Safety Executive (HSE) or Broadcasting Entertainment Cinematograph and Theatre Union (BECTU) may provide learners with useful sources of information. Evidence of the learner's contribution to the process, especially if working in a group, should be identified by the learner for instance through photographs of the learner setting up and using the equipment, a sample of the audio recording of the radio talk and/or music radio programme the learner was responsible for. Evidence of learners' contribution should be supported by a witness statement from the tutor.

Learners when editing the recorded sound elements for the radio talk and music radio programme should wherever

possible work to a deadline and follow industry standard production processes. They should demonstrate their ability to edit the sound elements and demonstrate an understanding of how to combine the recorded sound elements with additional effects. These skills could be developed in skills workshops led by the tutor or visiting guest practitioners. Evidence of the learner's contribution to the editing process especially if working in a group, should be identified by the learner, for instance photographs of learner using the editing equipment, an audio recording of the sound elements, or section of the radio talk and music radio programme the learner was responsible for and how the learner has contributed to the final production. Evidence of the learners' contribution to the editing of the radio talk and music radio programme should be supported by a witness statement from the tutor.

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

Wyatt, H & Amyes, T (2004)	<i>Audio Post Production for Television and Film: An introduction to technology and techniques</i> Focal Press (3rd edition)
Viers, R (2008)	<i>The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects</i> Michael Wiese Productions (3rd edition)
Theme Ament, V (2009)	<i>The Foley Grail: The Art of Performing Sound for Film, Games and Animation</i> Focal Press
Mott, RL (1990)	<i>Sound Effects: Radio, T.V. and Film</i> Focal Press
Hoffert, P (2007)	<i>Composing Music for Videogames, Web Sites, Presentations and Other New Media</i> Berklee Press Publications
Marks, A (2008)	<i>The Complete Guide to Game Audio: For Composers, Musicians, Sound Designers, Game Developers (Gama Network Series)</i> Focal Press (2nd edition)

### Websites

[www.telegraph.co.uk/culture/film/3671089/100-best-movie-soundtracks.html](http://www.telegraph.co.uk/culture/film/3671089/100-best-movie-soundtracks.html)

[www.moviefone.co.uk/2009/05/28/best-movie-soundtracks/](http://www.moviefone.co.uk/2009/05/28/best-movie-soundtracks/)

[www.filmsite.org/100soundtracks.html](http://www.filmsite.org/100soundtracks.html)

[www.tvadmusic.co.uk/](http://www.tvadmusic.co.uk/)

## LINKS TO NOS

Skillset – Radio Content Creation (2008)

- RC1** Work effectively in radio
- 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
- RC14** Record audio on location and in the studio
- RC15** Edit, process and mix audio
- RC18** Select and brief radio contributors
- RC20** Assist with radio productions
- RC21** Produce speech content for radio
- RC23** Produce multiplatform content for radio
- RC24** Produce live radio broadcasts
- RC27** Evaluate the success of radio programming and projects
- RC28** Use and develop the voice for radio
- RC29** Present a radio programme
- RC30** Prepare for and conduct radio interviews
- 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.

**Telephone 02476 851509**

**Email [cambridgetechnicals@ocr.org.uk](mailto:cambridgetechnicals@ocr.org.uk)**

**[www.ocr.org.uk](http://www.ocr.org.uk)**