OCR

Oxford Cambridge and RSA

Cambridge Technicals

Media

Level 3 Cambridge Technical Certificate in Media **05387**

Level 3 Cambridge Technical Introductory Diploma in Media **05389**

Level 3 Cambridge Technical Subsidiary Diploma in Media **05392**

Level 3 Cambridge Technical Diploma in Media **05395**

Level 3 Cambridge Technical Extended Diploma in Media **05398**

OCR Report to Centres 2014-2015

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OCR REPORT TO CENTRES

Cambridge Technical in Media Level 3

1. Overview:

Reflecting on this, the third year of the Cambridge Technicals in Media post-16 Level 3 course, it is good to see that there is evidence to suggest that it has bedded in well across many Centres. The qualification has also attracted a number of new Centres, some of whom have traditionally delivered the BTEC vocational qualification. This appears to be a growing trend, as Centres are attracted by the vocational and practical nature of the units offered, as well as the ability to deliver units either as stand-alone units or linking them together to create linked project briefs. Many new and existing Centres are looking to explore this feature of the qualification, often with the support of industry partners, enabling learners to fully embrace the vocational nature of the qualification by producing a range of exciting projects, while developing a range of key transferable skills.

Centres continue to expand their delivery of units selected from the forty-two available skills-based units within the suite. The Certificate, Introductory Diploma, Subsidiary Diploma and Extended Diploma are all popular choices with Centres, with the number of Centres offering the Extended Diploma remaining consistent. As Unit 1 is the only mandatory unit within the qualification, Centres often decide to embark on this as the entry point for learners.

Centres delivering the qualification tend to be well resourced and work to keep pace with advances in technology in order to provide learners with an environment in which they can expand their range of skills and gain the fullest understanding of media in a practical context. As stated above, Centres are linking units together into projects. This has worked particularly well where film and TV units have been linked with audio units, non-specialist units like set design and scriptwriting have been linked to the film and TV units, and planning and pitching units have been linked with production units. This practice also relates directly to the work Centres have undertaken to develop relationships with external organisations, particularly when designing client based scenarios, as this not only supports the vocational nature of the qualification, but also extends the range of transferable skills learners can develop through 'live' briefs with a 'live' client. Moreover, Centres are devising briefs which are more vocational in nature and are developing task sheets which are linked to real life scenarios.

Centres are also exploring the opportunity of an approach which involves a cross-curricular delivery of the qualification, for instance combining drama through the acting for the screen unit with one of the audio-visual based units. There is also a growing trend for Centres to link units into projects, thus offering learners the opportunity to link across from some of the non-specialist units, for example linking the creation of an animation with a different related print product and relevant advertising.

The approach to the qualification appears to vary from one Centre to another, with some Centres preferring to focus on Unit 1, the mandatory unit, because it provides a good introduction to the qualification for their learners. This approach offers learners the opportunity to gain a thorough understanding of relevant media terminology. Centres have also combined Unit 1 with a practical based unit, so as to enable learners to develop a range of core practical skills, which they will continue to develop as they select further units within the qualification. Fewer Centres are taking a 'long and thin' approach to unit delivery, as they have seen the benefit of undertaking a two-unit a term approach. This has the added benefit that Centres can arrange a Moderation Visit earlier in the academic year.

There is still some variation in the mode of presentation of evidence across Centres, although the trend is for Centres to move more towards electronic evidence, with a number of Centres making use of digital options and appropriate online software. This has led to professional

looking portfolios of work. Where Centres encourage learners to produce websites of their work, there is a clear benefit to learners, who have an opportunity to showcase their range of skills, whilst always ensuring that the learning objectives are clearly signposted.

Throughout the year there was a growing demand for Subject Expert Visits by the Chief Coordinator and the Assistant Coordinator, given that a number of Centres are keen to introduce the qualification as a strong skill-based foundation for a range of learners. Existing Centres have also been keen to take advantage of the Advisory Visits offered by OCR, seeking answers to specific questions regarding their delivery of the qualification. In addition to these face-to-face options, Centres have also made good use of the caller ID system, first introduced in the last academic year, which has proved a popular resource because it enables Centres to obtain a direct response from the Chief Coordinator on a variety of delivery enquiries. There has also been some take up of the newly introduced Assignment Checker service, which provides Centres with direct feedback on their assignment briefs and has been a useful tool for those Centres who have submitted these briefs for feedback prior to first delivery. The role of the Visiting Moderator continues to be an important feature in the delivery of the qualification. This has been identified as a significant strength of the qualification and particularly beneficial for new Centres, as the one-to-one, face-to-face contact has provided a welcome opportunity to discuss work which has been moderated.

2. General Comments

Assessment Practice

Part of the bedding-in process of the qualification has been the successful transition from a 'best fit' approach to a hurdle grid, i.e. a pass grade is awarded only when all the parts of the pass assessment criteria are met by the learner; a merit is awarded when all parts of the pass and merit assessment criteria are met; and a distinction is awarded when all parts of the pass, merit and distinction assessment criteria are fulfilled. Centres have shown that they understand the delivery and assessment process, with fewer Centres unsure of the amount and level of work necessary to meet pass criteria. Overall, there appears to be a positive tendency for Centres to focus their efforts on the merit and distinction criteria, rather than producing excess work for the pass criteria. Setting clear targets can support this approach, provided that realistic completion dates give learners adequate time to meet all the assessment criteria, particularly those learners who are aiming to meet the merit and distinction criteria.

Centres have found that the conciseness of the assessment criteria provides a clear guidance as to exactly what is required from learners, and this has led to the production of clearly labelled and signposted portfolios. This is beneficial when submitting individual units and even more so when Centres explore the approach of combining units, such as in the construction of assignment briefs across the planning and pitching units and the production units.

Internal Standardisation

On the whole there is evidence of a strengthening of internal standardisation systems which have the additional benefit of providing support to Centre assessors. However, internal standardisation remains a process which requires an accurate and consistent approach, especially within larger cohorts or Centres.

Records

Most Centres' record-keeping processes appear to be effective. However, Centres are reminded that Unit Recording Sheets, whether completed manually or electronically, must indicate the Centre's assessment decisions, clearly indicating the centre assessor's decisions about how the

learner has achieved each of the learning outcomes. The records should also include effective 'signposting' to identify where the evidence for each assessment criterion can be located. Signposting is good practice even in instances where the unit has been approached in isolation, but is particularly important within Centres looking to link units into projects. This is because Visiting Moderators need to be able to identify easily, using the grading grid for each linked unit, how the candidate has achieved the relevant learning outcomes.

Centres are also making good use of video evidence of learner's work. Centres are reminded that learners must still produce evidence relevant to the learning outcome and grading criteria for the unit in question and that this evidence must be available to the Visiting Moderator. Witness statements can also be used to support the evidence produced by the candidate.

On the whole, Centres are using Interchange effectively for the submission of grades. It is important to note that grades must be entered on Interchange at least two-weeks in advance of the date agreed for the Moderation Visit, so that the Visiting Moderator can select the Centre sample. It is also a key requirement of the Moderation Visit that the full range of learners' work required for moderation is available and easily accessible for Visiting Moderators whilst they are in the Centre, preferably laid out in the room where the Moderation Visit will take place. .

Two moderation visits are offered to each Centre free of charge within each academic year, and Centres have on the whole made good use of these as an opportunity to gain useful feedback from the Visiting Moderator, particularly where a linked delivery of units is intended. New Centres are encouraged to take the opportunity to have an early Moderation Visit.

3. Comments on Individual Units

Unit 01: Introducing media products and audiences
LO1 requires that learners investigate a media institution of their choice, so Centres are reminded that learners need to select one media institution and one media product for their investigations. Evidence of the selected media product should be carried through the learning outcomes.

P2/M1/D1; P3/M2/D2; P4; P5/M3 should therefore be evidenced through one media product. This must be the same media product selected in P2 and must be a product of the institution the candidate has selected and investigated in P1. If in P1 learners choose to investigate the BBC, focusing on Radio 1 as the vehicle of their investigations, then for P2/M1/D1 learners must again select a programme produced and broadcast by Radio 1, which can be selected from any of Radio 1's scheduled programmes.

Whilst Unit 1 is a theory-based unit, which aims to provide learners with an understanding of media institutions, their operating model and the products they produce, it is recommended that learners should have the opportunity to address the grading criteria through a variety of media, (e.g. written presentations, verbal presentations, audio content, audio-visual content). A successful approach for Unit, 1 adopted by some Centres, has been for learners to create an active information website, such as a blog or Prezi.

Unit 13: Planning and pitching a print-based media product
LO1 P1 Learners are required to select a print-based media product and analyse similar existing products, reviewing the purpose, form and style, content, meaning, genre, target audience, frequency and processes involved in its production. Learners could consider, for example, one of the following: a tabloid, Berliner, broadsheet, (website based) e-magazine or magazine.

LO2 P2 Learners are required to generate appropriate ideas for an original print-based media product, using their analysis of existing print-based media products to inform their ideas. Learners could evidence their ideas using mood boards, written/drawn summaries of ideas or spider diagrams.

LO3 P3/M1/D1 Having selected their two most appropriate ideas for original print-based products, learners must choose one for which to create a proposal and produce sample pre-production material, ensuring they address all the grading criteria as listed in grid P3/M1/D1. Sample material produced for a proposal could include draft articles, draft layouts, plans for images needed, sample fonts/graphics/colours, test photography and house-style, which could take the form of sample front covers, contents pages or mock-ups. At LO3 D1 at least one of the two proposals created for P3/M1/D1 must include further development possibilities for the print-based media product. For example, learners could plan to develop the frequency of the print media product into a daily, weekly or monthly run; or if it is a paper-based print media product, they may plan to develop it into a web-based e-magazine.

Learners intending to use copyright material must seek appropriate permission to do so and must adhere to the copyright holder's terms and conditions. Evidence that learners have complied in this way must be included in their portfolio. Depending on the audio-visual media product the learner is intending to produce, royalty-free music may be available. However, learners must identify the source of the royalty-free music and credit this source appropriately.

Unit 35: Social media product
LO3 P5/M2/D1 Learners are expected to plan the development of a new social media website.
LO4 P6/M3/D2 Learners are expected to design pages for a new social media website.
They are not expected to produce a final working social media website, but they are required to take their new social media website to a completed design stage.

Linking units

Unit 14: Producing a print media product
Unit 31: Photography for media products
If linking Unit 14 and Unit 31, Centres must ensure that learners clearly identify the media product for Unit 31. In addition, the media product they state for Unit 31 should be the same media product they are producing in Unit 14.

Unit 10: Media adaptations
Unit 13: Planning and pitching a print-based media product
When linking Unit 10 with Unit 13, one approach which Centres might consider would be for learners to start with Unit 10. This would mean that materials produced for Unit 10 could be presented to a live producer, or teacher in-role, for their agreement, before the learners proceed to produce the media product in Unit 13.

Learners wishing to meet Distinction criteria could consider producing the opening sequence in Unit 10 for a complete production produced in Unit 13.

Unit 10: Media adaptations
Unit 40: UK film studies
If in Unit 40 the same film is used for assessment as in Unit 10, a number of clearly identifiable changes from the original Unit 10 source material should be evident, e.g. changes to location, characters, and possibly (although not necessarily) a change of period.

Unit 50: Sound for media products
Unit 66: Animation production
Centres have found that there is a natural link between Unit 50 and Unit 66. Learners could benefit from undertaking the two units simultaneously.

Unit 19: Planning and pitching an audio media product
Unit 52: Music technology, recording and production
Centres may wish to undertake Unit 19 before Unit 52, as this would reflect industry practices.

Key points to note

Where learners produce material for one unit, this material may also be used for other linked units, as long as the learners contextualise the materials and make it clear how the materials address the grading criteria for each of the targeted units.
This also applies to pre-production materials. The learners' unit portfolios must contain all relevant materials which address the grading criteria for both units ready for the Moderator's visit.

Risk assessments can be based on a Centre's blank pro forma document. Where a learner has already produced a risk assessment in one unit for a location, it is possible to use this risk assessment for another unit, as long as the risk assessment is contextualised, meets the grading criteria and identifies the relevant risks for the production the learners are undertaking within this new unit.

Assignment briefs should be structured to enable learners to meet all of the specific learning outcomes for each individual unit. This is to ensure that learners address all relevant grading criteria and so can access all grade boundaries within each unit.

Learners' unit portfolios must contain all the materials relevant to the grading criteria for each unit, evidenced and signposted ready for the Moderator's visit.

General points to note

Where learners produce an original media item, the evidence they produce for the Moderator must be in the format in which they have worked. For example an audio-visual product could include rushes of the footage and/or audio samples/tracks. Evidence for audio samples/tracks would include the intended visuals for the audio samples/tracks, and evidence for a print media product would include print samples etc. Where the role learners undertake in a production involves them in working in a group, learners must be sure to produce their own individual evidence in addition to that provided by the final product or outcome. This predominantly affects units 14, 17, 20, 41, 43, 44, 45, 46, 50, 52, 62, 63, 65 and 66 where learners are required to produce materials for use in a range of media products.

Budget

When learners are required to produce a budget, one approach could be for Centres to set the budget based on the estimated costs for materials, wages of personnel, hire cost of equipment and any other costs related to the budget. Alternatively the learner could look to current market prices to inform the budget that they are creating. The budget should include all the costs related to the production of the final media product.

Use of Found Images

It is expected that learners will produce for themselves the majority of photographs they intend to use. Where learners find other images, they must seek the appropriate permissions before using them, and their portfolios must provide evidence of permission thus sought and given. Such photos should be used sparingly and not included unless they learner has a valid reason to do so, for instance as the cover of a magazine. Images must be manipulated in Photoshop.

4. Sector Update

The development of Cloud technology and Office365 makes it possible to store and access data and programmes over the Internet, and this opens up learners access to saving and sharing work.

Developments in software have made CGI technology more accessible in a growing sector within the industry.

The development of combined software suites enables print, audio, audio-visual and web elements to be more integrated and complimentary, which in turn provides the potential to make production work quicker within the readily available platform of the Internet.

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

Skills and Employment
Telephone: 02476 851509
Fax: 02476 421944
Email: vocational.qualifications@ocr.org.uk

www.ocr.org.uk

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