Australian Government

Department of Education, Employment and Workplace Relations

CUFPPM402A Schedule radio playlists

Revision Number: 1

ISC INDUSTRY SKILLS COUNCILS
Creating Australia's Future

CUFPPM402A Schedule radio playlists

Modification History

Not applicable.

Unit Descriptor

Unit descriptor	This unit describes the performance outcomes, skills and knowledge required to manage playlists for radio broadcasting stations.
	No licensing, legislative, regulatory or certification requirements apply to this unit at the time of endorsement.

Application of the Unit

Application of the unit	The person who applies the skills and knowledge described in this unit is typically involved in planning, coordinating and even presenting programs.
	Scheduling playlists for radio broadcasting stations involves making decisions about music for differing program styles, obtaining clearances for its use and assembling it in production order for ultimate on-air transmission.
	Even though people in this position report to station management or a program director, they operate with a reasonable degree of autonomy.
	More complex skills associated with developing program schedules are covered in:
	• CUFPPM501A Develop and monitor program schedules.

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Licensing/Regulatory Information

Not applicable.

Pre-Requisites

Prerequisite units		

Employability Skills Information

Employability skills	This unit contains employability skills.

Elements and Performance Criteria Pre-Content

Elements describe the essential outcomes of a unit of competency.	Performance criteria describe the performance needed to demonstrate achievement of the element. Where bold italicised text is used, further information is detailed in the required skills and knowledge section and the range statement. Assessment of performance is to be consistent with the evidence guide.

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Elements and Performance Criteria

ELEMENT	PERFORMANCE CRITERIA
Determine music for playlists	1. Assess features of station's *scheduling software* to ensure production requirements can be met
	2. Identify requirements for music content from relevant *production sources*
	3. Select music that matches station aims, policies and codes of practice
	4. Ensure *music selections and styles* reflect *audience research and preferences*
	5. Use scheduling software to assemble overall playlist and rotation frequencies to meet *station requirements*
	6. Incorporate *commercial schedules* and slots into schedule as required
	7. Check playlists for completeness and confirm with relevant *production personnel* that playlists meet overall *production requirements* and *daily time requirements*
Monitor and manage playlists	8. Confirm availability of content supplies and organise appropriate clearances and fees where applicable
	9. Check and confirm that music selections meet requirements for station format, standards and durations
	10. Ensure rotation contains music selections and styles identified in market research as a trend
	11. Monitor and update playlists and rotations to meet changes in station policies
	12. Review current research data and introduce new music selections and styles to reflect changes in audience attitudes or perceived trends
Coordinate and manage availability of music	13. Identify costs of content and compare them with available budgets
	14. Identify cost over-runs and take action to remedy by conferring with relevant production personnel
	15. Ensure scheduled music is available in *appropriate formats* and meets required technical standards and quality
	16. Prepare and complete necessary *documentation* to record full details of music content in schedules

Required Skills and Knowledge

REQUIRED SKILLS AND KNOWLEDGE

This section describes the skills and knowledge required for this unit.

Required skills

- well-developed communication, teamwork and literacy skills sufficient to:
    - interpret market research into the music preferences of target audiences
    - liaise with production staff and music suppliers
    - complete documentation in relation to obtaining clearances to use music
- aural discrimination skills sufficient to determine an appropriate mix and sequencing of music selections
- technical skills sufficient to:
    - use scheduling software to organise and manage playlists
    - test and verify appropriate format standards, e.g. DVD and CD
- self-management and planning skills sufficient to:
    - meet deadlines
    - ensure that music selections are available according to schedules
- numeracy skills sufficient to interpret budgets and cost estimates

Required knowledge

- industry knowledge, including:
    - roles and responsibilities of personnel in the radio industry
    - industry terminology
    - issues and challenges that arise in scheduling radio playlists
- sound knowledge of:
    - music genres
    - audience markets and their characteristics
    - technological developments in relation to distribution of content
    - copyright, royalty and legal issues and procedures associated with broadcasting music
    - principles of scheduling and rotation systems
    - broadcasting codes of practice
    - program classifications
- OHS standards as they relate to working for periods of time on computers

Evidence Guide

EVIDENCE GUIDE	
The Evidence Guide provides advice on assessment and must be read in conjunction with the performance criteria, required skills and knowledge, range statement and the Assessment Guidelines for the Training Package.	
Overview of assessment	
Critical aspects for assessment and evidence required to demonstrate competency in this unit	Evidence of the following is essential: • radio playlists compiled using industry-standard scheduling software • ability to interpret audience research and create playlists to meet specific market criteria • collaborative approach to work.
Context of and specific resources for assessment	Assessment must ensure: • access to current industry-standard scheduling software • access to music inventories and commercial schedules • access to current information on copyright issues in relation to the broadcasting of music • access to audience research data • access to appropriate learning and assessment support when required • use of culturally appropriate processes and techniques appropriate to the language and literacy capacity of learners and the work being performed.
Method of assessment	A range of assessment methods should be used to assess practical skills and knowledge. The following examples are appropriate for this unit: • direct questioning combined with review of portfolios of evidence and third-party workplace reports of on-the-job performance • evaluation of radio playlists scheduled by the candidate, including discussion with candidate about rationale for the playlists • written or oral questioning to test knowledge as listed in the required skills and knowledge section of this unit.
Guidance information for assessment	Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended,

EVIDENCE GUIDE	
	for example: • CUFPPM501A Develop and monitor program schedules.

Range Statement

RANGE STATEMENT	
The range statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. Bold italicised wording, if used in the performance criteria, is detailed below. Essential operating conditions that may be present with training and assessment (depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts) may also be included.	
Examples of *scheduling software* may include:	• commercially available music scheduling software, e.g. Selector, Music Master, Music 1, NETIA (note: the latest versions of software applications should be used in training programs) • customised in-house system.
Production sources may include:	• audience research • internet music sites • music charts, e.g. top 40 • music magazines • music rotates • music stores and suppliers • promoters • ratings • record companies • station IDs • station inventories • station personalities.
Music selections and styles may include:	• adult contemporary • adult oriented rock • blues • classical • contemporary hits • easy listening • gold • golden oldies • jazz • news and talk • pop • R&B • soul • sport • talk

RANGE STATEMENT	
	• techno.
Audience research and preferences may include:	• feedback • focus groups • music types • ratings • sales figures • surveys.
Station requirements may include:	• broadcast legislation • codes of practice • defamation laws • ethical standards • image • station branding • station policies • station style • target audience.
Commercial schedules may include:	• competitions • front and back sells • promotions • station IDs • tracking system for commercials and spots • trailers.
Production personnel may include:	• librarians • music suppliers • musicians • on-air personalities • program director • station manager • other technical/specialist staff.
Production requirements may include:	• attributions • audience • budget • confidentiality • content • continuity of content • contractual • copyright • deadlines • direct quotes

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RANGE STATEMENT	
	• duration • intellectual property • interviews • locations • royalties • style.
Daily time requirements may include:	• midnight - dawn • breakfast • 9.00am - noon • noon - 4.00pm • drive • 6.00pm - 9.00pm • 9.00pm - midnight.
Appropriate formats may include:	• cassette • CD/DVD • digital • MP3 • vinyl.
Documentation may include:	• clearances • contacts • contracts • copyright records • daily schedule sheets • inventories • playlists • ratings data • royalty payments • schedules.

Unit Sector(s)

Unit sector	

Competency field

Competency field	Media and entertainment production - production planning and management

Co-requisite units

Co-requisite units		