

Unit 45: Commercial Production for Radio

| | |
|-------------------------------|----------------------|
| Unit code: | L/600/6607 |
| QCF Level 3: | BTEC National |
| Credit value: | 10 |
| Guided learning hours: | 60 |

● Aim and purpose

This unit aims to develop learners' understanding of the styles, structure, purpose and content of commercials produced for broadcast by the independent radio sector. The unit covers the process by which radio commercials are produced including financing, range of production facilities, job roles and sourcing of content.

● Unit introduction

Radio commercials are a fundamental part of independent radio content representing approximately 20 per cent of a radio station's broadcast output. Radio commercials have two purposes: earning money to enable a commercial radio station to continue broadcasting, and promoting the sale of the advertisers' goods and services.

The times at which commercials are broadcast ('ad breaks' as they are called) and the number of advertisements that such breaks may contain are tightly controlled by the broadcasting regulator Ofcom. These limits are set at the time the radio station is granted its licence to broadcast. Specific commercials are scheduled within the slots at particular audience listening times. Commercials are never used to fill gaps in the broadcast schedule.

The need to make commercials interesting and engaging has led to commercial production being known as 'creative', and the teams that produce them are often referred to as 'creative departments'. Some stations produce commercials in-house, and there are several production houses that work under contract for a number of stations and advertising agencies. The greater part of the commercial radio sector in the UK is owned by a small number of corporate groups, within which commercials are produced and distributed or 'trafficked' centrally.

Distribution of finished commercials to radio stations is almost entirely by broadband. Contemporary production methods use PC-based recording studio facilities. Production music libraries supply music and voice actors are engaged to speak appropriately scripted dialogue.

This unit will enable learners to critically evaluate and compare the content and style of radio commercials produced in the UK, and to understand the production processes necessary for their creation. Learners will apply the knowledge and skills they acquire to the production of an individual radio commercial in response to a specified client brief.

● Learning outcomes

On completion of this unit a learner should:

- 1 Understand style, structure, purpose and regulation of contemporary UK radio commercials
- 2 Understand the radio commercial production process
- 3 Be able to produce treatments and scripts for a radio commercial in response to a client brief
- 4 Be able to produce a radio commercial in response to a client brief.

Unit content

1 Understand style, structure, purpose and regulation of contemporary UK radio commercials

Style: eg humorous, serious, factual, fiction, pastiche, repetition, simple, complex, nostalgic, modern, futuristic, aggressive, seductive, persuasive, surreal, immediacy, long term

Structure: message; single voice; multiple voice; conversational; tag line; repetition of product name; contact details; voice/s over music bed; sound effects; sting; persuasive content (unique selling point (USP), celebrity endorsement, price, user benefits), codes and conventions (repeated use of product or service name, one-off, series, product-programme links, relative to specific radio station house style)

Purpose: raising brand awareness; informational; promoting sales and special offers; increase market share; seasonal awareness raising; reinforcement; to raise income for radio stations; promoting product or service (national, local)

Regulation and codes of practice: regulatory requirements (taste, ethics, restricted or banned categories, use of children, consumer protection); regulatory bodies (Advertising Standards Authority (ASA), Ofcom, Radio Advertising Clearance Centre)

2 Understand the radio commercial production process

Production facilities: internally within radio stations; through production house; use of production music libraries; pre-recorded sound effects; studio facilities (voice booth, editing workstation, software)

Production roles: creative producer; recording engineer; copywriter; voiceover artists, eg voice actors, celebrities; session vocalists

Music: live; library or production music; style and arrangement; music type, eg pastiche; function, eg main bed, tag, sting

Financial considerations: negotiated production budget (by local sales team, by national agency, by regional agency); music royalty payments; voiceover artists' fees; trafficking costs (scheduling, billing)

3 Be able to produce treatments and scripts for a radio commercial in response to a client brief

Client: private company; corporate; local business; national government; local government

Client brief: budget; style; format; target audience; unique selling point (USP)

Development of script: initial ideas; drafting process; editing; changes of emphasis; changes of style; timing; message; tag line

Script production: different approaches to ideas; final draft; client approval before production

4 Be able to produce a radio commercial in response to a client brief

Sourcing elements: music; dialogue (single voice, multiple voice); sound effects

Recording voice session: rehearsal; directing talent; time constraints; recording

Mixing and balancing: live during voice recording; in post-production

Post-production: editing; master; backup copy; distribution format

Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|--|---|
| To achieve a pass grade the evidence must show that the learner is able to: | To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to: | To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to: |
| P1 describe style, structure, purpose and regulation of UK broadcast radio commercials [IE] | M1 explain style, structure, purpose and regulation of UK broadcast radio commercials, with reference to detailed illustrative examples | D1 critically evaluate style, structure, purpose and regulation of UK broadcast radio commercials with supporting arguments and elucidated examples |
| P2 describe the key stages in the radio commercial production process with some appropriate use of subject terminology [IE] | M2 explain the key stages in the radio commercial production process with reference to detailed illustrative examples and with generally correct use of subject terminology | D2 comprehensively explain the key stages in the radio commercial production process with elucidated examples, and consistently using subject terminology correctly |
| P3 create treatments and scripts for a radio commercial in response to a client brief working within appropriate conventions and with some assistance [SM] | M3 create treatments and scripts for a radio commercial in response to a client brief showing some imagination and with only occasional assistance | D3 create treatments and scripts for a radio commercial in response to a client brief, showing creativity and flair and working independently to professional expectations |
| P4 produce a radio commercial in response to a client brief with some assistance. [TW] | M4 produce a radio commercial in response to a client brief to a good technical standard, showing some imagination and with only occasional assistance. | D4 produce a radio commercial in response to a client brief to near-professional standards, showing creativity and flair and working independently to professional expectations. |

PLTS: This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

| Key | IE – independent enquirers | RL – reflective learners | SM – self-managers |
|-----|----------------------------|--------------------------|------------------------------|
| | CT – creative thinkers | TW – team workers | EP – effective participators |

Essential guidance for tutors

Delivery

In this unit learners will be expected to demonstrate knowledge and understanding of the process of commercial production through sourcing, recording and analysing a range of contemporary examples of radio commercials. Practical production skills can be developed using project briefs from real or simulated clients, either from within or outside the centre.

The unit addresses the purpose and context of radio commercials, the processes associated with their production and the practical techniques used to produce them. It may be used as a means of developing and refining learners' individual technical skills in multi-track editing and mixing software, microphone recording techniques and other production skills, particularly as the finished length of most radio commercials is between 30 and 60 seconds, in increments of 10 seconds. This provides an ideal vehicle for learners to produce an individual product that demonstrates their understanding of relevant technology and production practices.

Initially, learners should be encouraged to listen to, and record, a wide range of radio commercials in their own time from a variety of local, regional and national independent radio stations to enable them to participate in classroom discussion and analysis of form. The Radio Advertising Bureau website provides an excellent resource for radio commercials by type, which could be accessed by the whole class in an IT suite. Learners should be encouraged to develop an understanding of the demographics of a range of commercial radio audiences and the means by which programme schedules are used to target different consumer groups via a range of radio stations. It is also relevant to refer to the time of day, day of the week and, if appropriate, the season in which commercials are aired in order to accurately identify target audiences.

Learners should understand that the amount of advertising a radio station is allowed to broadcast is negotiated when the station receives its licence and is strictly regulated by Ofcom. Radio commercials are sold to advertisers in multiples of 10 seconds' and are therefore produced to fill tightly controlled timeslots. Each radio commercial is scheduled for a specific time of day, day of the week and season of the year. Radio commercials are not used as fillers or to link programme items.

Music used in radio commercial production is controlled by copyright law. The cost of using mainstream and chart tracks is often prohibitively expensive for the advertiser due to the royalty payments demanded by composers, performers and recording companies. Music libraries provide appropriate alternatives at a much lower cost and pastiche or soundlike music tracks, available from music libraries, are often used instead of original music.

The Mechanical Copyright Protection Society and Performing Rights Society alliance (MCPS-PRS) monitors the use of music and provides a collection and distribution service for royalties paid to composers, arrangers, vocalists and musicians. Royalty payments for copyright in music used for broadcasting on radio is dealt with in a different manner to music used on television. Each radio station, whether an independent commercial or the state-owned BBC, pays an agreed copyright fee based on station music usage, although of course the BBC does not advertise. The financial agreement for the BBC is not disclosed. The MCPS-PRS alliance website provides guidance about costs of the use of music in the independent commercial sector. This is dependent upon the turnover of the radio station concerned and the purpose for which the music is to be used (which includes income generated from radio advertising).

Current radio commercial production practices should be explained including the notion of in-house and outsourced production. The relevant stages – first contact with the client, negotiation of the brief, production budget, cost to client of airing at specific times/dates, identification of target slots, development of the idea, and drafting of script to the final approval by the client – should all be covered in appropriate detail. Material for this could come from a variety of primary sources – the experiences of a local advertiser, discussions with the airtime sales team of a local radio station, or data sourced from websites, for example returns from appropriate radio bodies.

Learners should be encouraged to simulate a realistic commercial production process, fulfilling the various roles. Learners could work in a team, fulfilling all roles but being assessed individually in completing their tasks. Each learner must, in particular, liaise with the client, devise, script, record, edit, mix and balance a commercial. When learners do work in a team it is important that there is adequate supporting evidence of each learner having fulfilled the requirements of each learning outcome and grading criterion.

Opportunities exist for group work through learners voicing dialogue for each other and adopting the role of recordist, editor and producer for their own commercials. Recording, editing, mixing and balancing of the finished commercial must be carried out individually by each learner. There may also be opportunities to involve learners on Performing Arts programmes as voice actors.

The timing of radio commercials is critical since the client will be paying in multiples of 10 seconds, so it is important that learners understand that commercials should be created in these 10 second multiples (for example, 30 seconds, 40 seconds, 50 seconds). If a commercial overruns by even one or two seconds, the client will be liable to pay for another 10 seconds of airtime. If it under-runs significantly by one or two seconds, the client will not be getting value for money. This represents good practice in other forms of speech production for radio where, for the most part, Mechanical Copyright Protection Society-Performing Rights Society alliance a brief will state the running time expected of the product.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way of planning the teaching and assessment of this unit.

Topics and suggested assignments and activities

Introduction:

- unit and unit assessment
- structure and purpose of radio commercials
- the radio commercial production process.

Lectures on structure, purpose and process:

- style and content of commercials
- airplay, local, regional, national cost of producing and airing a radio commercial
- regulation of content, codes of broadcasting practice, Ofcom, ASA
- radio commercial production facilities
- radio commercial production job roles
- sourcing and using production music – copyright and royalties
- working to a client brief
- scripting process for radio commercials.

Workshop: identifying products and services and linking to potential clients, for radio commercials.

Topics and suggested assignments and activities

Visiting speakers:

- producer/writer/studio engineer from a commercial production facility
- representative of local business or service that has advertised on radio.

Workshop: investigation of codes of practice, regulatory guidelines and copyright in production music.

Assignment 1 – Style, Structure, Purpose and Regulation

Learners have been commissioned to individually compile a client's guide to radio advertising. Guide can be presented in either written or audio format.

Learners analyse a number of radio commercials and compile the guide covering:

- purposes of commercials
- styles of commercials
- structures of commercials
- regulation and its impact on the content and message of commercials.

Tutorial to feed back on Assignment 1.

Assignment 2 – The Commercial Production Process

Learners have been commissioned to individually compile a producer's guide to radio commercial production. The guide can be presented in either written or audio format.

Learners investigate the commercial production process and compile the guide covering:

- location, range and content of commercial production facilities
- jobs available in radio commercial production
- the production, purpose and styles of music used in radio commercial production
- budgeting and financial considerations in radio commercial production.

Tutorial to feed back on Assignment 2.

Simulation exercise producing scripts for a commercial:

- preparing draft scripts and treatments
- presenting scripts to tutor
- amending and redrafting scripts
- presenting amended scripts to tutor.

Simulation exercise recording and editing a commercial:

- sourcing elements of production
- recording elements of trial commercial
- mixing, balancing and editing a commercial.

Tutorial to feed back on simulation exercise.

Topics and suggested assignments and activities

Assignment 3 – Designing and Producing a Radio Commercial to a Brief

Learners take individual responsibility for the production of a radio commercial for a client.

Stage 1

Learners:

- are allocated client
- receive client brief
- conduct relevant research
- negotiate terms of brief
- prepare draft scripts and treatments
- present scripts to client
- amend and redraft scripts
- present final scripts to client.

Tutorial to feed back on stage 1.

Stage 2

Learners:

- source elements of production and book facilities
- record elements of commercial including variants
- mix, balance and edit three variants of commercial
- present variants to client for final comment
- amend if necessary
- prepare final master
- agree airtimes with client.

Tutorial to evaluate final product and consider unit assessment.

Assessment

Evidence for assessment

Evidence for the achievement of learning outcome 1 can be produced individually by each learner through analysis of referenced radio commercials on disc, accompanied by an illustrated written report analysing specific styles, formats and structures of radio commercials and their relevance to specific audiences. An alternative to a report could be a PowerPoint presentation, reinforced with embedded audio examples of the material analysed. Oral presentations must be recorded for internal and external verification purposes.

Evidence for the achievement of learning outcome 2 could be a report in written or oral form such as a case study of the processes involved in making a radio commercial from responding to a client brief at first contact through to completion. Tutors should note that it is possible, of course, to combine verbal description of some elements of the content with practical demonstration of others.

Evidence for the achievement of learning outcome 3 should be written drafts of a minimum of two treatments in differing styles, each with two alternative scripts, in response to a specific client brief for an identified target audience. This might also take the form of a presentation supported by slides with embedded descriptive dialogue, music and sound effects.

Evidence for the achievement of learning outcome 4 will be the final radio commercial packaged and ready for airing in a suitable format. This could be burned to disc as a CDDA file supported with files containing supplementary raw multi-track application data and demo material and WAV or AIFF files in such a way as to evidence the technical process by which the commercial was produced.

For some elements of this unit, and for some learners, a formal viva voce assessment might be appropriate. When more than one learner in a cohort is assessed in this way, care must be taken to ensure that all learners are asked equivalent questions, and that all are given equal opportunities to expand or clarify their answers. Interviewers must also ensure that questions are not phrased in such a way as to provide or suggest an answer. Formal vivas should be recorded for the purposes of internal and external verification and at least 50 per cent of such assessments must be internally verified.

Application of grading criteria

When applying the grading criteria, tutors should follow the advice given below. Please note that any examples of evidence given here are indicative only. This advice is not exhaustive and the examples need not specifically be included in a learner's work in order for that learner to achieve the exemplified grade.

Pass

To achieve a pass grade, learners must achieve all the criteria at pass level. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

P1: learners will provide simple but accurate and substantially complete descriptions of radio advertisements. Only a narrow range of commercials will be covered and reference to style, structure, purpose and regulation will be superficial. Reference to target audiences will be basic, addressing them only in limited ways, with simple, superficial references to gender or broad age ranges.

P2: learners will identify basic aspects of budgeting for radio commercials, the main components of a production facility, and the more obvious roles of the production team and their functions. They provide simple but accurate and substantially complete descriptions of the techniques and processes associated with the production of music for radio commercials. Any demonstration in a practical context will be limited to following procedures, and though learners will be able to act correctly in accordance with these procedures, they will not explain why they need to be followed or how they are exemplified in their own work. Evidence will show a basic understanding of technical terminology but learners will generally be unsure about this vocabulary and will make fairly frequent mistakes when they do use it.

P3: learners will write, from draft to completion, alternative single-strand narrative treatments to present a choice to the client, each with alternative conventional scripts that identify the product or service that the client wants to advertise. The script would typically be at the level of a single voiceover providing brand information and the tag line over a pre-timed 'commercial cut' music bed and be of a specified duration of a multiple of 10 seconds.

P4: learners will record one prepared script for the commercial. Typically, this will consist of a single voiceover and a pre-timed 'commercial cut' music bed, the two tracks being mixed and balanced in a suitable recording and editing environment so that, whilst there may be some technical flaws in the final product, the dialogue can be heard above the music. The commercial will make use of some recognisable technique for selling the product or service, and will follow the accepted conventions for its type.

P3 and P4: in terms of the imaginative qualities of their work, learners will not move beyond the conventional, but the conventions applied will be appropriate to the form or genre within which they are working. Pass grade learners will typically need some assistance with both ideas and technical matters, though they will take note of and make use of this help when it is given. If they are in frequent need of such help but fail to make positive use of it, they should not be considered for a pass grade for this unit.

Merit

To achieve a merit grade, learners must achieve all the pass and all the merit grade criteria. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

M1: the portfolio of evidence will consist of a range of contrasting commercials that target different consumer groups and address local and national audiences. There will be close reference to style, structure, purpose and regulation and the discussion will contain detailed illustrative examples from the commercials but learners will not elucidate these examples to show how they illustrate the point they support.

M2: learners will carry out some detailed research into the financial aspects of radio commercial production by, for example, obtaining commercial production rate cards and drawing appropriate conclusions from them. Learners will consider the operation of more than one production facility, using appropriate vocational language to differentiate between the roles of the respective production team members and their functions. Learners will give clear examples relating source material, including music, to the production of radio commercials. Any demonstration in a practical context will show that learners are able to follow all relevant procedures effectively and competently, and will explain why these procedures are necessary, pointing to relevant instances of where they have followed them in their work. Learners will use technical vocabulary for the most part correctly, but may make mistakes or be unsure about usage at times.

M3: learners will write alternative, fairly complex and imaginative narrative treatments, each resulting in two scripts that identify the product or service that the client wants to advertise, thus providing a choice of options for the client. Scripts will typically incorporate two voices, providing brand information, tag line and musical sting over an edited music bed, and be of a specified multiple of 10 seconds, typically 30 seconds.

M4: learners will record one fairly complex script for the commercial, typically using at least two voices and perhaps a music track edited to the correct length. They will show facility and some confidence in relation to skills and the handling of equipment. They will mix and balance the dialogue and music tracks in a suitable recording and editing environment, so that the dialogue-to-music balance is appropriate to the style of the commercial. Merit grade learners will approach their work methodically and with adequate preparation. Processes will be undertaken with care and, generally speaking, thought will be put into the work.

M3 and M4: whilst using recognisable generic conventions appropriate to the type of commercial and the product or service advertised, these will be used with some imagination and sense of purpose so that technical skills and codes and conventions will be employed with some inventiveness, and the resulting commercial will come across as recognisably individual. Learners will typically need occasional assistance, particularly when dealing with more complex technology or trying to apply more sophisticated techniques, but will make good use of such assistance to create a technically acceptable product.

Distinction

To achieve a distinction grade, learners must achieve all the pass, all the merit and all the distinction grade criteria. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

D1: learners will justify all ideas and points made in a precisely detailed study of a wide range of radio commercials, using supporting arguments and elucidated examples throughout. The conclusions drawn will demonstrate breadth of research and depth of understanding. The choice of examples will show sophistication, and they will clearly exemplify the points made, being fully elucidated to show how the example carries the point it is used to illustrate. Analysis of style, structure, purpose and regulation will predominate over description.

D2: learners will provide a thorough and critical review of production practice and processes. Fuller and more extensive explanation, better application of examples, and provision of argument to support points made, plus the higher quality expression, will discriminate between this grade and the merit. Using appropriate vocational language, learners will fully explain and differentiate between the roles of the respective production team members and their functions. They will give precisely focused examples which are fully elucidated to demonstrate how, for example, material, including music, is sourced and cleared, and how appropriate talent is found and engaged. If demonstrating understanding in a practical context, learners will work at all times in a professional manner, and will follow thoroughly all relevant procedures. They will give detailed explanations of how and why these procedures are important and need to be taken into account, exemplifying their explanations with fully elucidated instances of where they have followed them in their work and with what effects. Technical vocabulary will be secure and used correctly and confidently at all times.

D3 and D4: both scripting and production work will demonstrate originality, flair and creativity, as well as appropriateness in terms of meeting regulatory body requirements and the client brief. Learners will apply their technical skills not just with imagination but with ingenuity. Alternative treatments and scripts will show application of codes and conventions with occasionally surprising results. Distinction grade learners will work with thoroughness and initiative – they may, for example, have made positive contact with a real client (although this is not a specific requirement). Creative and technical work will have been completed to near-professional standards, reflecting as far as is possible vocational expectations and professional working practices, resulting in a near-broadcast quality final product. In all practical activity distinction grade learners will be capable of working autonomously and effectively. The term ‘working independently’ means that they are able to work on their own initiative, do not need constant support or supervision, give the work their full commitment, work positively and cooperatively with others, and meet deadlines. In other words, they have the kind of self-management skills that would be expected of them in a professional context. Note also that this criterion should not be taken to mean that learners do not seek advice or that they work without discussing things with their tutor, but rather that they are not dependent upon the support of others and that when they take advice they weigh it carefully for themselves.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any Edexcel assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|--------------------------|--|---|---|
| P1, M1, D1 | Assignment 1 – Style, Structure, Purpose and Regulation | Role as a researcher and writer to compile a client’s guide to radio advertising. | <ul style="list-style-type: none"> • Illustrated written, audio or audio-visual report. • CD of radio commercials referred to. |
| P2, M2, D2 | Assignment 2 – The Commercial Production Process | Role as a researcher and writer producing a producer’s guide to radio commercial production. | <ul style="list-style-type: none"> • Illustrated written, audio or audio-visual report on the commercial production process. |
| P3, M3, D3 P4, M4, D4 | Assignment 3 – Designing and Producing a Radio Commercial to a Brief | Role as a member of a commercial production team producing a radio commercial for a named client. | <ul style="list-style-type: none"> • Client documentation. • Scripts from draft to completion. • Recordings of radio commercial. |

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Creative Media Production suite. This unit has particular links with the following units in the BTEC Creative Media Production suite:

| Level 2 | Level 3 |
|--------------------------------|---|
| Audio Production | Advertisement Production for Television |
| Advertising Production | Audio Production Processes and Techniques |
| Writing for the Creative Media | Scriptwriting for Radio |

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Radio Content Creation, and Sound as follows:

Radio Content Creation

- 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
- RC7 Work to a Brief for Radio Content
- RC9 Evaluate Ideas for Radio Content
- RC10 Write for Radio
- RC12 Manage Audio Material
- RC15 Edit, Process and Mix Audio
- RC16 Select and Direct Radio Presenters, Performers and Voiceover Artists
- RC26 Produce Station Branding, Radio Trails and Commercials
- RC31 Comply With the Law When Working in Radio
- RC32 Conduct Yourself Ethically When Working in Radio

Sound

- S1 Work effectively in sound production
- S2 Identify, devise and manage the sound requirements
- S4 Design sound rigs for multi-camera productions
- S5 Rig sound equipment
- S8 Align the sound system
- S11 Acquire sound using a microphone
- S13 Mix sound live
- S14 Mix recorded sound

- S15 Work with supplementary sound material
- S16 Make sound recordings
- S19 Document and store media
- S20 Edit sound.

Essential resources

Access to UK radio stations is available on the internet. A mono-cardioid unidirectional voice microphone is acceptable for recording dialogue. MiniDisc™ recorders are acceptable for recording voice pieces (compressed audio signal), but will need to be uploaded and decompressed to a workstation to be mixed with music beds. A PC or MAC workstation may be used to record voice pieces direct to appropriate multi-track audio applications.

Production music specifically for use in making radio commercials is available from a range of production music libraries, often free of charge unless used commercially for producing radio commercials for actual broadcast.

Employer engagement and vocational contexts

Learners will benefit greatly from contact with industry practitioners with recent experience of producing radio commercials.

A visiting speaker such as a commercials producer or studio engineer, who can provide examples of client briefs, scripts and other documentation relating to a real commission, would update learners on current local practice.

Learners will also be able to find information through websites that deal with radio commercials, for example the Advertising Standards Authority and the RadioCentre websites, the latter of which is an organisation formed from the merger of the Commercial Radio Companies Association and the Radio Advertising Bureau representing commercial radio. Information on job roles in radio commercial production can be found on:

- www.bectu.co.uk – BECTU, the Broadcasting Entertainment Cinematograph and Theatre Union
- www.skillset.org/careers – Skillset, the Sector Skills Council for the creative media sector.

Skillset's National Occupational Standards in Production also provide useful information on the various job roles, as well as giving an overview of the knowledge, understanding and skills required.

Further general information on work-related learning can be found at the following websites:

- www.aimhighersw.ac.uk/wbl.htm – work-based learning guidance
- www.businesslink.gov.uk – local, regional business links
- www.nebpn.org – National Education and Business Partnership Network
- www.vocationallearning.org.uk – Learning and Skills Network
- www.warwick.ac.uk/wie/cei – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

Indicative reading for learners

Textbooks

Alburger J R – *The Art of Voice Acting, 3rd Edition* (Focal Press, 2006) ISBN 978-0240808925

Baylis P, Freedman A, Procter N et al – *BTEC Level 3 National Creative Media Production, Student Book* (Pearson, 2010) ISBN 978-1846906725

Baylis P, Freedman A, Procter N et al – *BTEC Level 3 National Creative Media Production, Teaching Resource Pack* (Pearson, 2010) ISBN 978-1846907371

Fleming C – *The Radio Handbook, 8th Edition* (Routledge, 2009) ISBN 978-0415445085

Gibson J – *Media 08: The Essential Guide to the Changing Media Landscape* (Guardian books, published annually) ISBN 978-0852650910

McInerney V – *Writing for Radio* (Manchester University Press, 2001) ISBN 978-0719058431

McLeish R – *Radio Production, 5th Edition* (Focal Press, 2005) 0-240519728

Powell H, Hardy J, Hawkin S and MacRury I – *The Advertising Handbook, 3rd Edition* (Routledge, 2009) ISBN 978-0415423113

Starkey G – *Radio in Context* (Palgrave, 2004) ISBN 978-1403900234

Journals

The Radio Magazine

Radio Listener's Guide

Websites

www.asa.org.uk/asa – the Advertising Standards Authority

www.audio-production.co.uk – a commercial production company

www.dotukdirectory.co.uk/radio – directory listing UK radio websites

www.mcps-prs-alliance.co.uk – music copyright licensing

www.musicradio.com/map.jsp – links to selected commercial radio stations

www.ofcom.org.uk – Ofcom, the regulator of the radio industry

www.rab.co.uk – The Radio Advertising Bureau – contains a database of all radio commercials

www.radioacademy.org – the Radio Academy

www.radiocentre.org – the Radio Centre, an organisation formed from the merger of the Commercial Radio Companies Association and the Radio Advertising Bureau representing commercial radio

www.radiocreative.com/radio_commercials.htm – a commercial production company

www.radiolistenersguide.co.uk – publishes *The Radio Listener's Guide*

www.s2blue.com – a commercial production company

www.thisisglobal.com – the largest commercial radio group in the UK

Delivery of personal, learning and thinking skills

The table below identifies the opportunities for personal, learning and thinking skills (PLTS) that have been included within the pass assessment criteria of this unit.

| Skill | When learners are ... |
|------------------------------|---|
| Independent enquirers | analysing and evaluating information, judging its relevance and value when investigating requirements for commercial production in the radio industry identifying questions to answer and problems to resolve when identifying resources required for a commercial radio production |
| Team workers | collaborating with others to work towards common goals when applying pre-production planning to a group-based radio commercial production adapting behaviour to suit different roles and situations when taking a role within a group radio commercial production |
| Self-managers | organising time and resources, prioritising actions when taking responsibility for implementing a radio commercial pre-production plan organising time and resources, prioritising actions when taking responsibility for tasks which are crucial to the success of a group radio commercial production project. |

Although PLTS are identified within this unit as an inherent part of the assessment criteria, there are further opportunities to develop a range of PLTS through various approaches to teaching and learning.

| Skill | When learners are ... |
|--------------------------------|---|
| Creative thinkers | adapting ideas as circumstances change when finding creative solutions to identifying and sourcing requirements |
| Reflective learners | evaluating experiences and learning to inform future progress when reflecting on the success of the commercial production process |
| Effective participators | acting as an advocate for views and beliefs that may differ from their own when taking part in a radio commercial or public service production which responds to or benefits the community. |

● Functional Skills – Level 2

| Skill | When learners are ... |
|--|---|
| ICT – Use ICT systems | |
| Select, interact with and use ICT systems independently for a complex task to meet a variety of needs | researching materials and resources for radio commercial pre-production |
| Use ICT to effectively plan work and evaluate the effectiveness of the ICT system they have used | presenting reports on radio commercial pre-production techniques |
| Manage information storage to enable efficient retrieval | using spreadsheets within production management |
| ICT – Develop, present and communicate information | |
| Enter, develop and format information independently to suit its meaning and purpose including: <ul style="list-style-type: none"> • text and tables • images • numbers • records | presenting commercial production proposals and undertaking progress review of production work |
| Bring together information to suit content and purpose | preparing reports on commercial pre-production techniques |
| Present information in ways that are fit for purpose and audience | producing schedules, budgets and call sheets for a commercial production |
| Mathematics | |
| Understand routine and non-routine problems in a wide range of familiar and unfamiliar contexts and situations | planning schedules and budgets that fall within the resources available and analysing costs for materials and resources |
| Identify the situation or problem and the mathematical methods needed to tackle it | |
| English | |
| Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts | taking part in meetings and presenting commercial production information to others |
| Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions | researching the techniques and conventions of commercial production work |
| Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively | writing treatments, scripts, schedules and reports on commercial production techniques. |