



## **Cambridge Technicals**

### **Digital Media**

Level 3 Cambridge Technical Certificate in Digital Media **05843 - 05844**

Level 3 Cambridge Technical Diploma in Digital Media **05845 - 05875**

## **OCR Report to Centres June 2017**

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

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This report on the examination provides information on the performance of candidates which it is hoped will be useful to teachers in their preparation of candidates for future examinations. It is intended to be constructive and informative and to promote better understanding of the specification content, of the operation of the scheme of assessment and of the application of assessment criteria.

Reports should be read in conjunction with the published question papers and mark schemes for the examination.

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## Unit 1 – Media products and audiences

### General Comments:

Candidates were, in the main, well equipped in terms of understanding media industries with clear examples, and many candidates had used extra paper to expand on points made even for low mark questions. However it was also clear that some centres need to refer more closely to the teaching guidance in both the specification and delivery guide about the importance of guiding students to discuss specific media products when answering questions; whilst candidates demonstrated understanding it was very often without examples. It was again pleasing to see that a number of centres had used both the online resources and the textbook provided by OCR to support the teaching and learning of Unit 1 for candidates. However, there was clear evidence in this session that some centres had over relied on the examples given in the textbook and therefore had unintentionally limited the breadth of more relevant examples that candidates could have referred to. Some centres also need to ensure that theoretical ideas about media production and consumption are taught as a foundation to ensure that candidates could fully access the extended response questions, which in this session asked candidates to discuss how genre conventions were used create meaning (Q6) and the problems of regulatory practice (Q9).

### Comments on Individual Questions:

The first three questions required candidates to analyse and interpret audience data from BARB and the NRS. In general, candidates had been prepared to analyse research data.

#### Question 1a)

This question allowed candidates to demonstrate their wider knowledge and most gained the maximum two marks for their explanation of 'social grade' explaining how producers use it to target different audiences.

#### Question 1b)

This question required candidates to look at the BARB data and explain two interpretations about large TV screen ownership; most successfully achieved 4 marks being able to make references to differences in ownership based on age and social grade.

#### Question 2a)

This question required candidates to explain the term 'timeshifting'. Whilst this specific term was not in the unit, it is expected that wider knowledge that directly relates to the teaching content should be taught. In this case the concept was 'Video On Demand' and 'Catch Up TV' services, such as BBC iPlayer and Netflix, and the question was directly related to the BARB data. Many candidates answered this correctly, but it was evident from those that did not that 'Video on Demand' as a concept had not been taught by some centres.

#### Question 2b)

Candidates who successfully or part successfully answered 2a) were able to apply their own wider understanding about why modern audiences use catch up services. The best answers also used audience theory, such as audience fragmentation by Sonia Livingstone, to fully show their knowledge.

#### Question 3.

This question required candidates to interpret NRS infographics about the readership of magazines and e-zines. Most candidates were able to successfully repeat statistics from the data as part of their answer in terms of how magazine producers would literally take from the

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data. More successful answers addressed the ‘use’ part of the question and made suggestions about how producers could adapt based on gender and frequency of readership.

## Question 4a)

This question was completed well by most candidates; conglomerate and independent ownership structures and examples had clearly been well taught. Answers by candidates in terms of the identification of both conglomerate and independent companies clearly referenced the delivery guide and textbook (e.g. Sumo Digital, Gabrielle Media, Warp Films).

## Question 4b)

Candidates, again, understood the advantages of being a conglomerate company and referenced key concepts such as horizontal and vertical integration and synergy to demonstrate knowledge.

## Question 4c)

The concept of cross media ownership and was understood and almost all candidates gave correct examples to this question. Some candidates, however, gave names of companies that were not media companies (e.g. McDonald’s).

## Question 5.

This question asked candidates to demonstrate knowledge about job roles in a media sector they have studied. Many candidates gave the correct answer, however some answers were too limited in content to gain more than two marks. For example, if candidates had given the job role of ‘Director’ it was not enough to simply put ‘directs the film crew’ as explanation of their role. Again the best answers referenced specific people and products, for examples explaining that Quentin Tarantino was an ‘auteur’ and his direction as products such as *Pulp Fiction* became a style and genre in its own right.

## Question 6.

The most popular media sectors studied were film and television. However, as noted in the general comments above, there was a lack of engagement with the concept and use of ‘genre’ within a specific product. If a question asks for a product to be referenced, then this should be clearly identified in the candidate’s answer. There was a lack of understanding of how genre conventions were used to create meaning for audiences. The most successful candidates applied the suggested theoretical ideas to their work; for example, candidates that quoted genre theory such as ‘genre pleasures’ were also able to give specific examples from the text to demonstrate why the film provided visceral pleasures (such as with action and horror films).

## Question 7.

This question, again, demonstrated that some centres had not encouraged candidates to study a specific product. However some candidates were able to successfully provide technical conventions (such as low key lighting) and explain the intended impact on the audience. Successful candidates references a specific sequence from a film or video game to demonstrate knowledge.

## Question 8a)

Answers to this question demonstrated that centres had taught candidates about social media channels and how specific products had been marketed in innovative ways using social media. Least successful answers referenced products or brands that were not media texts (e.g. KFC).

## Question 8b)

This was well completed by most candidates, and candidates referenced how online technologies had contributed to advertising digital media products. The best answers referenced concepts such as above and below the line advertising and technological convergence. This worked well when candidates were discussing video game and film texts.

## Question 9.

It was pleasing to see that some centres had taken on board feedback about the importance of teaching the effects debate and regulatory practices across different media sectors. Again, some

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candidates did not reference examples as per the requirement of the question, limiting marks. The suggested theory such as the passive v. active audience and moral panics was included by some candidates. However many candidates seemed to link this to referencing the *Jamie Bulger / Child's Play 3* case and the *Bobo Doll* experiment which are not contemporary digital media case studies and were clearly not understood with reference to the 'problem' of regulatory practice. Answers, again, that explored a specific product, or products, in relation to regulation demonstrated that candidates were able to fully understand the requirements of the question. Products such as *Manhunt*, *The Dark Knight*, *Twitter* and *Facebook* were discussed well with relevant examples of press moral panics. Answers whereby the candidates were clearly confused between the requirements for Unit 1 and Unit 2 scored minimal or no marks owing to, for example, SWOT analyses being provided for regulation of film and video games and so centres should ensure candidates fully understand the requirements of each Unit.

## Unit 2 – Pre-production and planning

### General Comments:

Centres had used both the online resources and the textbook provided by OCR to support the teaching and learning of Unit 2 for candidates. Candidates were mostly clear about the requirements of the unit and were clearly prepared in terms of engaging with the vocational nature and case study nature of the exam. Answers varied in degree of length for responses, although the majority of candidates did not require extra answer sheets as found in Unit 1. The main areas of weakness in the paper were the questions whereby candidates are to demonstrate their practical production, and evaluative skills and understanding of uses of documents. Lack of understanding of script formatting (Q9) and uses of storyboarding (Q10) therefore limited the marks of some candidates.

### Comments on Individual Questions:

#### Question 1a)

This question required candidates to evidence that they had understood the information about the staff of the marketing team outlined in the insert; most candidates were fully able to give answers, such as the qualifications and experience of the team, to successfully answer the question.

#### Question 1b)

Again, this question tested candidates' understanding of the brief set and Raven Cinema's requirements; there were very few unsuccessful answers with most candidates able to provide a requirement, such as the deadline date for the promotional video, and explain the impact of this.

#### Question 2.

This question required candidates to use their knowledge and understanding about what project management tools Ismail, as project manager, could use. The most successful answers gave correct tools, such as online calendars and Gantt charts, and explained why these would be useful for the specific brief in terms of planning the project as a whole. Less successful responses saw moodboards and mindmaps given as answers both of which are not project management tools.

#### Question 3a)

This tested candidates' knowledge of health and safety and most candidates had clearly been well prepared in this area in being able to cite potential risks at the stages of production and post-production. Candidates' ability, however, to explain their stated issue was weaker.

#### Question 3b)

Most candidates were able to give a correct answer for a relevant correct legal issue for consideration of use of assets with most answers citing Data Protection or Copyright. Very few misinterpreted this for an 'ethical' question.

#### Question 4.

Revenue streams were inventive and explained well; candidates gave a range of suggestions from corporate advertising and social media offers. The most successful answers applied synoptic key concepts such as crowdfunding and above and below the line advertising methods.

#### Question 5.

Again, candidates were well prepared in understanding different target audience requirements. Candidates were able to give potential problems of having a wider target audience from use of

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language used on the materials and how the visuals used might be inappropriate when targeting younger audience members.

Question 6.

Candidates, were fully able to demonstrate knowledge of methods of how the marketing team could gain audience feedback on their ideas, such as focus groups and online questionnaires.

Question 7a)

This question asked candidates to demonstrate their knowledge about the different job roles based on the case study. Most candidates were able to demonstrate they had read the insert and that they understood the different roles David and Michelle had in terms of planning the video. The best answers gave explanation about why elements of their job were important, such as Michelle contacting the press and printers.

Question 7b)

This question required candidates to discuss how they might be able to help David or Michelle with one of their tasks. The best answers engaged with the vocational nature of planning tasks and how they could help the team. For example, answers which referenced research skills in order so that the team members could focus on other tasks were successful.

Question 8.

This required candidates to draw a visualisation diagram for one of the new services. Good responses demonstrated clear understanding of print layout conventions and target audience requirements; there were clear responses that showed appropriate imagery and inventive blurbs. Less successful answers were those that had no annotation to explain responses, or those that had simply drawn a mindmap and therefore misunderstood the task.

Question 9.

As suggested in the general comments this question saw some of the weakest responses on the paper. Whilst some candidates clearly attempted to write content that was appropriate for the brief many candidates had not been sufficiently guided on the format or conventions of professional scripts. Some neglected the requirements of the question in terms of considering the timing element of the set question.

Question 10.

It was pleasing to see that some centres had prepared candidates well in understanding both the content and strengths of using a storyboard for audio-visual production and many candidates were able to provide justification of using storyboards for the promotional video in relation to the specific Raven Cinema brief. However the final question on the paper requires learners to evaluate planning documents and pre-production methods and unfortunately, as suggested in the general comments, candidates were not always able to discuss the limitations of using a storyboard (e.g. no dialogue, drawings not always clear, lack of specific set information) for a set brief. Better responses discussed why documents such as scripts, recs and call sheets would have been needed as part of planning a successful promotional video.

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