

Unit 46: Factual Programme Production Techniques for Radio

Unit code:	H/600/6628
QCF Level 3:	BTEC National
Credit value:	10
Guided learning hours:	60

● Aim and purpose

This unit aims to develop learners' understanding of the codes and conventions of factual programming for radio and provide them with the opportunity to develop a topic or issue in a factual radio programme that will inform and educate the listener about the chosen issue.

● Unit introduction

Factual programmes represent one of the largest sectors of radio production providing an extensive range of opportunities and professional roles within the industry.

This sector is the prime communicator of information in relation to worldwide events, national, regional and local issues or opinion, and attitudes within society and communities from the most serious global issues to the purely entertaining. It provides enormous scope for potential production ideas.

The genre includes documentary, educational, magazine, discussion, review, chat show, special interest (hobby, makeover, and how-to formats), 'reality' TV and other sub-genres. It involves engagement with the key media issues of representation, access, objectivity, subjectivity and communication of meaning.

This unit provides learners with the opportunity to develop the full range of skills needed for factual programme production from researching and planning of productions through to the production process. It builds on general pre-production, production and post-production management skills and provides opportunities to develop more advanced specialist skills such as radio journalism, interview and presentation techniques and the professionalism required when working with the public.

Although 'factual' is the basic definition of the genre, there is a wide range of opportunities for creativity both within the production process and in interpreting the topic or subject content, including opportunities for learners to work on projects that they find personally interesting and challenging.

● Learning outcomes

On completion of this unit a learner should:

- 1 Understand genres, formats, codes and conventions of factual radio programmes
- 2 Be able to prepare and pitch a proposal for a factual radio programme in response to a brief
- 3 Be able to research and plan a factual radio programme
- 4 Be able to produce a factual radio programme.

Unit content

1 Understand genres, formats, codes and conventions of factual radio programmes

Genres: documentary; educational; wildlife; special interest; magazine; discussion; investigative; archive

Formats: presenter led; narrated; ballad style; actuality based; music and song linked

Codes and conventions: accuracy; balance; impartiality; objectivity; subjectivity; opinion; bias; representation; access; privacy; contract with listener

2 Be able to prepare and pitch a proposal for a factual radio programme in response to a brief

Initial brief: subject idea; format; genre; style; audience; intended aim; budget

Proposal in response to brief: working title; scenario; participants; elements; participants; outline budget; pitch proposal

3 Be able to research and plan a factual radio programme

Research: secondary sources, eg archive broadcasts, internet, recorded archives; primary sources, eg contacts, initial interviews; validating data

Develop ideas: programme concept; target audience; development techniques, eg creation of narrative, scenario, synopsis, research process, interview questions

Treatment: production team details; participant details; exposition; conflict; resolution; interview questions; elements in detail

Planning: production organisation; roles and responsibilities; schedules; interview and contacts appointments; location recces; budget (planned, evolving); risk assessments; documentation; contingency

Legal and ethical considerations: recording in public; clearances and permissions; privacy; defamation; BBC producers' guidelines; Ofcom codes of practice

4 Be able to produce a factual radio programme

Pre-production: assembling documentation; monitoring progress; identifying and solving problems; production organisation, eg call sheets, equipment lists, location details, logistics management, location risk assessments

Content acquisition: audio recording (general views, interviews); scripted dialogue; studio voicing; location; public space; interviews; presenter's descriptions, studio sound

Editing: creating narrative; conveying meaning; illustrating topic; assembling; mixing; normalising

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 genres, formats, codes and conventions of factual radio programmes with some appropriate use of subject terminology [IE]	M1 explain genres, formats, codes and conventions of factual radio programmes with reference to detailed illustrative examples and generally correct use of subject terminology	D1 comprehensively explain genres, formats, codes and conventions of factual radio programmes with elucidated examples and consistently using subject terminology correctly
P2 prepare and pitch a proposal for a factual radio programme in response to a brief with some appropriate use of subject terminology	M2 prepare and pitch a proposal for a factual radio programme in response to a brief competently, with generally correct use of subject terminology	D2 prepare and pitch a proposal for a factual radio programme in response to a brief to near-professional standards, consistently using subject terminology correctly
P3 research and plan a factual programme for radio working within appropriate conventions [SM; TW]	M3 research and plan a factual programme for radio competently showing some imagination	D3 research and plan a factual programme for radio to a quality that reflects near-professional standards showing creativity and flair
P4 produce a factual programme for radio working within appropriate conventions and with some assistance. [TW]	M4 produce a factual programme for radio competently showing some imagination and with only occasional assistance.	D4 produce a factual programme for radio to a technical quality that reflects 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

Lectures, presentations and seminars with group discussions of factual radio programmes can be used to introduce the key issues and debates surrounding the genre and to initiate production ideas. Listening to and discussing a wide range of formats will stimulate diversity and originality in learners' production proposals. Discussion of and feedback on those proposals can also provide opportunities to raise key issues by questioning the proposer's objectivity, journalistic balance or the adequacy of their subject research to enable them to present a valid opinion.

Factual programmes encompass a wide range of formats but have common techniques applied within them. Practical exercises in interview and presentation techniques, appropriate use of the microphone when recording content and competent use of editing software should therefore be carried out early in the teaching schedule.

This can be achieved alongside seminars on scripting questions, on health and safety issues relating to working in public spaces, on research techniques and on validating sources. During the production phase regular team meetings or progress reports are advisable as, particularly in documentary formats, learners' self-managed productions can tend to drift, lose focus or simply fall foul of project fatigue. In such instances, learners should be given guidance on problem solving or changing direction.

Reviews of audio rushes or recordings can be used to provide guidance on creating narrative or communicating meaning as a starting point for an edit plan. Learners' production schedules should allow for review of rough-cuts, with time for retakes, links, recording commentary or 'balance' interviews for insertion. Arranging production airings for programmes, ideally to a relevant target audience, but at least to the group and possibly to programme contributors, or people featured in, or associated with the programme topic, can serve the dual function of gaining feedback on the effectiveness of the programme and, if a prearranged date is identified, can motivate learners to work to a fixed deadline, mirroring professional practice.

The commissioning process for pre-recorded factual radio programmes can vary according to the radio station. However, probably the most relevant commissioning process is that adopted by BBC Radio 4. Programmes are produced either in-house by producers employed by the BBC or by independent radio production companies pre-approved by the BBC. The commissioning process is an annual event and programmes are either suggested by the independents, or a senior commissioning editor sends out letters (containing brief details of content, target audience, duration etc) to pre-approved production companies asking for expressions of interest in producing specific programmes. Companies then send back a standard proposal, consisting of a single A4 sheet with a maximum of 500 words, which includes: a working title, subject summary, required duration, indication of style, the angle, a list of elements (or scenes), a list of contributors, and an overall budget figure for the production.

Proposals are then shortlisted and companies that reach this stage are invited to a meeting where they pitch their proposals in greater detail. Only one proposal can be successful for each programme and the winner is commissioned to produce the programme for the agreed budget figure. Some elements of this process can be reproduced in the classroom by providing each learner with an opportunity to propose a response to a brief set by the tutor. It could be a single brief or a number of briefs from which learners make a choice. It is important to understand that while each learner must respond to a brief with a proposal and a pitch, learners can work in small groups to produce a number of programmes that have been approved as viable. For this unit a six to seven-minute section of a programme is considered a workable amount.

Unlike radio commercials and speech packages, factual radio programmes (for BBC Radio 4, for example) are typically of a duration of 13.5, 27.5, 38.5 and 57.5 minutes to fill 15, 30, 40 and 60 minute slots respectively in broadcast schedules. Even the shortest of these programme running times is clearly too long for a learner to research, plan and produce individually within the recommended learning time of the unit. It is therefore recommended that learners work in small production teams when fulfilling the production learning outcomes. Typically, a 13.5 minute factual programme could be divided into two parts of equal length, each of which could then be produced by an individual learner. This enables two learners to work as a team fulfilling all relevant roles. This provides the opportunity for each learner to individually demonstrate understanding of each learning outcome by submitting evidence for each italicised sub-heading of the relevant content.

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.

Topic and suggested assignments and activities
Introduction to unit and unit assessment.
Introduction to codes and conventions of factual radio programmes. Introduction to the range of programme types and broadcast sources.
Lectures: <ul style="list-style-type: none"> documentary and investigative programme formats educational and special interest programme formats magazine, discussion programme formats archive and historic programme formats the commissioning process for BBC radio programmes recording techniques for factual programmes editing techniques for factual programmes.
Workshop: producing a proposal in response to a call to register an expression of interest in producing a programme.
Visiting speaker: commissioning editor from a regional BBC station or documentary programme maker from an independent programme production company.
Assignment 1 – Genres, Formats, Codes and Conventions Learners have been commissioned to produce, individually, a report about making factual radio programmes for a specific radio station or network. Learners analyse a number of factual programmes covering: <ul style="list-style-type: none"> genres of factual programmes formats of factual programmes codes and conventions of factual programmes.
Tutorial to evaluate assignment on genres, formats, codes and conventions.
Workshop: researching ideas for factual radio programmes.

Topic and suggested assignments and activities

Simulation exercise:

research factual programme content

prepare draft treatments for factual programmes

present treatments to tutor.

Workshop: applying research findings to develop draft treatment and prepare proposals in response to briefs.

Simulation exercise: selecting a range of proposals and pitching to small groups.

Assignment 2 – Produce a Factual Programme

Stage 1 – Proposal

Learners will respond to a brief with the intention of securing a commission, planning and producing a radio programme to fill a specified broadcast slot targeting an identified audience.

Working individually, learners will produce a proposal.

Learners will:

- receive and interpret a factual radio programme brief
- prepare, in response to brief, a proposal for a factual radio programme
- pitch factual radio programme proposal in order to secure commission for production.

Tutorial (group). Class votes for best ideas to be commissioned and go into production.

Simulation exercise:

prepare draft scripts and treatments for factual programme

present scripts and treatments to tutor.

Assignment 2

Stage 2 – Treatment Planning and Pre-production

Production teams will prepare and submit:

- treatment for commissioned factual radio programme
- script for commissioned factual radio programme
- planning documentation for commissioned factual radio programme to include:
 - ◇ production schedule
 - ◇ crew list
 - ◇ equipment list
 - ◇ programme budget
 - ◇ contributor details
 - ◇ talent releases
 - ◇ location risk assessment(s).

Tutorial to evaluate planning documentation.

Workshop: recording interviews, discussions, actuality, sound effects and music.

Workshop: balancing, mixing and editing recordings.

Topic and suggested assignments and activities

Assignment 2

Stage 3 – Acquisition of Content and Editing

Production teams will prepare:

- pre-production – gather all planning and related documentation
- production – acquire all content, record interviews dialogue, actuality, links; gather music, sound effects etc
- post-production – edit, mix and balance programme content
- export final programme as B-WAV file and burn to disc.

Tutorial to evaluate finished programme and consider unit assessment.

Assessment

Evidence for assessment

Evidence for the achievement of learning outcome 1 could be an individual report, portfolio or presentation that demonstrates the learner's understanding of a range of genres, formats, codes and conventions of factual radio programmes and provides an opportunity for some engagement with key issues and debates.

Evidence for the achievement of learning outcome 2 will be a production proposal and the pitching of that proposal. The pitch must be recorded for internal and external verification purposes.

Achievement of learning outcome 3 may result from group activity but must be evidenced by individual research and planning documentation in the form of a portfolio, addressing each italicised sub-heading of the relevant content section and detailing the learner's personal sources and range of primary and secondary research. The portfolio should include an evaluation of the validity and objectivity of the research, tutor observation records of team meetings and the minutes of these meetings. Further detail of appropriate planning and production documentation for the final programme would complete the evidence.

Evidence for the achievement of learning outcome 4 will principally be the final production. Each learner should provide evidence for each italicised sub-heading in the relevant content heading. Individual contributions can be evidenced by specific documentation related to the role carried out, detailed tutor observation records or other method of recording the progress of the production process – production meetings, progress reviews, original recorded material, edit lists, rough edit reviews etc. Evidence of the initial recorded material and the stages in editing would also need to be documented.

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 video or audio 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: 'describe' means that all aspects of the description are accurate, that they are relevant, and that the subject is covered substantially, though not necessarily completely. A simple list of the issues, genres, formats, codes and conventions of factual radio programmes is not sufficient evidence for achievement of this criterion. An outline of the key features of genres, formats, codes and conventions of factual programmes must be given.

P2: learners will respond to the commissioned brief by producing a proposal that responds to the key aspects of a factual radio programme proposal brief with a working title, subject, duration, style, angle, list of elements (or scenes), list of contributors, and an overall budget figure. However, it will lack the economy of words expected by the industry for such a document. The proposal will be feasible but not creative or ambitious, and will probably mirror an existing programme. Contributors may be unattainable, or simply family members or members of the learner's peer group. Total production cost will not be realistic.

P1 and P2: 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 provide planning and research documentation (arrangements with interviewees, location recces etc) though not in full detail. They will have individually contributed to production planning. They may, in effect, plan their own version of a previously broadcast programme.

P4: learners will fulfil a specific production role if in a team production but what is achieved will not fully realise what was intended. However, the learner's activity will have been purposeful with the deliberate application of appropriate techniques behind it. Learners working at the pass grade will need frequent assistance and support, 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.

P3 and P4: in terms of the originality or creative qualities of their work, learners will not move beyond the conventional though the conventions applied will be appropriate to the format or genre within which they are working.

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: learners will talk or write about genres, formats, codes and conventions in such a way as to show how or why they are used, or they will show how they are to be used and why they are appropriate in relation to their own proposal. Learners will discuss issues relevant to factual programme production in such a way as to show how they might affect those involved in producing factual programming or they will explain how they affect or relate to their own proposal. Relevant examples will be given to support what is said, but learners will not elucidate the examples to show how they illustrate the point they support.

M2: learners will respond to the commissioned brief with a proposal that addresses it in some detail and within, or close to, the expected word count recognised in the industry for such a document. Learners will cover the key aspects of a factual radio programme proposal brief with a working title, subject, duration, style, angle, list of elements (or scenes), contributors, and a budget cost figure. The proposal will be competent and show a degree of originality, but will bear some semblance to an existing programme. Contributors will be potentially competent, but not too adventurous. Total production cost will have been calculated and bear some resemblance to real-world costs.

M1 and M2: learners will use technical vocabulary for the most part correctly, but may make mistakes or be unsure about usage at times.

M3: 'effectively' means that work will be approached methodically, with adequate preparation, and ideas will be worked out and presented neatly. Though learners might still be working within generic formats, there will be some thought behind the concept for the production.

M4: 'competently' means that learners show facility and some confidence in relation to skills, the handling of equipment and the application of production techniques. Processes will be undertaken with care and on the whole work will be free of technical errors. Learners will need little assistance, though typically they will still need some support when dealing with more complex technology or trying to apply more sophisticated techniques. Like the pass grade learner, they will benefit from such assistance.

M3 and M4: learners will still be working within recognisable generic conventions, but there will be some imaginative thought behind the work so that technical codes and conventions will be employed with some inventiveness.

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: when discussing codes and conventions and issues relating to factual programme production, or when showing how these matters relate to their own proposed production, learners will justify any points made using supporting arguments or evidence, and draw out of an example precisely what it is about it that exemplifies the point it illustrates.

D2: learners will respond to the commissioned brief with a proposal that addresses in depth, succinctly and within the economy of words expected in the industry for such a document, the key aspects of a radio programme proposal including a working title, subject, duration, style, angle, list of elements (or scenes), contributors, and an appropriate budget cost figure. The proposal will show creative flair and originality and while of a similar style to an existing programme will treat the material in a fresh and vibrant manner. Contributors will be selected for their knowledge and relevance to the subject and will be attainable for interview. Total production cost will have been calculated to accurately reflect a real-world situation.

D1 and D2: technical vocabulary will be secure and used correctly and confidently at all times.

D3: learners will evaluate the validity and objectivity of sources and make every effort to verify the information's reliability. Documentation of production planning and research will be thorough.

D4: the term 'near-professional standards' means that technical and production skills are beginning to approach professional expectations and they bear comparison with it. 'Working independently to professional expectations' means learners are capable of working autonomously and effectively and 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.

D3 and D4: 'with creativity and flair' means learners show ingenuity and imagination in the way they develop ideas, and their production plans will therefore move beyond the conventional, using generic conventions with occasionally surprising results.

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 – Genre, Formats, Codes and Conventions	Researcher commissioned to produce a report about making factual radio programmes for a specific radio station or network	<ul style="list-style-type: none"> Written or audio-visual illustrated report. Portfolio of extracts from factual radio programmes.
P2, M2, D2	Assignment 2 – Produce a Factual Programme Stage 1 – Proposal	As a radio programme maker working for an independent radio production company, the learner is tasked with securing a commission, planning and producing a radio programme to fill a specified broadcast slot targeting an identified audience.	<ul style="list-style-type: none"> Individual programme proposal. Notes and slides for pitch to commissioning editor. Recording of pitch.
P3, M3, D3	Assignment 2 Stage 2 – Treatment Planning and Pre-production	As above.	<ul style="list-style-type: none"> Individual planning and pre-production documentation portfolio.
P4, M4, D4	Assignment 2 Stage 3 – Acquisition of Content and Editing	As above.	<ul style="list-style-type: none"> Completed individual section of factual radio programme. Individual production log.

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	Audio Production Processes and Techniques
Factual Production for the Creative Media	Interview Techniques for Creative Media Production
Writing for the Creative Media	News Production for Radio
	Presentation Techniques for Broadcasting
	Radio Studies
	Scriptwriting for Radio

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

Broadcast Journalism

- B2 Originate ideas for content and treatment of news stories
- B3 Research and gather information from various sources
- B4 Produce written material for radio
- B7 Prepare for interviews
- B8 Conduct interviews
- B9 Prepare for and produce live and recorded audio
- B12 Edit audio material

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
- 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

Learners will need access to media contacts books, rate cards and access to the internet, telephone and email. If possible, this should be within a production office or workshop. A realistic equipment loan system will enable 'virtual' budgeting. The use of 'credits' or 'production money notes' may help learners to understand budget control. A library of pre-recorded factual radio programmes will also be essential to enable learners to study format, genre and style.

Employer engagement and vocational contexts

Learners will benefit greatly from contact with industry practitioners with recent experience in producing radio documentary programmes.

A visiting speaker such as a producer or production manager from a recent production will also be very helpful, as will an opportunity to study pre-production documentation from an existing production.

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.skillsset.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

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

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

Beaman J – *Interviewing for Radio* (Routledge, 2000) ISBN 978-0415229104

Beaman J – *Programme Making for Radio* (Routledge, 2006) ISBN 978-0415365727

Boyd A – *Broadcast Journalism* (Focal Press, 2008) ISBN 978-0240810249

Chantler P and Stewart P – *Basic Radio Journalism* (Focal Press, 2003) ISBN 978-0240519265

Emm A – *Researching for Television and Radio* (Routledge, 2001) ISBN 978-0415243889

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

Gibson J – *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) ISBN 978-0240519728

Nisbett A – *Sound Studio, 7th Edition* (Focal Press, 2003) ISBN 978-0240519111

Rudin R and Ibbotson T – *Introduction to Journalism* (Focal Press, 2002) ISBN 978-0240516349

Spark D – *Investigative Reporting* (Focal Press, 1999) ISBN 978-0240515434

Starkey G – *Radio in Context* (Palgrave, 2004) ISBN 1-40390023X

Journals

The Radio Magazine

Radio Listener's Guide

The Radio Times

Websites

www.bbc.co.uk/commissioning/marketresearch – BBC audience information

www.bbc.co.uk/radio – BBC Radio

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

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

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

www.radioacademy.org – the Radio Academy

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

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 a factual radio programme identifying questions to answer and problems to resolve when identifying resources required for a factual radio programme production
Team workers	collaborating with others to work towards common goals when applying pre-production planning to a group-based factual radio programme adapting behaviour to suit different roles and situations when taking a role within a group-based factual radio programme production
Self-managers	organising time and resources, prioritising actions when taking responsibility for implementing a production schedule for a factual radio programme organising time and resources, prioritising actions when taking responsibility for tasks which are crucial to the success of a factual radio programme 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 production process for a factual radio programme
Effective participators	acting as an advocate for views and beliefs that may differ from their own when taking part in a factual radio programme 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 pre-production of a factual radio programme
Use ICT to effectively plan work and evaluate the effectiveness of the ICT system they have used	presenting reports on factual radio programme production techniques
Manage information storage to enable efficient retrieval	using spreadsheets within factual radio production management
Follow and understand the need for safety and security practices	observing appropriate codes of practice and regulations during the production of a factual radio programme
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 production proposals or a progress review of factual radio production work
Bring together information to suit content and purpose	preparing reports on factual radio production techniques
Present information in ways that are fit for purpose and audience	producing schedules, budgets and call sheets for a factual radio 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
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 factual radio 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 factual radio production work
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	writing treatments, scripts, schedules and reports on factual radio production techniques.